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THE
AITAREYA BRAHMANAM OF THE RIGVEDA,
CONTAINING THE
EARLIEST SPECULATIONS OF THE BRAHMANS ON THE
MEANING OF THE SACRIFICAL PRAYERS,
AND OF
THE ORIGIN, PERFORMANCE, AND SENSE OF THE
RITES OF THE VEDIC RELIGION.
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FIRST BOOK.

FIRST CHAPTER (ADHYAYA).

(The Dikṣaṇīya Iṣṭi, with the Initiatory Rites.)

1.

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

1 Sāyaṇa, 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 500–505) explains the words avama and para by "first" and "last." To prove this meaning to be the true one, Sāyaṇa adduces the mantra (1, 4, Aṣṭāval. Sū. S. 4, 2) agnir mukham prathamam dehatánam omgamhitām uttāma Vīṣṇu āsīt, t. e. Agni was the first of the deities assembled, (and) Vīṣṇu the last. In the Kaushitaki-Bṛhaṇam (7, 1) Agni is called avardṛṣṭa (instead of avama), and Vīṣṇu parardṛṣṭa (instead of para) 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 Rigveda Sāṁhitā, where avama and para are not applied to denote rank and dignity, but only to mark place and locality. See Rigveda 1, 108, 9, 10: avaramāṇ prithivyād, mādhayamaṇād, paraṇaṇām utte, t. 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. Vīṣṇu occupies, of all gods, the highest place; for he represents (in the Rigveda) the sun in its daily and yearly courses. In its daily course it reaches the highest point in the sky, when passing the zenith on the horizon; thence Vīṣṇu is called the "highest" of the gods. Sāyaṇa understands "first" and "last" in reference to the respective order of deities in the twelve liturgics (Shastra) of the Soma day at the Aṇyasāṃśa sacrifice. For, says he, "The first of these liturgics, the so-called Ājya-Shastra, (see 3, 31) belongs to Agni, and in the last out of the twelve, in the so-called Agnaśāṅkha Shastra (see 3, 33–36) there is one verse addressed to Vīṣṇu. But this argument, advanced by Sāyaṇa, proves nothing for his opinion that "Agni is the first, and Vīṣṇu
They offer the Agni-Vishnu rice-cake (Purūdāśa) which belongs to the Dikshāṇīya ishti (and put its
the last deity; “for these twelve liturgies belong to the fifth day of
the Agnistoma sacrifice, whilst the Dikshāṇīya ishti, in connection
with which ceremony the Brähmanam makes the remark “agnir sat
droñānam 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
Bāyana. The one is, that in all the constituent parts of the Jyotish-
toma sacrifice, of which the Agnistoma is the opening, the first
place is assigned to Agni, and the last to Vishnu, and that the last
Śeṣtra (performance of the Śima singers), and the last Śastra (perfor-
mance of the Hotri-priests), in the last part of that great
cycle of sacrifices (the Jyotishoma), known by the name of Apte-
rāmya, are devoted to Vishnu. The other argument is, that Agni is
worshipped in the first, or Dikshāṇīya ishti, and that the Viṣa-
asaṃyasa (the followers of the so-called White Yajurveda) use, instead of the last ishti (the avadāyā), the Pāñchāhiti 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, Bāyana’s opinion might be correct, yet he does not state any
reason why the 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 arrangements, but
states the proper reason of such an order boldly. That these terms
are really applicable to both respective deities, Agni and Vishnu, and
that the words avavasa and pāvavasa actually convey such meaning, has
been shown above.

The term of the original is, nīpavasa (from nup, to straw, to
now). 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 hooph in which they are collected,
and put them into a separate vessel.” It is used in a similar sense of liquids
also. Bāyana restricts the meaning of this common sacrificial term
somewhat too much. He says, that it means “to take four handfuls of rice
from the whole load which is on the cart, and throw them into the winnowing basket (Sārpa).” In this passage, he further adds, that the
term means the bringing of that offering the preparation of which
begins with this set of taking four handfuls from the whole load.
Bāyana discusses the meaning of the term nīpavasa which is in the
present tense, and in the plural number. Referring to a parallel in the
“Black Yajurveda,” agnāvishāya avamahānāpyām aśkṛṣṭām aśkṛṣṭām
ātikāya avamahān, where the potential (nīpavasa) is used instead of
the present tense of (nīpavasa), and in a rule of Pāñjal (3, 4, 7),
several parts) on eleven potsherds (kapāla). They offer it (the rice-cake) really to all the deities
of this (Ishti) without foregoing any one. For Agni is
all the deities, and Vishnu is all the deities. For these
two (divine) bodies, Agni and Vishnu, are the two ends
of the sacrifice. Thus when they portion out the
Agni-Vishnu rice-cake, they indeed make at the end
(after the ceremony is over) prosper (all) the gods
of this (ceremony).

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

The principal food of the gods at the so-called Ishti is the
Purūdāśa. I here give a short description of its preparation,
which I myself have witnessed. The Adhivaryu takes rice which is
husked and ground (pihata), throws it into a vessel of copper
(mundali), includes it with water, and gives the whole mess a globular
shape. He then places this dough on a piece of wood to the Ahavanya
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 torii,
and places the whole on eleven potsherds (kapālas). To complete
cooking it, he takes Daraka grease, kindles it and puts it on
the Purūdāśa. After it is made ready, he pours melted butter
over it and puts the ready-dish in the so-called Isātāra, which is
placed on the Viṣṇu, where it remains till it is sacrificed.

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

Antya. Bāyana oppose that this adjective here is chanaka, i.e. that
out of two or more things to be expressed, only one has actually
remained. It stands, as he thinks, instead of� (and antya, just
as pīyata means “father and mother.” (Pāñjal, 1, 2, 70.)

Antantaka. Bāy. “at the beginning and end of the sacrifice.” But
I doubt whether the term implies the beginning also. In the phrase
antantaka pratīthyaḥ which so frequently occurs in the Alt. Brāhm.
antak means only “ultimately,” at the end of a particular ceremony
or rite.

Antāntarantaka. Bāy. perichorantai, they worship. He had, in all
probability, Niṣkant 3, 5, in view, where this meaning is given to
pratīthya. But that this word conveys the sense of “prospering”
follows unmistakeably from a good many passages of the Samhitā of
Bṛgveda and Manu. (See the Sanscrit Dictionary by Bühling and Roth.
Sam. v. अंतर and Westergaard’s Mazdae Sanscrits v. अंतर page 105.)
Here they say: if there be eleven potsherds on which portions of the rice-cake are put, and (only) two deities, Agni and Vishnu, what arrangement is there for the two, or what division?

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

He who might think himself to have no position (not to be highly respected by others) should portion out (for being offered) Charu over which clarified butter is poured. For on this earth no one has a firm footing who does not enjoy a certain (high) position. The clarified butter (poured over this Charu) is the milk of the woman; the husked rice grains (tāṇṭuḷa 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 knowledge propagates his progeny and cattle.

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

In this passage the meaning "to worship," as given by Śāsty, 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, incite Indra with Soma, that he might gather strength for conquering the demons. The meaning "to satisfy, to please," which is given to the word "pitauvati" of the passage in question in Bühler's and Hoë's Dictionary, is merely a guess, and wholly untenable, being supported by no Brahmanic authority.

* This refers to the verse in the Rigveda Sāṁhitā 1, 22, 18: tadām Vishāyāṃ veṣekramaṃ trēṣṭām vidāh ṛṣiḥ pādam, i.e., Vishnu strode through the universe; he put down three of his steps, and trium paṭṭām veṣekramaṃ, he strode three steps. These three steps of Vishnu, who represents the sun, are: sunrise, noon, and sunset.

* Charu is boiled rice. It can be mixed with milk and butter; but it is no essential part. It is synonymous with ṣamavaṃ, the common term for "boiled rice." B'at. Brahmā 4, 69, 1. There were different varieties of this dish; some being prepared with the addition of barley, or some other grains. See Taittiriya Sāṁhitā 1, 8, 10, 1.

10 Pratisthāti, which 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 pratisthāti is of frequent occurrence. Dignity and position depend on the largeness of family, wealth in cattle, etc.

11 The present followers of the Vedic religion, the so-called Agnibhotri, 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 Durṇa and Pārṇimāṣṭi or the New and Full Moon sacrifices. Then they bring the Chitūmaśāya-dhāraṇī, and after this rite they proceed to bring the Agnīṣṭoma and the first day of all other sacrifices. By the bringing of the New and Full Moon offerings, the Agnibhotri is already initiated into the grand rites; he is already an adept (Dikshā) in it. Some of the links of the yajna 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 (aṅga), prepared
The Hotar must recite seventeen verses for the wooden sticks to be thrown into the fire (to feed it). For Prajāpatī (the Lord of all creatures) is seventeenfold; the months are twelve, and the seasons five by putting Hemanta (winter) and Śivīra (between winter and spring) as one. So much is the year. The year is Prajāpatī. He who has such a knowledge prospers by these verses (just mentioned) which reside in Prajāpatī.

according to the precepts of sacred cookery, at his hands, and they have been sitting on the sacred seat (barkha) prepared of the sacrificial grass (Dārūka). Thence the performance of the Full and New Moon sacrifices is here called one Dikshā, i.e. one initiatory rite.

But if the Agrahotri who is performing a Soma sacrifice is already initiated (Dikshā) by means of the rites just mentioned, how does he require at the opening of the Agniṣṭoma (Soma-sacrifice) the so-called Dikshāniya Ishti, or "offering for becoming initiated"? This question was mooted already in ancient times. Thence, says Asvāmatīya in his Śrāvaṇī-sūtras, (4, 1), that some are of opinion, the Soma-sacrifice should not be performed in the case of the means required being found, even 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 Agniṣṭoma was in ancient times a sacrifice wholly independent of the Śaraś Pārśīma-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 Agniṣṭoma to introduce it.

These verses are called Sāmīdeva. 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 Asvāma 8, 1, 2; several are taken from Rigveda 3, 97, as the first (pra te vaiva abhīdayeva) fourth (sāmīdevā) 18th, 14th, and 16th (jeyenya) verses. Besides these three, Asvāma mentions: agna dārakā vidhāya (6, 10; 10, 12, three verses), agnim dātām viniścāha (1, 12, 1), and sāmīdevā agna (6, 20, 3, 6, two verses). They are repeated monotonously without observing the usual three accents. The number of the sāmīdeva is generally stated at fifteen; but now and then, seventeen are mentioned, as the case of the Dikshāniya Ishti. The two additional mantras are called Dhāṣāya, i.e. verses to be repeated when an additional wooden stick, after the ceremony of kindling is over, is thrown into the fire, in order to feed it. They are mentioned in Śāyaṇa's commentary on the Rigveda Saṁhitā (vol. ii. page 103 ed. M. Müller). S. Asvā. 4, 2, two Dhāṣāya at the Dikshāniya Ishti.

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 āhūtis, 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 āhūtis. They (the āhūtis) are called āhūtis for by their means the gods come to the call of the sacrificer (ayanti, 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 (jāhuti) the oblations why do they call that one who repeats the Anuvāya and Yājñā verses, a Hotar? (The answer is) Because he causes the deities to be brought near (ākāhantati) according to their place, (by saying) "bring this one, bring that one." This is the reason why he is called a Hotar (from ākāh, to bring near). He who has such a knowledge is called a Hotar.

† At every Ishtī, the Hotar calls the particular gods to whom rice cake portions are to be presented, by their names to appear. At the Dikshāniya Ishtī, for instance, he says: agna agnim ākāhā, vihakām ākāhā, i.e. Agni! bring hisher Agni! bring hisher Vishnu. The name of the deity who is called near, is only muttered, whilst ākāhā is pronounced with a loud voice, the first syllable ā being plute, i.e. containing three short a. See Asvā. 8, 1, 3.

† These etymologies of ishtī, āhūtī, āhūti, and āhūta are fanciful and erroneous. The real root of ishtī is yeṣ to sacrifice; that of āhūtī is to bring an offering; that of āhūti is to protect, to assist; that of āhūta is ār to call. The technical meaning of an ishtī is a series of oblations to different deities connected chiefly of Purāṇa. An āhūtī or āhūti, which appears to be an older name of the same idea (this meaning is quite omitted in the Sanscrit 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 Anuvāya or
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, 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).

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 (juruṣu). 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 Dikshita (initiation) first, is not guilty of (the sin) of “confusion of libations” (saṁsava). For his sacrifice and the deities are held

To remind his readers of the difference existing between ājya and ghrīta, Sayy quotes an ancient verse memorialis (Kūrkhā), sarvār dhīnām ājya vyāt; ghanabhām ghrītam vidūk, t.e. they call the butter which is in a liquid condition, ājya, and that one which is hardened is called ghrīta. Ājya is the butter when but slightly molten, and ghrīta when well seasoned. According to the opinion of the Taṅkitrya, says Sayy, the butter for the gods is called ghrīta that for the manes ājya, and that for men nīlpaṣaṇa. Ājya is the same as ājya, slightly molten, and nīlpaṣaṇa, the same as ājya, entirely molten.

Dikshita-simita. It is that place which is generally called pradhaṇa causā (or pradhaṇa). 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 Brāhmaṇa of another Śākhā, which Sayy quotes: तेजो भारोद्वर वनशेष श्वाराधिनेवेव: पानयते.

Puruṣottamāya, the second Yajña. When the second is recited, the oblation is thrown into the fire by the Adhvaryu. The Hitor repeats only the mantras.
fast (in his hands); and (consequently) he does not suffer any loss like that which falls on him who performed his Dikshā later.

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

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

4.

The Hotar ought to repeat for him who has not yet brought a sacrifice two Puronrākyā verses, tvam agni sapratāḥ asi (Rig-veda Saṁhitā 5, 13, 4) for the first, and Soma yās te mayabhuvah (1, 91, 9) for the second portion of (the offering of) melted butter. (By reading the third pīda of the first verse tvayā 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): aghniḥ pratnena manmanā (8, 44, 12) and Soma girbhis thā vayam (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 dispensed with. Let the Hotar rather use the two verses which refer to the destruction of Vṛitra (vārtraghna), viz., Agnir vṛitraṇi janghanat (6, 16, 24), and tvam soma asi satpatiḥ (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. 77

The Anuvāhyā for the Agni-Vishnu-offering is: Agnir mukham prathama devatānām, the Yajyā: agnis'cha Vishnu tapa. 78 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 Dikshā” (that is to say), they rule over the Dikshā. When they offer the Agni-Vishnu oblation, then those two who rule over the Dikshā become pleased, and grant Dikshā, that is to say, the two makers of Dikshā, they both make the sacrificer a Dikshīta. These verses are in the Trishtubh metre, that the sacrificer might acquire the properties of the god Indra (vigour and strength).

77 The verses mentioned here are the Puronrākyās, i.e., such ones as are to be recited before the proper Anuvāhyā with its Yajyā is to be repeated. The Puronrākyās, are introductory to the Anuvāhyā and Yajyā.

78 Both verses are not to be found in the Sākala Śaṁkha of the Rigveda, but they are in Astral Srāuta Sūtras 4, 3. I put them here in their entirety:

अग्निरः प्रत्येकः देवानां पद्मावतस्य निन्याचार्यां।
वेदार्था परिदर्शये देवानु अपवित्रताः रीवयात ॥
अग्निरः विनिर्दिष्टा वप जनम च वर्णे दीपावयाय वेन्द्र निन्या ॥
विद्येदिः पूर्णण: प्रियादायः समाग्रेनां सिद्धाः ॥
5.

He who wishes for beauty, and acquisition of sacred knowledge should use at the Svishṭakrit 22 two verses in the Gāyatri metre as his Śaṁjñāyās. For the Gāyatri is beauty and sacred knowledge. He who having such a knowledge uses two Gāyatris 24 (at the Svishṭakrit) becomes full of beauty and acquires sacred knowledge.

He who wishes for long life, should use two verses in the Ushāṅi metre; for Ushāṅi is life. He who having such a knowledge uses two Ushāṅis 26 arrives at his full age (i.e. 100 years).

He who desires heaven, should use two Anushṭubhs. There are sixty-four syllables in two Anushṭubhs. 26 Each of these three worlds (earth, air, and sky) contains twenty-one places, one rising above the other (just as the steps of a ladder). By twenty-one steps he ascends to each of these worlds severally; 27 by taking the sixty-fourth step he stands firm in the celestial world. He who having such a knowledge uses two Anushṭubhs gains a footing (in the celestial world).

He who desires wealth and glory, should use two Brīhatīs. For among the metres the Brīhatī 26 is wealth and glory. He who having such a knowledge uses two Brīhatīs bestows upon himself wealth and glory.

He who loves the sacrifice should use two Paṅktis. 26 For the sacrifice is like a Paṅkti. It comes to him who having such a knowledge uses two Paṅktis.

He who desires strength should use two Trishṭubhs. 26 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). 26 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. 26 Virāj is food. Therefore he who has most of food, shines (vi-rājati) most on earth. This is the reason why it is called virāj (from vi-rāj, to shine). He who knows this, shines

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22 The Svishṭakrit is that part of an offering which is given to all gods indiscriminately, after the principal deities of the respective iṣṭī (in the Dikṣāṇiṃḍa Iṣṭī, these deities are Agni, Soma, and Agni-Viśnu) have received their share. The two mantras required for the Svishṭakrit are called Śaṁjñāyā. On account of the general nature of this offering, the choices 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, na ṛavaṇaḥ amartasya (9, 11, 3), and Agnir held purākṣiḥ (9, 11, 1).

26 They are, agne viṣṇyā āsmaḥ (1, 70, 4), and as tathāna samāyā kṛitiḥ (1, 70, 5).

25 Tāum agne vacā (1, 40, 1, 3).
forth among his own people, (and) becomes the most influential man among his own people.

The Viraj metre possesses five powers. Because of its consisting of three lines (pada), it is Gayatri and Ushnish (which metres have three lines also). Because of its lines consisting of eleven syllables, it is Trishhtubh (4 times 11 syllables = 44). Because of its having thirty-three syllables, it is Anushhtubh. (If it be said, that the two Viraj verses in question, i.e. preddho agne and imo agne have, the one only 29, and the other 32 syllables, instead of 33, it must be borne in mind that) metres do not change by (the want of) one syllable or two. The fifth power is, that it is Viraj.

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

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

Dikshath is right, Dikshath 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.

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33 In the first verse quoted, there are even 4 syllables less than required. The Brahmapam is not very accurate in its metrical discussion. The Anushhtubh has 39 syllables.

34 The meaning is, by using two Viraj verses which contain the principal metres, he obtains collectively all those boons which each of the several metres is capable of bestowing upon him who uses them. See the Gayatri, for instance, grants beauty and sacred knowledge, the Trishhtubh strength, &c. (See above). The metres are regarded as distinct. 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 "wichakshana," i.e. "of penetrating eye." The eye (chakshus) is wichakshana, for with it he sees distinctly (vi-pasayati). 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 wichakshana, "of penetrating, sharp eyes." Then the speech uttered by him becomes full of truth.

SECOND CHAPTER.

Prayaniya Isha.

7

The Prayaniya Isha has its name "prayaniya" from the fact that by its means the sacrificers approach heaven (from pra-yd, going forward). The prayaniya

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33 This explanation of the term wichakshana refers to the offering of two parts of melted butter (See chapter 4, page 10), which are called chakshus, 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 wichakshana after the name of the person who is addressed; for instance, Devadista Vichakshana, bring the cow. According to Apatamba, this term should be added only to the names of a Kshatriya and Vaisya addressed; in addressing a Brahman, the expression chamasita should be used instead.

34 The masculine is here used, instead of the feminine. Prayaniyad is, as Say, justly remarks, to be supplied. The common name of this ceremony is Prayaniyad Isha. The Brahmapam here attempts at giving an explanation of the terms prayaniya and adyantriya.
ceremony is the air inhaled (prāṇa), whereas the udāyanīya, 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 prāyanīya and udāyanīya 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 prāyanīya ishti a Charu-offering for Aditi, and the same offering is given to her as the boon chosen by her at the end (of the sacrifice). Then she chose this (other) boon. Through me you shall know the eastern direction, through Agni the southern, through Soma the western, and through Savitar the northern direction. The Hotar repeats the (Anuvākyā and) Yājīyā-mantra for the Pathyā.

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

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

He repeats the (Anuvākyā and) Yājīyā’ mantra

for anuvāka yajātīka, i.e., he repeats the Anuvākyā (first) and Yājīyā (second) mantra when an offering is given. Sāy., quotes from another S’kāṇḍa the passage: प्रायोऽरविष्टि भागेरै ज्ञातीति विशाखायि (i.e., he (the Hotar) recognises the eastern direction by repeating the Yājīyā verse addressed to Pathyā Svasti, i.e., well-being when making a journey, safe passage. According to Sāyana, Pathyā is only another name of Aditi. She represents here the line which connects the point of sunrise with that of sunset.

These are, agna naya fourth 1, 180, 1, and 6 davāndan api panthā 10, 2, 3.

Sāy. states, that in the north of the Vindhya mountains chiefly barley and wheat are cultivated, which ripen in the months of Ādgha and Pādīgama (February and March), whilst in the countries south from the Vindhya (i.e., in the Dekkhan) rice prevails, which ripens in the months of Kārtti and Adgīntrā (November and December).

They are: 'tum soma prachikitā mantāh, 1, 91, 1, and ye da dāndān divi 1, 91, 4. See 1, 9. Av. Sr. 8, 4, 3.

They are: 'a vījāvaram catiṣṭi 5, 62, 7, and ya 'amy vījāvādā jāti 5, 62, 9.

Sāy. explains Savitar as, प्रायोऽरविष्टि शृंग: a moving, inciting god.

These are: trādāndam prahārtā 10, 65, 10, and makām ā chā mátām. Atharva Veda 7, 6, 2.
for Aditi, who is the upper region. This is done because the sky (asās) wets the earth with rain (and) dries it up (which is done from above). He repeats (Aṣuṇāṇḍa and) Yojya verses for five deities. The sacrifice is five-fold. All (five) directions are (thus) established; and the sacrifice becomes also established. It becomes established for such people (only) with whom there is a Hotar having this knowledge (to separate and mark the regions in this way).

8.

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

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

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

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

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

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

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

10 That is, in the middle of the north and west of the Ahavanīya fire.
11 This refers to the words: वे च चार्म (t. a.), we who worship) वा श्रावणि (which are repeated by the Hotar after the Aṣuṇāṇḍa is over, and before the commencement of the proper Yojya verse. These words are introductory to the latter. Before all Yojya verses (as is generally done), the words तेषां वा with the name of the respective deity are to be found.—Saptadvaita.
eye the gods got aware of the sacrifice. For what is not perceivable (elsewhere) is to be perceived by the eye. If any one even after having run astray gets aware (of any thing) by exerting his eye successively in consequence of the successive exertions of the faculty of seeing, then he (really) knows it. When the gods (were exerting their eyes repeatedly, and looking from one object to the other) they got sight of the sacrifice. Thus they got sight of it on this earth; on the earth (therefore) they acquired the implements (required for performing the sacrifice). On her (the earth) the sacrifice is spread; on her it is performed; on her the sacrificial implements are acquired. This earth is Aditi; therefore the last Yajña 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 Vaiśyas (agriculturists and herdsmen). For if

10 Anuṣṭhyā is explained by Bāy. : सादी प्रथमब्राह्मण. It no doubt, literally means, one standing by the other, one after the other. The substantive anuṣṭhyā 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 (1. page 134) "with his own eyes" is nothing but a bad guess unsupported by any authority and contrary to etymology and usage. The phrase anuṣṭhyā praśāndti 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 recognize the direction, and then he may find the way to his homely village.

11 According to Bāyana, the word viṣṇā 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 Vaiśyas (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 Vaiśyas by the recital of the verse, svastināḥ 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 Vaiśyas 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 Anuṣṭhyā and Yajñā verses at the Prāyahya ishti) use mantras of all (principal) metres. For the gods conquered the celestial world by means of having used for their (Anuṣṭhyā and) Yajñā verses mantras of all metres. Likewise the sacrificer who does the same gains the celestial world. (The two verses) svasti

vaḥ pathyāsu and svasti iddhi prapathe (10, 63, 15, 10), 19 which are addressed to pathyā svasti i.e., safe journey, are in the Trishṭubh metre. The two verses addressed to Agni, aṅgā naya supathā (1, 189, 1), and ā devānam api pantiṁ (10, 2, 3)

wealth. They are here evidently regarded as the subjected population. The gods are, as Bāy. states with reference to the creation theory of the Vaiśvas, divided into four castes, just as men. Agni and Brihaspati are the Brāhmaṇas among the gods; Indra, Varuna, Soma, the Rudras, Purjaṇya, Yama, Mrtyuṣya are the Kshatriyas; Čandra, the Vasu, the Rudra, the Adityas, Vāsishṭhas and Marutus are the Vaiśyas, and Pāshas belongs to the Śūdra caste.

17 See the 3rd note above page 10. The translation of the whole is given in the context.
are also in the Trishtubh metre. The two verses, addressed to Soma, svam amos prachikito manishã (1, 91, 1), and yà te dhámâni divi (1, 91, 4) are (also) in the Trishtubh metre. The two verses addressed to Savitá : á viṣvavedam satapastim (5, 82, 7), and yà imá viśvá (5, 82, 9) are in the Gáyatri metre. The two verses addressed to Aditi, sustrõmãnam prathivm (10, 63, 10), and mahim á sju mātaram (Atharv. 7, 6, 2), are in the Jagati metre.\footnote{\textit{All the Anuvâkyâ and Yâjyâ verses required for the five deities see 1, 7}, of the Prâyâniya iṣti are here mentioned.} These are all the (principal) metres: Gáyatri, Trishtubh, and Jagati. Those (other metres) follow them. For these (three kinds of metres) are, as it were, of the most frequent occurrence (pratamám) at a sacrifice. He therefore who having such a knowledge gets repeated his Anuvâkyâ and Yâjyâ verses in these (three) metres, gets repeated them in all metres (obtains the particular advantage to be derived not only from the three metres mentioned, but from all other metres also).

10.

These verses used as Anuvâkyâs and Yâjyâs at this offering (the Prâyâniya Iṣṭi), contain the words, pra, forward, forth\footnote{In the word prapathe in svasti iṣṭi prapathe (10, 63, 16).} ni, to carry; pathin,\footnote{In the word naye in Agno naye (1, 189, 1).} path; svasi, welfare. The gods after having performed an Iṣṭi 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 Vaisyâs (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 Vaisyâs (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 Saṁyâjyâ verses required for the Svishṭakrit (of the Prâyâniya-īṣṭi) ought to be in the Viraj metre, which consists of thirty-three syllables. These are: sed aqnir aqnïmr (7, 1, 14) and sed aqnir ye (7, 1, 15). The gods after having used for their Saṁyâjyâs two verses in the Viraj metre gained the celestial world. Likewise does that sacrificer gain heaven who uses also two verses in the Viraj metre (when performing the Svishṭakrit of the Prâyâniya īṣṭi), They (each of them) contain thirty-three syllables. For there are thirty-three gods, viz. eight Vasus, eleven Rudras, twelve Adityas, (one) Prájapati, and (one) Vashat-kâra. In this way the Hotar makes the gods participate at the very first beginning of the sacrifice in the (33) syllables of the mantra recited; for each syllable is (as it were) a plate\footnote{The syllables of the mantras represent different plates of food presented to the gods. They can be the food of the gods only in a mystical sense.} for the gods, by which the sacrificer makes (all) deities pleased and satiates them.

11.

They say, at the Prâyâniya iṣṭi are (only) the Prâyâja\footnote{See page 18, note 18.} offerings to be made, but not the Anuvâ-

\footnote{In the verses 10, 63, 16, 16.}
jas 88; for the latter are, as it were, a blank, and (if performed) cause delay. But this (precept) should not be observed; at the said Ishti both the Prāyaṇa as well as the Anuyāja offerings should be made. For the Prāyaṇas are the vital airs, and the Anuyājas are offspring. When he thus foregoes the Prāyaṇas, he foregoes the vital airs of the sacrificer (deprives him of his life), and when he foregoes the Anuyājas, he foregoes the offspring of the sacrificer (deprives him of it). Thence Prāyaṇas as well as Anuyājas are required (at the Prāyaṇiya ishti).

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

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

88 In the common Ishtis there are generally three Anuyājas, or oblations of clarified butter, after the Śvastikṣa ceremony is over. The deities are: dharmarā̄ge (the divine seat), dharmarā̄ge, and dharmarā̄ge. See Āśv. Sr. 8. 1, 8. The present practice is to leave out the Anuyājas at the Prāyaṇiya ishti.

89 These mantras, which are addressed to several deities, chiefly the wives of the gods, are called, Patni-saṃyāja. These women are: Bhāṇī, Ānusmati (full moon), and Kukhā and Ānusmati (new moon), in the Āśv. Sr. 8, 1, 10. Ānusmati is omitted.

90 The last Yajus like mantra which is recited by the Hotar at the close of the ishti. See Āśv. Sr. 8, 11.

91 The usual concluding ceremonies of the Ishti are to be dispensed with at the Prāyaṇiya, 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 Purodāša of the Prāyaṇiya ishti, he should portion out also the rice for the Purodāša of the Udayāniya 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 Prāyaṇiyam (on several occasions). For on the several portions of rice being taken out for the Purodāša (by the Adhvaryu) the sacrificers say this is Prāyaṇiya, (i.e. to go forth, to progress), and on the Purodāša oblations being thrown (into the fire) they say again, this is Prāyaṇiyam (i.e. to progress). In this way the sacrificers go forth (prayant) from this world. But they say so from ignorance (and this objection is consequently not to be regarded).

The Anuvākyā and Yiḍyā verses of both the Prāyaṇiya and Udayāniya Ishtis should interchange in this way, that the Anuvākyā verses of the Prāyaṇiya ishti should be used as the Yiḍyā verses for the Udayāniya, and the Yiḍyā verses of the Prāyaṇiya as Anuvākyā of the Udayāniya. The Hotar shifts in this way (the Anuvākyās and Yiḍyās 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 Chāru oblation which is given to Aditi at the Prāyaṇiya as well as at the Udayāniya 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: th
(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 (tejunii) in order to prevent (the load which is tied up) from slipping down. In the same way the priest ties the knots at both ends of the sacrifice (the sacrificial chain) by means of the Charu oblation given to Aditi at the Prâyaniya as well as at the Udayaniya ishti. Among those (deities required at both the Ishtis) they commence with Pathyá Svasti (at the Prâyaniya ishti), and conclude (at the Udayaniya ishti) also with Pathyá 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 Atithyá 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 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 ashtáni, 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 Adhvarya then says (to the Hatóar): repeat a mantra for the Soma who is bought and being brought (to the sacrificial compound). The Hatóar repeats: Bhadrád abhi sreyah prehi, \(^8\) i.e., go from

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\(^1\) Dido is to be taken as an ablative depending on the verb upadásat. Literature, they were upset (and scattered) everywhere. The preposition of in this verb mainly requires the ablative.

\(^8\) The mantra is from the Taîttríya Súruta. We find it also in the Atharvaveda Súkta (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 Altarvy, Brahm. and Taíttr. Sáhr. as follows:—
happiness to still greater bliss. By the word bhūḍra
i.e. happy, this world (the earth) is meant. That
world is better (s'reyās) 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: brihaśpatīk pura
etā astu, i.e. the (thy) guide be Brihaśpatī! 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 avaya vora ā
prithikrya, i.e. stop him (Soma) on the surface of the
earth. Vora means the place for sacrificing to the gods
(āsavaṇjanán). (By these words) the Hotar makes him
(the Soma) stop (and remain in that place). (The
fourth pada is:) āre s'atrum kriyūhī 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
mayohivasah (1, 91, 9–11.), which is addressed to
Soma, and is in the Gāyatrī metre. In this way
the Hotar makes the king Soma flourishing when he
is being brought (to the sacrificial compound) by
means of his own deity (the verse being addressed to
Soma himself), and his own metre (his favourite
metre being the Gāyatrī.) (The Hotar repeats:)
sarve 4 nandanti yas'asā (10, 71, 10.) i.e. “all friends
rejoice at the arrival of the friend crowned with fame
for having remained victor in the learned discussion
(sabhaḥ;) for as their (of his friends) protector from
defects, and giver of food, he is fit and ready for pro-
viding them with strength.” (Now follows the ex-

\[\text{4 The Gāyatrī is said to have assumed the shape of a bird, and
brought the Soma from heaven. Thence this metre is sacred to him.}

\[\text{4 Say, understands by “the friend,” Soma, and by “the friends, who
rejoice at the friend’s arrival,” the priests and the sacrificer. About
the same meaning he gives to the verse in his commentary on the
Rigveda Samhita. There he explains द्वारा: friends, by वा द्वाराध्व: being equal in knowledge.
क्रिया: he refers to “all men of the assembly.”
क्रिया: he takes in the sense of an adjective चः.
But it is very doubtful whether this verse had originally any reference to Soma.
In the whole hymn (शर्करायं वस्त्र वातीं अस्मिने) of which it forms the eleventh verse, there is nowhere any allusion made to
Soma. According to the Anukramani the hymn is “seen” (composed)
by Brihaśpati, the son of Angiras. But this appears to be very
unlikely; for Brihaśpati himself is addressed in the vocative.
S. sky, gets over the difficulty by asserting, that Brihaśpati (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 Brihaśpati who is the same with Vāchpati, the god of
elegance and speech, to endow him with the power of giving
utterance in the proper words to his feelings, of which only the first
ones should be revealed (v. 1). There is an interesting similar 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 filter (sīla).” 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 “brahmana” (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.

6 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 Brāhmaṇas," He is kilbhisapsrit, "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 "pitsuṣhāni" i.e. giver of food; pitus is food, and pitsu 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 rājinaṃ 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: ṣagān 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 Brāhmaṇa as well as Śāṇeśa refer the conjunctive deva to Soma which is certainly not the case. In his commentary on the Sāmhitā he refers it justly to Savitar (see vol. III, page 226, 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 havishā (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 gajasphāna, pratarana, sviraḥ 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: śmām dhiyam s'ikhamānapasya deva (8, 42, 3) i.e. "O divine Varuṇa, instruct the pupil in understanding, performance and skill. May we ascend
the ship for crossing safely all evil waters and land in safety (on the other shore).” Soma is in the power of the god Varuna, as long as he is tied up (in the cloth), and goes to the places of the Prajāpāti. When reciting this verse he thus makes the Soma prosper by means of his own deity (as liquor he is Varuna), 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 Varuna, 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 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 Prajāpāti is the year. He who has this knowledge succeeds by these verses which reside in Prajāpāti. 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 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 (pitaraḥ). Would they do so, when both are still yoked (to the cart), the sacrificer could not keep what he is possessed of, nor increase it; should he have any children, they would be scattered (everywhere, and consequently be lost for him). The bullock which is let loose, represents the children who are in the house, that one which remains yoked, the actions (ceremonies, and worldly pursuits). Those sacrificers who take the Soma down, whilst one of the bullocks is yoked and the other let loose, avail themselves of both actions, of acquiring property, and keeping what they have acquired.

The Devas and Asuras were fighting in these worlds. They fought in the eastern direction; there the Asuras defeated the Devas. They then fought in the southern direction, the Asuras defeated the Devas again. They then fought in the western direction; the Asuras defeated the Devas again. They fought in the northern direction, the Asuras defeated the Devas again. They then fought in the north-eastern direction; there the Devas did not sustain defeat. This direction is 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.

The Devas said, it is on account of our having no king, that the Asuras defeat us. Let us elect a king.

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9 It is called aṣaṇaḥ, i.e., the direction of udrāṇaḥ, who is Śiva.

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

15

After the king Soma has arrived, the reception offering is prepared. For the king Soma comes to the premises of the sacrificer (as a guest). Thence the offering for receiving him as a guest (ātithi) is called Atithya-ātithi. 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 (prāṇāh). (This offering is made) for making the vital airs (to the sacrifice) and for making them severally known. It belongs to Vishnu; for Vishnu is the sacrifice. By means of his own deity and his own metre12 he makes the sacrifice successful. For all metres and Prishṭhas,13

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 honour15 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 vrā deva Savitar (1, 24, 3). They ask: why does he repeat a verse addressed to Savitar for the Agni who is being produced? (The answer is:) Savitar rules over all productions. Produced (themselves) by Savitar, they (are able) to produce Agni (by friction). Thence a verse addressed to Savitar is required.

He repeats a verse, addressed to Dyāvā-prithivi: mahi dyāṅk prithivichha na (4, 56, 1.)

12 The Anuvākyā mantra is, idāṁ Vāsasvar vichkārane (1, 22, 17) and Viśeṣa, i.e., they accept abhijñāna (1, 14, 5), Sva Adval. Sv. Sūtra 4, 5. Of both verses Vishnu is the deity. The metre of the first verse is Gāyatrī, that of the second Tristubh. These two metres are regarded as the principal ones, comprising all the rest.

13 A Prishṭha is a combination of two verses of the Śiṃaveda. Some of the principal Śiṃas are in the Tristubh or Gāyatrī metre. These two metres represent all others.
They ask: why does he repeat a verse addressed to Dyārā prithivi for Agni who is being produced (by friction)? They answer: the gods caught him (once), when he was born, between heaven and earth (dyārā prithivi); since that time he is kept there enclosed (by heaven and earth). Thence the Hotar repeats a verse addressed to Dyārā prithivi.

He repeats a triplet of verses addressed to Agni in the Gāyatrī-metre: trām Agne pushkaraṇād 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 nirmanthatu, 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 Rakshoghnī verses, which are in the Gāyatrī metre are to be repeated: Agne hānī nyutrinam (10, 118). These verses are intended for destroying the Rakshas (the evil-doers). For the Raksha 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 (Rakshoghnī verses), then the Hotar has to repeat a verse appropriate to him, who has been born, by containing the term “born,” uta bruvontu janvina (1, 74, 3.)

What is appropriate in the sacrifice, that is successful. He repeats: & yāṁ hāstena khitānam (6, 16, 40).

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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: sīs ur-jūtāh, i.e., a child born; for, just as a child, he is first born. The word na (in na bibhṛati of the verse) has with the gods the same meaning, as om (yes) with these (men). He repeats, pra devāṁ devartaye (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 a sve yonāṁ nishkidatu (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 jātvedasi, (6, 16, 42) the one is jāta (the Agni produced by friction), the other jātvedās (the Ahavaniya fire). The words, priyaṁ, sīs‘iṣṭhā aśīśhim mean, Agni (the new born) is the beloved guest of the (other) Agni (the Ahavaniya). By the words, nyona & grihapatiṁ, he, the priest, places him into ease (by putting him into his proper place, the Ahavaniya fire). Agniṁ guṇā samidhyate (1, 12, 6) is appropriate (when the now born Agni has been thrown into the Ahavaniya fire). In the verse: tvāṁ kyagne agnīṁ vipra viprapeṣa santeṣā (8, 43, 14) the one vipra (wise) means one Agni, and the other vipra the other Agni; the one sun (being, existing) means the one, the other sun in (savit) the other Agni. The words, sakhā sakhṣya samidhyate (at the end of the verse quoted) mean, this Agni is the friend of the (other) Agni.

In the verse: tvāṁ marjayanta sukram (8, 73, 8) the words, sveshu kṣhayās, mean, this Agni is the other Agni’s own residence.

With the verse, yajnena yajnam aṣṭaṣṭa (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 newborn 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 śāhlyā 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 (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, abhinamapokha, i.e. who is declared to be no proper Brahman. According to Śāy, there are in the Śāstras six kinds of men mentioned who are strictly speaking not capable of the Brahmanship, though they are Brahman by birth, i.e. the servant of a king, a merchant (seller and buyer); the herdsman; he who performs many sacrifices (for the sake of gane only); the adhīganta-gāvā, i.e. he who being properly appointed for the performance of the great (Śraute) sacrifice performs only the less important domestic rites (ādhiṣṭa-bhṛmāni); the grāmāyādha, i.e. he who performs out of covetousness alone sacrifices for all inhabitants of a village or town qualified or disqualified; the brahmāyādha, 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-īṣṭi, after the ceremony of producing fire by friction is finished.)

The two Puro-anuvākyās for both portions of melted butter (which are to be offered) are, samidhā gnim duṇyātata (8, 44, 1) and āpyīṣya saṃcetu (1, 91, 16.) These two verses are complete in form; for they contain an allusion to guests. 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

16 See the Taîttrīya Śāhītā 1, 8, 10, and Śāy.'s commentary on it, vol. 1., pp. 570—584, ed. Cowell. 'Aṣṭāval dūrāta 8, 4, 5.

18 These two parts are the so-called chakshushtā, i.e., eyes of the Isīthi, which always precede the principal offering, consisting of Purusōtāka.

In the words of the second pade of samidhā gnim, viz. ghrītāri bhumyaśatā atithim, refresh the guest with clarified butter drops!
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 Prayājas at this (Ishti), but not the Anuyājas. The Prayājas, as well as the Anuyājas are the vital airs. The airs which are in the head are the Prayājas, whilst those in the lower parts of the body are the Anuyājas. He who should offer the Anuyājas 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 superfluous, for 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 therefor offer at this (Ishti) only the Prayājas without Anuyājas, then the wish which one entertains at the offering of the Anuyājas becomes also fulfilled (for the offering of the Anuyājas on this occasion would be a mistake).

FOURTH CHAPTER.
(The Pravargya Ceremony.)

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

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FOURTH CHAPTER.
(The Pravargya Ceremony.)

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

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They precede the principal offering, which consists of Puroddha.

This is a mistake in the sacrifice which is to be propitiuated.

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 Adhvarya gods. It is a preparatory rite, just as the Dikshā, and is intended for providing the sacrifice 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 residences when arriving in their very bodys, one may learn from the amusing story of the king Tejendhu as reported in the Rāmāyaṇa (1, 57-60). For the performance of this important ceremony extensive preparations are to be made by the Adhvarya and his assistant, the Pratīprasūthi. All the vessels and implements required are brought to the spot and placed at the left side of the Gāḍhakapātya fire. The chief implements are: an earthen vessel of a peculiar form, called Mahāvīra's pot (kāra), three shears for shaving (dhrīra), one very large wooden spoon (Upayamaṇi) from which the sacrificer drinks milk (this forms part of the ceremony), three fans (dhrīra), six shavings from the Udāmbha tree as fuel, thirteen sticks, to be laid round the Mahāvīra vessel (ponkti), two metal blades, one of gold and one of silver (called svaraparajati ruhanda). A cow and a female sheep are to be kept in readiness. Two bunches of kusa grass are prepared, and tied in the midst. They are called Veda, and resemble very much the Baras (Barsem) of the Parsis, which is also tied together by means of a reed (nīrydhabhānem).

The Mahāvīra is first put on the Vedi. Then the Adhvarya makes a circle of clay, in which afterwards the Mahāvīra is put. This ring is called kāra, i.e. ear, for earth is always carried on the back of donkeys to the sacrificial compound. After the priests have repeated the mantras required for purification (jāti) name vēkē, i.e. the Mahāvīra is taken from the Vedi and placed in that earthen ring (kāra). Wooden sticks are put around it along with burning coals, and also fire is put in the kāra just below the Mahāvīra, 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 Mahāvīra. While the empty vessel is being heated, the Hotar repeats the first series of mantras, called the prāvās paśās. After the vessel has been made quite hot, it is lifted up by means of the two S'aphas. The cow then is called, yus (sacred cooka). Thence two Adhvarya priests provide for all the implements required for the Pravargya vessel (gharma). After having done so, they say, "Brahma! we shall perform the Pravargya ceremony. Hotar! repeat the appropriate mantras!"

19

The Hotar begins with brahma jajñānam prathama (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 Brahmans) the Hotar thus cures the Pravargya man (the mystical personage, called "sacrifice" which had been torn to pieces by the gods). By repeating the mantra, iyam pitre rāṣṭri (As'val. S. 4, 6), the Hotar puts speech in the Pravargya man; for by rāṣṭri, i.e. queen, speech is to be understood.

The verse, maha mali antahbhyān (As'val. S. 4, 6), is addressed to Brahmaṇayāpati. Brahma is Brihaspati; by means of Brahma the priest thus cures the Pravargya man.

† Tied by the Adhvarya with a cord, and milked. The milk is put on the left side of the Vedi, and then under recital of the mantra, a dvi'abhir, poured in the Mahāvīra. 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 Mahāvīra are thrown into the Ahavanīya fire. The sacrificer drinks milk from a large wooden spoon (Upayamaṇi) which has been first smelted by the Adhvarya. The second series of mantras, the so-called uttara paśās, is repeated when the cow is milked and her milk poured in the Mahāvīra. The whole ceremony has been witnessed by me.

* Vis the properly so-called Adhvarya with his constant assistant Pratīprasūthi.

The Brahma priest, i.e. the president of the sacrificer, 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 Adhvarya and the Pratīprasūthi, called the two Adhvarya.
The verse addressed to Savitar is, *abhityam devam savitarām* (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, *saṁśidra mahān asi* (1, 36, 9), they make him (the Pravargya man) sit down. 4

The verse: *ājnanti 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 aktaṁ asurasya* (10, 177, 1), *yo no sanuṣyo abhidāsud* (6, 5, 4), *bhārā no agne smanā upetau* (3, 18, 1), the first as well as the second verse 5 are appropriate.

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

Now follow four single verses: 6

*Pāri trā girvau gira* (1, 10, 12);
*Adhi dvaya adadāh ukhyām* (1, 83, 3);
*Sūkram te anyad yajatam* (6, 58, 1);
*Apaśyaṁ gopāṁ 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).

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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 aktaṁ, &c.) is the 2nd verse to be also repeated.

6 *Ekapdentīyaḥ*. An *ekapdinti* 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: *āsav, i.e. two verses, and paṁśha, i.e. five verses, which follow one another in the Saṁhitā.*

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7 According to *Śāyaṇa* this verse is taken from another *Saṁhitā*.

8 In the 3rd pada of the first verse, the name "brahmānaspati" is mentioned.
 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 uhasām (5, 76.) The words: pipīrāņsas asvinā gharmaṃ ačha (the fourth pada of the first verse of the hymn mentioned) are appropriate 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: grāvaṇeva tad id arham jarethe (2, 39). In this hymn there being expressions like, akṣi īra “as two eyes” (2, 39, 5), kṛnāv īra “as two ears,” nāsa īra “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: īle dyāvāprithi (1, 112). (The words in the second pada:) gharmaṃ suruchm are appropriate. 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.

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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 śūra nāmanah (7, 23, 24.) is Vasishtha, and that of the Brihat Sāma: tvām buddhi krodhvide (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.

12 The word “gharma,” which is a name of the Pravargya vessel, is mentioned in it.

13 For the word “gharma” (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 ruchatavati, i.e., the verse whose characteristic word "ruch," to shine, is: ardruchat uhashok prishvir (9, 83, 3). In this way he provides this (Pravargya man) with splendour.

With the verse, dyubhir aktubhih paripatam (1, 112, 25), he concludes the ceremony. (In repeating this verse, the words of which) arishtehbh prithivol wto dyubh (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).

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

1. Upahvayu sudugham dhenum (1, 164, 26).
2. Himhinvat vanapatn (1, 164, 27).
3. Abhi tv eva Savitah (1, 24, 3).
4. Sami vatsann amatribbhih (9, 104, 2).
5. Samvattena eva matribhiih (9, 105, 2).
6. Yata sthanah sasayo (1, 164, 49).
7. Gaur amimd anuvatam (1, 164, 28).
8. Namavd vpaletatam (9, 11, 6).
9. Sambuvdna vpasdhan (1, 72, 5).
10. A da'ahbhir (8, 61, 8).
11. Duhanti sapakh (8, 61, 7).

14. Tu u prayakshatinam (1, 62, 6).
15. Atmanvan nubho duhaye (9, 74, 4).
16. Utitthha Brahmamvparati (1, 40, 1).
17. Adhukshat pipuyshim isham (8, 61, 16).
18. Upadrava payat (A'sval. 4, 7).
19. A sute si'chata siriyam (8, 61, 13).
20. Anunam a'svinor (8, 9, 7).
21. Sam u 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) repeats ud u shya devah Savitah hiranyayah (6, 71, 1). When going forward, he repeats, praitu Brahmanarpati (1, 40, 3). When looking at the Khara (the earthen ring, in which the Pravargya vessel is placed), he repeats: Gandharva itthah (9, 83, 4). When repeating nahi supornam vph yat (9, 85, 11), he takes his seat. By the two mantras, tapti va'na gharma navshati svahotah (Atharv. 7, 73, 5. A'sv. 4, 7), and ubhah pibatam (1, 46, 15) the Hotar sacrifices to the forehead (the deity of the forehead). After the formula: Agni eat! he pronounces Vaushat which is in lieu of the Svishakrit.

By the mantras, yad usriyasu svahutam (Atharv. 7, 73, 4. A'sv. 4, 7), and, asya pibatam Asvin (8, 6, 14), he sacrifices for the afternoon. After the formula: Agni eat! he pronounces Vaushat which is in lieu of the Svishakrit. They take, for making Svisha'krut, 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,

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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 Svishatkri” is replaced.\textsuperscript{16}

The Brahma priest mutters (makes japa), áś́á daksinásad (Asv 4, 7.)

(After the offering has been given to the fire) the Hotar repeats the following (seven) verses: sváhákri-tah śuchir dereshu (Athar. 7, 73, 3. Asv 4, 7.); samudrum ārṇim udyāri orno (10, 123, 2); drapaah samudram abhi (10, 123, 8); sahke sakhāyam (4, 1, 3); ārdhara it shu ya (1, 36, 13); ārdhva naḥ pāhi (1, 36, 14); taṁ ghem itthā (8, 58, 17). These verses are appropriate. What is appropriate at the sacrifice, that is successful.

By the mantra, púraka s’ochch tava (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 (indratata) fire! (Let us eat) of thee, O divine gharma (the contents of the Pravargya vessel) which art full of honey, full of sap, full of food, and quite hot (angirasvati). Praise to thee (O gharma!); do me no harm!”

When the Pravargya vessel is put down then the Hotar repeats these two mantras, śyeno na yonim sadanām (9, 71, 6), and āyamin sapta Vāravah (Asv 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, hārvir hāvishmo mni (9, 83, 5). With the verse, śayavasúd bhagavati (1, 164, 40), he concludes (the ceremony).

\textsuperscript{16} Amaśār-dhi means “what has not gone into”—what is omitted.

\textsuperscript{17} The word certainly has here no reference to the Angiras, the celebrated Nāsik. 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 āṅgira. 

The Gharma (ceremony) represents the cohabitation of the gods. The Ḡharma vessel is the penis; the two handles (placed underneath, to lift it) are the two testicles, the Upayamani \textsuperscript{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 (yajñahrata), is born (anew) from the womb of Agni and the offerings, and participates in the nature of the Ikī, Yajus, and Siṣṣaṁ, the Veda \textsuperscript{18} (sacred knowledge), the Brahma (sacred element), and immortality, and is absorbed in the deity.

\textbf{23}

\textit{(Upasad.)}

The Devas and Asuras were fighting in these worlds. The Asuras made these worlds fortified castles, just as the strongest and most powerful (kings) do. Thus they made the earth an iron castle, the air a silver, the sky a golden castle. Thus they made these worlds castles. The Devas said, these Asuras have made these worlds castles; let us thus make other worlds in opposition to these castles. They made out of the earth in opposition (to the iron castle of the Asuras) a sitting room \textsuperscript{19} (śāda), out

\textsuperscript{17} A large wooden spoon, from which the sacrificer drinks milk.

\textsuperscript{18} Siṣṣaṁ 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 Brāhmaṇas.

\textsuperscript{19} A place near the so-called Uttar Veda which is outside that one.
of the air a fire-place, (āgni-dhriya), and out of the sky two repositories for food (hāvīrdhāna). Such they made these worlds in opposition to the castles (into which the three worlds had been transformed by the Asuras). The gods said, Let us perform the burnt offerings called Upasads \( {\text{\textsuperscript{3}}} \) (i.e. besieging). For by means of an upasad, i.e. besieging, they conquer a large (fortified) town. Thus they did. When they performed the first Upasad, they drove by it them (the Asuras) out from this world (the earth). By the performance of the second, they drove them out of the air, and by the performance of the third, out of the sky. Thus they were driven out of these worlds. The Asuras driven out of these (three) worlds, repaired to the Ritus (seasons). The gods said, Let us perform the Upasads. Thus they did.

These Upasads being three, they performed each twice; (thus) they became six. There are six Ritus (seasons); thus they drove them (the Asuras) out of the Ritus. The Asuras driven out of the Ritus, repaired to the months. The Devas said, Let us perform the Upasads. Thus they did. The Upasads being six, Let us perform each twice, that makes twelve. There are twelve months. They drove them out of the months. The Asuras driven out of the months repaired to the half months. The Devas said, Let us perform the Upasads. Thus they did. The Upasads being twelve, they performed each twice: that makes twenty-four. There are twenty-four half months. They turned them (the Asuras) out of the half months. The Asuras, turned out of

the half months, repaired to Day and Night (ahorātra). The Devas said, Let us perform the Upasads. Thus they did. By means of the Upasad which they performed for the first part of the day, they turned them out of day, and by means of that which they performed for the second part of the day, they turned them out of night. Thus they disappeared from both, day and night. Thence the first Upasad is to be performed during the first part of the day, and the second, during the second part. By doing so the sacrificer leaves only so much space to his enemy (as there is between the junction of day and night.)

24

The Upasads are the goddesses of victory (jihayāh). 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 Tānūnaprāmaṇ ceremony, or solemn oath taken by the priests).

The Devas were afraid, surmising the Asuras might become aware of their being disunited, and seiz...
their reign. They marched out in several divisions and deliberated. Agni marched out with the Visvas, and deliberated. Indra did so with the Rudras; Varuna with the Adityas; and Brihaspati with the Visve Devas. Thus all, having severely marched out, deliberated. They said, "Well, let us put these our dearest bodies in the house of Varuna 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." 

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

The Atithya-īshṭi is the very head of the sacrifice (the sacrificial personage); the Upasads are his neck. The two stalks of Kusa grass (held by the Hitotar) 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, Vishnu its point, and Varuna 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), 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

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84 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 extended 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. (That is done) for conquering these worlds.

(Now the Sāmidhēni verses for the forenoon and afternoon Upasad ceremonies are mentioned.)

Upasadyāya mihusha (7, 15, 1-3), Indum me Agne sāmidham (2, 6, 1-3). Three Sāmidhēni 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 Anuvākyās and Yājyās, Jāghnivāti verses (such verses, as contain derivatives of the root kha to kill) ought to be used. These are: ayuirti jamghat (6, 16, 34); ya agriva āryahā (6, 16, 39); tvain somāsi satpātaī (1, 91, 5); guṇaspāna omahā (1, 91, 12);  idam Viscnur viśchakrame (1, 22, 17); triṇi padā viśchakrame (1, 22, 8). (This is the order for the forenoon ceremony). For the afternoon ceremony he inverts the order of these verses (so as to make the Yājyā of the forenoon Anuvākyā 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 ishti) should be always of the same metre, not of different metres.

Upāvīṣṭa, the son of Janaśrutā, gave once (when asked) about a Brāhmaṇ who performed the Upasades, "whence the face of an ugly looking Srotriya (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 Prayājas nor Anuyājas are to be used at the Upasad Ishti).

The Prayājas as well as the Anuyājas are the armour of the gods. (The Upasad ishti) 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 Ahavaniya fire on all sides) in order to supervene the sacrifice, and prevent it from going.

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

The respective deities of these Anuvākyās and Yājyās are: Agni, Soma, and Viṣṇu.
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. The reason is, that Indra, using melted butter as his thunderbolt, killed Viśrtra. (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): aṁśur aṁśuḥ 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 Vedi), and make him grow.

The king Soma is the fruit of heaven and earth. When repeating the words: eṣṭa vāyah, &c., they (the Hotri preists) throw the two bundles of kusa grass (held in their hands, in the southern corner of the Vedi), and put their right hands over their left ones (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.

30 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 Vedi. To put anything on the king Soma, is regarded as a cruel treatment which is to be stoned for. Soma is to be pacified by sprinkling with water, which ceremony is called apdyānam—Soma prayaṇa.

31 These words follow the mantra mentioned above: aṁśur aṁśuḥ te, &c. (Taitt. Saṁhit. 1, 2, 11, 1, but the text differs a little from that in our Brāhmaṇam).

32 The term used is: prastre niharate, literally it conceals the two bundles of kusa grass. The concealment is done in the manner expressed in the translation as I myself have witnessed it.

59

FIFTH CHAPTER.

(The ceremonies of carrying the fire, Soma, and the offerings from their places in the Prāchina-vaṁśa to the Uttara Vedi.)

27.

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

1 This is the meaning of the verb pāṇa, 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 Dakshinā, 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 Uttarā Vedi,) to repeat mantras appropriate (to the ceremony).

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

If the sacrificer be a Kshatriya, he should repeat a Trishtubh, viz:—imam mahā vidathvāya (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: santākṛtavīdāyaprajāhur, i.e. "they brought to him who is to be praised always (Agni)," the Hotar brings the sacrificer to the head of his (the sacrificer's) family. By the second half verse śrīnātumadānyāh, &c., i.e. Agni hear us with the hosts (the flames) posted in his house; may be, the imperishable, hear (us) with his hosts in heaven! (the Hotar effects that). Agni shines in the house of the sacrificer till the end of his life (i.e., he is always protected by him).

If the sacrificer be a Vaisya, the Hotar should repeat a verse in the Jagati metre, viz:—ayam ēka prathamo

(4, 17, 1). For the Vaisya 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 vaneśu, &c., the word visē (Vaisya) is mentioned. This is appropriate. What is appropriate, that is successful in the sacrifice.

When repeating the verse: ayam u shya pra darena yur (10, 176, 3), which is in the Anushūtubh 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 Anushūtubh metre is speech. By repeating (an Anushūtubh) he thus sends forth speech in speech. By the words ayam u shya he expresses the following sentence: I who formerly was living among the Gandharvas 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), sahasāchit saḥīyān deco jīvātave kṛitub, i.e. "the god has been made very powerful by means of (his own) power, in order to preserve

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

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

(The Hotar repeats:) Agne vis'vēbhīḥ 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:) agna vis'vēbhīḥ, he makes him (Agni) with all the gods sit. (When repeating the third pada: kulāyinam ghrī- "tavantam, &c.) a bird's nest, as it were, consisting of " sticks of fir-tree wood, an odoriferous gum (gugul), " a braid of hair (grūdustukāh), and a kind of fragrant " grass, is prepared (for Agni) at the sacrifice.

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

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

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7 The verb puṣṭa has here (as in many other cases) the meaning: to repeat the Yājya-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 herds-
man with his light was awake." Agni is the herds-
man (gopá) of the gods. He who knowing this, con-
cludes (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 cere-
mony 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 Prajápati. He who
has such a knowledge prospers through these verses
which reside in Prajápati.

By repeating the first and last verses thrice, he
forces the under 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 Vedi).

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

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

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

He repeats the triplet: pretám yajnasya śaṁdhva
(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 Havirdhánas being removed (to
the Uttará Vedi)?" (The answer is): Because Heaven
and Earth are the two Havirdhánas of the gods.
They are always repositories for offerings; for every
offering is between them (Heaven and Earth).

The verse: yama íra yatamáne yadaitam (10, 13, 2),
means: these two Havirdhánas, walk together, like
twins, their arms stretched. (The second pada of this
verse) pra vám bharan mánushā devayantah means,
that men bring both (these Havirdhánas) when
worshipping god. (The third and fourth pada:)
ásidatam u 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 úsidatam).

(He repeats): adhi deyor adudhá ukhyam rachaḥ
(1, 83, 3). This ukhyam rachaḥ is as a cover, forming
the third piece (in addition to the two Havirdhánas),
put over both. 10 For ukhyam rachaḥ is the sacrifi-
cial performance. By means of this (ukhyam
rachaḥ) he thus makes the sacrifice successful.

* The two Havirdhánas, are two carts, on which the Soma, and the
other offerings are put, and covered with a cover (chhadih), for carrying
all things from the Prichana-vama to the Uttará Vedi. 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.

10 This is symbolically to be understood. The author calls the
expression ukhyam rachaḥ a cover, to which opinion he, probably,
was led by the frequency of the term: ukhyam rachit, &c., "the
Shastras 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 most stop after having recited the first half of the verse:
The term yata, i.e. cruel, used in the second pada (yatayatah, I, 83, 3) is propitiated in the following third pada by asayata, i.e. appeased, propitiated. By the fourth pada: bhadrā saktir, &c. He asks for a blessing.

He repeats the Vis'varūpā verse: vis'vā rūpāni pratimūchchate (5, 81, 2). He ought to repeat this verse when looking at the upper part (rakṣi) 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 drayer, as is said in the Ā'val. S'rauta S'utras, 4, 9, and indicated in the Septa-hautra prayoga. The rule in Ā'val., which is strictly observed by the Shirotīrtyas up to this day, runs as follows:—

10. If the Hara prābāda has the form of a buffalo, then the four corners, i.e. the middle part of the four corners, are not transported, and the swastikas are not transported.

11. He should stop after having repeated half of the verse adhi drayer, when the bunch of kusa's grass is not yet hung over the two posts. When this bunch is hung over he recites (the second half of that verse, and): vis'vā rūpāni. The form vyavastā is contraction of vyavase-rāta (from the root se to tie, bind).

12. 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”; asayata (instead of asayata-sruk) then stands in opposition to it, meaning having laid it aside. The meaning “cruel” is given to yata by Śāyaṇa.

13. So called from the beginning words: vis'vā rūpāni. It refers to the objects of sense becoming manifest again by sunrise. For Sarvāta the sun brings forth “all forms.”

This translation is made according to oral information obtained from a Brahman who officiated as a Hetar. Śāyaṇa 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: varājum, as appears from the Yajus, which is repeated by the Adhvaryu at that time: vis'vā rājum aṣṭi. See Taittirīya Śāhī, 1, 2, 13, 2 and Śāyaṇa's Commentary on it, vol. I, p. 450, ed. Cowell.

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

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

Both are closed with a Yajusmantra. Trus the Adhvaryus do it with the said Yajus. When the Adhvaryus and Pratipraśṭhātar 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 tightens it to prevent it from falling down.

10. The term in the original is partirīta, which literally means surrounded.
11. This is, vis'vāḥ prish'ham aṣṭi. See Tait. Śāhī, 6, 2, 9.
By repeating the second half verse (of praitu Brahmanaspatih) pra deva etu sunritá, 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: hote deva amartyu (3, 27, 7).

When the King Soma had been carried once (to the place of the Uttarā Vedi), then the Asuras and demons sought to kill the king between the place called Sadas and the two Havirdhānas. Agni saved him by assuming an illusory form (māya) as is said in the words of the mantra (just quoted): purastāḥ 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 trà agne dīre (1, 1, 7, 9, 11), and the single verse: upa priyam (9, 67, 29). For these two Agnis, the one which has been taken first, and the other which was brought afterwards, have the power of injuring the sacrificer, when they are fighting (with one another as to whom the oblation belongs). By repeating these three verses, and the single one (in addition to them), he thus reconciles them in a friendly way, and puts them (back) in their proper places without any injury being done either to himself or the sacrificer.

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

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

This refers to the burnt-offering (homa) which is to be thrown into the Agnidhrya hearth.
When the King Soma is carried (to the Sadas) the Hotar repeats the triplet of verses, commencing with: *soma jīgūṭi gāturīt* (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 sadusṭham āśadat, 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 Vishnu: *tam aṣya rājā varunās* (1, 156, 4) i.e. “the King Varuna and the Asvins follow the wisdom of the leader of the Maruta (Vishnu); Vishnu 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.” Vishnu 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: *antaḥca prāgā aditir* (8, 48, 2), when Soma is about to be put in the Sadas. When Soma has taken his seat, the Hotar repeats: *syaṇa 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 Varuna: *astabhnāt dyām asuro* (8, 42, 1). i.e. “the living god (Asura) established heaven, he the all-possessor creating the plain of the earth; as their supreme ruler he enforces upon all beings those (well-known) laws of Varuna (laws of nature, birth and death, &c.).” For Soma is in the power of Varuna as long as he remains tied up (in a cloth), and whilst moving in a place shut up (by hanging kusa grass over it). By repeating at that (time) this verse, the Hotar makes him (Soma) prosper through his own deity, and his own metre (Trishūbha).

If some persons should take their refuge with the sacrificer, or should wish for protection from him, the Hotar must conclude with: *eva vandāru Varunam* (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. Prajapati 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 Prajapati; 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 them \(^1\) (from obtaining such a knowledge) by means of the Yūpa, i.e. the sacrificial post. Thence the Yūpa is called so (from yuyūpayan, they debarred). The gods when going up to the celestial world, struck the Yūpa 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 Yūpa 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 Yūpa) precluded the sacrificial secret (from being known). They dug the Yūpa out, and turned its points upwards, where-

\(^{1}\) The term is: yuyūpayan, which word is only a derivation from yūpa, and proves in fact nothing for the etymology of the latter. The author had no doubt the root (yuv “to avert, prevent”) in view. It is possible that the word is ultimately to be traced to this root. The Yūpa itself is a high wooden post decorated with ribands and erected before the Uttarak Yedi. 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 Yūpa 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 Yūpa 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 Yūpa 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 Yūpa of such or such one.

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

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

As regards the Yūpa 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 Yūpa of Palāsa’s wood. For the
Palas’a is among the trees beauty and sacred knowledge. He who having such knowledge makes his Yupa of Palas’a wood, becomes beautiful and acquires sacred knowledge.

As regards the Yupa made of Palas’a wood (there is further to be remarked), that the Palas’ is the womb of all trees. Thence they speak on account of the palisam (foliage) of the Palas’a tree, of the palisam (foliage) of this or that tree (i.e. they call the foliage of every tree palisam). He who has such 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 (Yupa); repeat the mantra (required).” The Hotar then repeats the verse: “Amajantie tvam adhvarat” (3, 8, 1), i.e. “The priests anoint thee, O tree! with celestial honey (butter); provide (us) with wealth if thou standest here erected, or if thou art lying on thy mother (earth).” The “celestial honey” is the melted butter (with which the priests anoint the Yupa). The second half verse from “provide us” &c. means: “thou mayest stand or lie, provide us with wealth.”

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

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

1 The Brahmanam explains here only the two somewhat obscure verbal forms: tikhat and kshayo of the mantra, by tikhati (2nd person conjunctive, present tense), and sanyati (2nd person conjunctive, middle voice, present tense), which are in the common Sanscrit language equally obsolete: tikhat stands instead of tikhatda, 2nd person conjunctive, present tense of the shorter form.

2 Sayana refers the demonstrative pronoun cahām 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 deva-nam; 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 Yúpa) a dispenser of food; he is giving them (men) grain; he dispenses (sannoit) it. The words, "uñjayo viñghatuk" (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:) "úrdhvo" nah páhi 4 (1, 36, 14), i. e. "(Standing) upright protect us from distress; with thy beams burn down all carnivorous beings (ghosts). Make us (stand) upright, that we may walk and live! Mayst thou as messenger carry (our offerings) to the gods! The wicked carnivorous beings are the Rakshas. He calls upon him (the Yúpa) to burn the wicked Rakshas down. (In the second half verse) the word charatháya "that he might walk" is equivalent to charuñáya "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:) "játa jáyate sudinatre," &c. (3, 8, 5) i. e. "After having been born, he (the Yúpa) is growing (to serve) in the prime of his life the

sacrifice of mortal men. The wise are busy in decorating (him, the Yúpa) with skill. He, as an eloquent messenger of the gods, lifts his voice (that it might be heard by the gods)." He (the Yúpa) is called játá, i. e. born, because he is born by this (by the recital of the first quarter of this verse). (By the word) vurdhamána, i. e. growing, they make him (the Yúpa) grow in this manner. (By the words:) punanti (i. e. to clean, decorate), they clean him in this manner. (By the words:) "he as an eloquent messenger, &c." he announces the Yúpa (the fact of his existence), to the gods.

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

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

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

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

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

3.

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

They (the theologians) argue the question: Is the Yûpa 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 Yûpa-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 Yûpa, (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 Yûpa stands erected, stand still to be taken by him for his food.

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

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

The sacrificers who lived after the ancient ones, observed that the srarû being a piece of the Yûpa (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 anything obtainable through the throwing of the Yûpa (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 mukhi or bunches, each of which is tied together with a stalk of grass, just as the Barasna (Barsom) of the Parsa. The several names of these seven bunches are: 1) yajamâna mukhî, the bunch kept by the sacrificer himself in his hand as long as the sacrifice lasts. 2) Three bunches form the Barâs, or the covering of the Vedi on which the sacrificial vessels are put. These are unsheathed and spread all over the Vedi. 3) Prastara. This bunch which must remain tied is put over the Darbha of the Vedi. 4) Parikhâjini. 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 Vedi; it is called parivardhana. 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 Vedi, but we must understand by it the Yajamâna-mukhi.

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

10 Srarû means “shavings.” A small piece of the Yûpa is put into the Jukh (sacrificial lade) and thrown into the fire by the words: “may thy smoke go to heaven.”
The man who is initiated (into the sacrificial mysteries) offers himself to all deities. Agni represents all deities, and Soma represents all deities. When he (the sacrificer) offers the animal to *Agni-Soma* he releases himself (by being represented by the animal) from being offered to all deities.

They say: the animal to be offered to Agni-Soma, must be of two colours, because it belongs to two deities. But this (precept) is not to be attended to. A fat animal is to be sacrificed; because animals are of a fat complexion, and the sacrificer (if compared with them) certainly lean. When the animal is fat, the sacrificer thrives through its narrow.

They say: “do not eat from the animal offered to Agni-Soma.” “Who eats from this animal, eats from human flesh; because the sacrificer releases himself (from being sacrificed) by means of the animal.” But this (precept) is not to be attended to.

The animal offered to Agni-Soma is an offering to Vritraghna (Indra). For Indra slew Vritra through Agni-Soma. Both then said to him: “thou hast slain Vritra through us; let us choose a boon from thee.” Choose yourselves, answered he. Thus they chose this boon from him. Thus they receive (now as their food) the animal which is sacrificed the day previous to the Soma feast.

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

4.

(The Apri verses.)

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

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 *Agni-komiyama*.

12 The same idea is expressed in the *Kam-hita Brähmanam* 10, 3.

13 The second *Pānīma* is: “may Tanānapit, O Agni, taste of this melted butter”; but a different mantra is used by the *Vajjitas, Phuksas, Aris, Vadharyas*, and individuals belonging to the royal caste. They use the mantra: “May Tanānapit, O Agni! taste of the melted butter.” On the distribution of the ten Apri hymns of the *Rgveda Samhitā* according to the *Gotra*, see *Max. Müller’s History of Ancient Sanskrit Literature*, p. 403. It clearly follows from this distinction between the invocation of the two deities Tanānapit and Naraśānasa (both representing a particular kind of Agni), that certain Gotras regarded Tanānapit, others Naraśānasa as their tayutary
(First) he recites a Yajurveda verse for the wooden sticks (samidhāḥ) which are used as fuel. These are the vital airs. The vital airs kindle this whole universe (giving life to it). Thus he pleases the vital airs and puts them in the sacrificer.

He repeats a Yajurveda verse for Tanumapāt. The air inhaled (prāya) is Tanumapāt, because it preserves (apāt) the bodies (tantraḥ). Thus he pleases the air inhaled, and puts it in the sacrificer.

He repeats a Yajurveda verse for Narasaṁsa. Nar means offspring, sāṁsa speech. Thus he pleases offspring and speech, and puts them in the sacrificer.

He repeats the Yajurveda for Itah. Itah means food. Thus he pleases food and puts food in the sacrificer.

He repeats a Yajurveda verse for Darhis (sacred grass). Darhis is cattle. Thus he pleases the cattle and puts it in the sacrificer.

He repeats the Yajurveda 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 Yajurveda 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 Yajurveda for the two Divine Ihotars. These Aprī verses seemed to have formed one of the earliest parts of the Aryan sacrifice; for we find them in the form of Arāiplū with the Purāṇas. See my Essays on the Sacred language, writings and religion of the Purāṇas, p. 241.

For each verse there is a separate prāmūḥa, i.e., order, requisite. This is given by the Maithuvaṇa priest to the Ihotar, which always begins with the words dhiṣaṁ saṁtv ṣavā and the name of the respective deity (viṣṇu na ṣavā ite) in the accusative. See Vaiṣṇavāya Sautāñhita 21, 29-40.

This etymology is apparently wrong. Sāyana explains it in a similar way by dārṣṭam na pātāvītai, he does not make all the body.

They are, according to Sāyana's Commentary on the Śrīva Sautāñhita, I. p. 183 (ed. Müller) the two Agni, i.e., the fire on earth.

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

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

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

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

He repeats a Yajurveda for the Svāhātākṣita. 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 Rishī (of the family of the sacrificer). By doing so the Ihotar keeps the sacrificer within the relationship (of his ancestors).
5.

(The carrying of fire round the sacrificial animal.)

When the fire is carried round (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 Gāyatrī metre: 

\[ \text{agni hoda no adhvare (4, 15, 1-3) i.e. (1) } \]

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 vajrapati (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.\(^{38}\)

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\(^{38}\) This ceremony is called paryagnāthāryd and is performed by the Agniid priest. He takes a fire-brand from the Abhavānīya fire and carries it on the right side, thrice round the animal which is to be sacrificed.

\(^{39}\) Agni himself is the deity of the hymn in question; it is in Agni's metre, i.e. Gāyatrī.

\(^{40}\) This second prāṣa, or order of one of the Hotars, who is here the Maitrāvaruna to the Hotar to repeat his mantras, is called uppa-prāṣa. At the animal, as well as at the Soma sacrifices, the orders for repeating the Ṭāṣā mantras are given by the Maitrāvaruna. 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 Asvākyās.

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84

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

They ask: why does the Maitrāvaruna proceed to give his orders, if the Adhvaryu orders the Hotar to recite? (The answer is:) The Maitrāvaruna 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 Maitrāvaruna proceeds to give orders, he stirs up speech by means of the mind. Speech being stirred up by his mind, he secures the offering to the gods (by preventing the Asuras from taking possession of it).

6

(The formula to be recited at the slaughter of the animal. See Asv. Sr. S. 3, 3).\(^{11}\)

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

Bring hither the instruments for killing, ye who are ordering the sacrifice, in behalf of the two masters of the sacrifice.\(^{12}\)

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\(^{10}\) If "mind and speech" are unconnected.

\(^{11}\) It is called the Ashvānu-prāṣa-mantra, i.e. the mantra by which the Ashvānu is ordered to kill the animal. The word used for "killer, slaughterer," is "Samita" 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 severally ten or twelve times on the tēticles 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-ahumā, to whom the sacrificial animal is devoted. Sāy. says: another Sākhā has Medha-paraye. In the Kaushitaki Brāhmaṇam 10, 4, there is also the dual.
The animal is the offering, the sacrificer the master of the offering. Thus he (the Hotar) makes prosper the sacrificer by means of his (the sacrificer’s) own offering. Thence they truly say: for whatever deity the animal is killed, that one is the master of the offering. If the animal is to be offered to one deity only, the priest should say: medhapataye 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.

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13 This change in the formula is called Ate. See Śāyāna’s introduction to Rigveda vol. 1, 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 hashyapas, its loins should be unbroken (entire); (make of) its thighs (two pieces like) two shields, of the two kneepans (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 Haviryaajnas (such as the Full-and New-moon offerings) apportioned to them the husks and smallest grains, 15 and after having them turned out of the great sacrifice (such as the Soma and animal sacrifices), presented to them the blood. Thence the Hotar pronounces the words: *present the evil spirits with the blood!* By giving them this share he

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14 Probably another name for hārma, i.e. tortoise. See S’atapatha-brāhmaṇa. 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 Apostolias.—Śiṣy.
deprives the evil spirits of any other share in the sacrifice. They say: one should not address the evil spirits in the sacrifice, any evil spirits whenever they might be (Rakshas, Asuras, &c.); for the sacrifice is to be without the evil spirits (not to be disturbed by them). But others say: one should address them; for who deprives any one, entitled to a share, of this share, will be punished (by him whom he deprives); and if he himself does not suffer the penalty, then his son, and if his son be spared, then his grandson will suffer it, and thus he resents on him (the son or grandson) what he wanted to resent on you.

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

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

The Hotar shall then say thrice: _O Adhrigu_ (and ye others), _kill_ (the animal), _do it well; kill it, O Adhrigu_. After the animal has been killed, (he should say thrice:) _Far may it_ (the consequences of murder) be (from us). _For Adhrigu_ among the gods is he who silences (the animal) and the _Apápa_ (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 do elsewhere._ The Hotar 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 trangress the rule by cutting one

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

11 He is the proper _Samitá_ 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 _pradákas_, 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 Purodâs'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 gaurus).

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

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

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

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

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 Vapā and Purodāśa's offerings).

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

Now he recites the Yājñā for the Vapā (which is about to be offered): yuvam etāni 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. (Iṣavēda 1, 93, 5.)

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

[24] The husks, tsake, 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 phalikarnas.

[25] Kīchikhaṁ adram. Kīchikha is an adjective of the indefinite pronoun Kīchita, having as Śāy 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. Sāy. gets over the difficulty by inserting the word gītho after dikshitaṁpa, and understands it for a meal to be taken in the house of a sacrificer when the Vapā 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 Yajamāna), and ceases to belong as a Dikshita exclusively to the gods. 97

Now follows the Yājñā verse for the Purodāśa (mentioned): ānyam dīro mātariśvā (1, 93, 6). i.e. Mātariśvā brought from heaven another (Soma); and the eagle struck out another (Agni, fire) of the rock, &c. (On account of the meaning of the last words "and the eagle," &c., the verse is used as Yājñā for the Purodāśa's 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 Svishṭakriś of the Purodāśa. 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 Ḫū (and eats from the Purodāśa). For Ḫū means cattle; (by doing so) he therefore calls cattle, and provides the sacrificer with them.

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

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

[27] As a Yajamāna he is allowed to eat again.

[28] This refers to the legend of Soma being abstracted from heaven by the Gāyatrī in the shape of an eagle, or by Mātariśvā, the Prometheus of the Vedic tradition. See Kulś, Die Herabkunft des Feuers und Göttertranks. Alt. Br. 3, 25–27.

[29] After the Vapā (osmentum) and the Purodāśa, which forms part of the animal sacrifice have been thrown into the fire, the
The sacrificial animal which are cut off for the Manotā. He then repeats the hymn: Thou, O Agni, art the first Manotā (0, 1). (This hymn being exclusively devoted to Agni), and the sacrificial animal belonging to another deity (besides Agni, viz. Soma), they ask: Why does he recite verses (exclusively) addressed to Agni, when the sacrificial parts (of the animal) intended for the Manotā are being cut off? (The answer is.) There are three Manotās among the gods, in which all their thoughts are plotted and woven, viz., Vāch (speech), Gūnya (the cow), and Agni, in every one of whom the thoughts of the gods are plotted and woven; but Agni is the complete Manotā (the centre for all thoughts); for in him all Manotās are gathered. From this reason the priest repeats verses as Ānurākyās 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 Yajya to the offering. This verse ensures, on account of the words “food” (hruvās) and “waiting for you” (prasthitayā), 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.  

He gives an offering to Vanaspati (the vegetable

11 The verses should be always in accordance with the sacrificial act.
12 The offering of melted butter to Vanaspati (in form of the Yupa) takes place immediately after the so-called varshāṁ, or the offering of the water in which entrails (heart, &c.) of the slaughtered animal have been fried. In the Aṣṭāntastra Sūtras the performance is thus described as Śag. mentions. The Adhvaṁa puts a plant on the Jahu (large ladle), takes once liquified āyu (melted butter), dips it twice about it (the plant), and says to the Hotar: address Vanaspati. He then first repeats an Ānurākyā: dervāḥyā vanaspataye. I give here the text of this mantra, which I found in its entirety only in the Saptapatha prāyoga:

| इसके द्वारा सन्निहित महत्त्वपूर्ण सूचनाएँ प्रदान किए जाते थे। महत्त्वपूर्ण सूचनाएँ प्रदान किए जाते थे। |
|---|---|
| द्वारा सन्निहित महत्त्वपूर्ण सूचनाएँ प्रदान किए जाते थे। महत्त्वपूर्ण सूचनाएँ प्रदान किए जाते थे। |

1. e. Mayat, thou, O tree (the Yupa), with golden leaves of old, who are quite straight, after having been fried 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 Yupa; they are to be taken off. The golden leaves refer to the decoration of the Yupa with ribbons. "For thy own sake;" this offering belongs to himself.)

After the Hotar has repeated this Ānurākyā, the Maltrāvya then gives the prāśa (orders) to repeat the Yajya mantra by the words: भवदेभुवं श्रवय संसाय, &c. (See the mantra in full in the Vajasaneya-Sūtra. 21, 44, with some deviations).

The Hotar thereupon repeats the Yajya mantra, which runs as follows:

<table>
<thead>
<tr>
<th>ज भवदेभुवं श्रवय संसाय, &amp;c.</th>
<th>ज भवदेभुवं श्रवय संसाय, &amp;c.</th>
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SECOND CHAPTER.

(The remaining rites of the animal sacrifice.
The Prātar-anuvāha).

11.

(Why fire is carried round the sacrificial animal.)

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

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

and IJā, the personification of food, called to appear. This "calling," of IJā is always the same. The formula is given in the Asvā. Sr. Sūtras 1, 7: रामावर्त्त: एवं जिवात्रिः ।

1 The Agniśakra is performing this rite. See 2, 6r
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 Purodāsa divided into its proper parts along with the animal, then the animal sacrifice is made complete. When the sacrificial essence has gone from the animals, both rice and barley sprang out of it. When they offer Purodāsa divided into its proper parts along with the animal, then they should think, “our animal was sacrificed with the sacrificial essence in it; our animal has been sacrificed in its entirety.” The animal of him who has this knowledge is sacrificed in its entirety.

12.

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

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

He repeats the Anuvākyā (for the drops:) “Be favourable to our loud voice (to be heard at a distance) which is agreeable to the gods, when swallowing our offerings with thy mouth! (1, 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 Jātaveda!” 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.""

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

(In the first half of the fourth verse :) “to thee, O Adhrigu! 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 (the Vapā), carry them severally up to the gods!” the priest pronounces the formula Vauhāt! for the drops (and thus concludes the offering of the drops).

He then repeats the same formula (the Anuvashākāra 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 Puronuvākyas, the Praishas and the Yājya for the call: Svāhā? (The answer is:) The Puronuvākyas are just the same as those recited (for the drops), the Praishas and the Yājya are also the same. They further ask: which are the deities for these Svāhākritis? (To this) one should answer, the Viṣṇu śeśā; for there are (at the end) of the Yājya 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 Maithribarunna (who then gives the prāśna, i.e. order) to make the Svāhā (svāhākritis, i.e. the pronunciation of the formula: Svāhā! of the Aṣṭā), 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 na yajnam 3, 21, see above). This order the Maithribarunna concludes by the words: “Svāhā! the gods pleased with the Aṣṭā may first taste the Aṣṭā! Hotar, repeat the Yājya!” Therewith the Maithribarunna repeats a Puronuvākyā for the offering of two portions of Aṣṭā. Then the Maithribarunna orders the Hotar to recite two Yājyas, one for Agni, the other for Soma, in order to induce these deities to accept the offering given after the recital of the Yājya. After having repeated them he is ordered to repeat the Yājya for the medas (Vapā), addressing Agnísaṃsvatūṃ.

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 Yājya. To this practice some performers of sacrifices had raised some objections. But the author of our Brāhma defended the practice, asserting that the Puronuvākyās required for the Svāhākritis are included in those mentioned for the drops (p. 90), their prāśna is contained in the general prāśna, in the words: Hotar agnin vahāt, may the Hotar recite the Yājya for Agni! &c., which formula the different Svāhās follow, one of which is, Svāhā svāhākritisā (see above); and their Yājya comprised in the general Yājya, which is according to the Advālī. Sutr. 3, 4, the last verse of the Apriti śāstra.
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 Vapā, which part is just as much as the whole animal.

When they, at the third libation, fry the remaining portions (all save the Vapā) 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 Vapā is just like an oblation of ambrosia; such oblations of ambrosia are (besides) the throwing of the fire (produced by the friction of wooden sticks) into the sacrificial hearth, the oblation of Ajāya 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 Vapā is just like sperm; for just as the sperm (when effused) is lost (in the womb), the Vapā is lost (disappears in the fire on account of its thinness). Further, the Vapā 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 Vapā 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 * melted butter for the Vapā in the ladle, then follows a thin gold plate, the Vapā, 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 Vapā, 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 Vapā oblation consists of five parts.

Man is composed of five parts, viz. hairs, skin, flesh, bones, and marrow. The priest having (by the Vapā 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 Prātār-anuvāha, 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, Ushās (dawn), and the Asvins (twilight); they come, if each of them is addressed in mantras of seven different

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* See Ait. Br. 1.16.
* The technical term for this proceeding is upa-staram.

† The two others are the Vapā itself and the hot melted butter dripped on it.
metres. 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 Prətar-anuvāka, in the presence of both the Devas and Asuras, the first thought, he will repeat the Prətar-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 Prətar-anuvāka (morning prayer); for Prajāpati prayed it early in the morning. It is to be repeated in the dead of night. For people follow in their sayings him who possesses the whole speech, and the full Brahma, and who has obtained the leadership.

Therefore the Prətar-anuvāka is to be repeated in the dead of night: for it must be repeated before people commence talking. Should he, however, repeat the Prətar-anuvāka after people have commenced talking, he would make the Prətar-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. For all the birds, including the cock, are the

mouth (the very end) of the goddess Nirriti (destruction, death). If he thus repeats the Prətar-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 Prətar-anuvāka should be repeated in the dead of night. Then verily the Adhvaryu should begin his ceremonies\(^8\) (by calling on the Hotar to repeat the Prətar-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 Prətar-anuvāka) through Speech. Speech is Brahma. Thus every wish which might be attainable either by Speech or Brahma\(^9\) is attained.

16.

Prajāpati being just about to repeat the Prətar-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: āpo revatī, i.e. the wealthy waters (10, 30, 12). Apo, i.e. waters, means all deities, and revati (rich) means also all deities. He thus commenced the Prətar-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

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\(^8\) The term used is, upākaroti.

\(^9\) Say, understands here by speech the worldly common talk, by Brahma the sacred speech, the repetition of the mantras.
joy when he was repeating the Prātar-anuvāka. He who has such a knowledge (i.e., who commences his Prātar-anuvāka by the same verse), commences his Prātar-anuvāka with a joint address to all the gods.

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

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

27.

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

14 In the Anukramanika the deity of the song in which this verse occurs, is called Īśa nāptṛṣṭṭa.

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

16 According to Śāy. the number of “a hundred” for the senses is to be obtained, if the senses are stated at ten, and if to each of them ten tubular vessels, in which they move, are ascribed.

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

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

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

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

He who wishes for heaven should repeat a thousand verses. For the heavenly world is at a distance of about 1,000 days’ travelling on horseback from here (this earth). (To repeat a thousand verses, is done) for reaching the heavenly world everywhere. (He who then wishes) for acquisition of things to be enjoyed, and of communion (with the gods), should recite an unlimited number (of verses). For Prajāpati

17 He is the creator.
is boundless. To Prajāpati belongs the recitation which makes up the 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 unlimited number (of verses). He repeats verses of seven (kinds of) metres for Agni; for there are seven worlds of the gods. He who has such a knowledge becomes successful in all of them. He repeats verses of seven (kinds of) metres for Ushas; for there are seven (kinds of) cattle in villages. He who has such a knowledge, obtains these seven (kinds of) cattle in the villages.

He repeats seven (kinds of verses) for the Ausvin; 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.

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

**18.**

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. Thence he should repeat the Prātar-anuvāka only by half verses.

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

Some deities have a share in the invocation offerings, others in the Stomas (the chants of the Śama singers), others in the metrical verses (chhandas) repeated (by the Hotar). By means of the invocation offerings (āhūta) 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).

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80 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.

Asv. Sr. śatr. 4, 15. The regular order of metres which commences by Gāyatrī and goes on by Uṣṇih, Anuṣṭubh, &c., based on the increase by four syllables of each subsequent metre, is not kept in the Prātar-anuvāka. Uṣṇih is here not second, but fifth, Anuṣṭubh is second. The expression रूपायः 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 Brihāti, which is the centre; then the turn from the lower number to the higher commences again. The first turn is Gāyatrī, Anuṣṭubh, Triṣṭubh, and Brihāti; the second Uṣṇih, Jagati, and Paṅkti. There being after the Brihāti a return to lower numbers, the development is stopped: thence the Prātar-anuvāka is anyūkha also.

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82 As many as a Hotar can repeat from after midnight to sunrise.

83 Such as goats, sheep, cows, horses, asses, camels, &c. As the seventh kind, Apastamba counts man.

84 That is to say: he should take together all the verses in the Gāyatrī, or in the Triṣṭubh or other metres, without mixing them.

85 There are in most cases four.
There are thirty-three gods who drink Soma and thirty-three who do not drink Soma.

The Soma-drinking gods are: eight Vasus, eleven Rudras, twelve Adityas, Prájapati, and Vasháta-kána.

The not Soma-drinking gods are: eleven Práyájas, twenty-four Anúyájas, and eleven Upayájas. They 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: abhúd ustá ruúat-páánur (5, 75, 9), i.e., aurora appeared with the roaring cattle.

They ask: if he repeats three liturgies (krántus) addressed to Agni, Ushás, and the Aśvins, 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 Ushás. (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 Aśvins. When he thus concludes with (this) one verse, then all three liturgies have their place in it.

The Upayájas, or supplementary offerings, accompany the Anúyájas. At the same time that the Hotá is repeating the Anúyája mantras, and the Adhvaryu is throwing at the end of each an offering into the fire, the Prátrapraáhára, who is the constant assistant of the Adhvaryu, offers eleven pieces of the Greater of the slaughtered animal, and accompanies his offerings with eleven Yajus-mantras, (see them in the Vájasaneyá Sáhíthá 6, 21, and Taittilérya Sáhíthá 1, 8, 11). All conclude with: "wóthá. On comparing their text in the Vájasaneyá 6, with that in the Taittilérya 8, we find some differences 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) Mitrávarná, 6) Soma, 7) the Sacrifice, 8) the Metres, 9) Heaven and Earth, 10) the Divine Clouds (ambas), invoked for giving rain according to Sáyana’s commentary on the Taitt. 8. vol. i. p. 5-50, ed. Cowell), 11) Agni Válsánára. The Hotá has nothing to do with the Upayájas. All is performed by the Prátrapraáhára. We find the whole ceremony minutely described in the Hiranyakaś-Śrauta-Sátras (4, 10, 17). The chariots for kindling the fire for these offerings are taken from the fire which is on the place where the animal is slaughtered. These chariots are (as I am orally informed) put on the so-called Dhishánya, or small fire-πé behind which the Hotá is sitting, and which is between the Agnishbra and Márjží fire. On the same place the tail of the animal, the principal part of which belongs to the “wives of the gods,” is sacrificed.

This term denotes the parts of the Prátrapraáhára which introduces the Soma sacrifice.
son of Iliśha, from (their) Soma sacrifice, (saying) How should the son of a slave-girl, a ganeṣṭera, who is no Brahmāna, 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 Sarasvatī. After having been driven (from this place), into a desert, he, being vexed by thirst, saw (the mantra called) Āpo nāpṛtiyam; prā devatā brahmaṃ gātur etc., &c., i.e. may there be a way leading to the gods for the Brahmāna (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. Sarasvatī surrounded him on all sides. Therefore that place is called Purusārthā (from enam-karasham-purimśaq). As Sarasvatī 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 Āpo nāpṛtiyam, by repeating: prā devatā brahmaṃ (10, 30); by its means they obtained the favour of the waters and of the gods. He who having this knowledge, makes the Āpo nāpṛtiyam, obtains the favour of the waters and the gods, and conquers the highest world (the heavenly-world).

Of old, the Rakshasas, the disturbers of the sacrifice, guarded the waters on the bathing places. Some persons had come to the waters. Thereupon the Rakshasas killed them all. Karvaka then saw this hymn, which comprises fifteen verses: prā devatā. He then repeated it, and by means of it turned the Rakshasas from the bathing places, and killed them.

The priest takes water from a river, putting it in an earthen vessel. This water serves for squeezing the soma juice.

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3 In the Kaushitaki Brāhmaṇam (12, 3) the story of Karvaka is reported in the following way:

... (Story of the Śādra Rishi Karvaka). The Rishis, when once holding a sacrificial session on (the banks of) the Sarasvatī, expelled Karvaka, the

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4 v. the Rishi called the "middle one" (Gṛheshāma, Viśāvāma, Viśamśita, Viśada, Atri, Bharadvāja, Vivasvatā, are Asū. Ārhyā Sātra, 3, 4), held once a sacrificial session on the Sarayatī. Amongst them there sat Karvaka. 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 Sarayatī, and obtained her favour by means of this hymn (prā devatā brahmaṃ). She followed him. These Rishi then thought that he was guileless. Turning to him they said Karvaka! Adoration be to thee, do us no harm! thou art the most excellent among us, for she (Sarayatī) follows thee." They made him the manager of the sacrifice, and thus appeased his wrath. This is the importance of Karvaka, and he it was who made that hymn known.

The occasion on which Karvaka had this hymn revealed to him is thus related in the Kaushitaki Brāhmaṇam. (12, 1):—
He should repeat it without stopping. (If he does so) the god of rain (Parjanya) will bless his children with incessant rain. Should he stop in regular intervals, when repeating (the hymn, as usual), then the rain-god would keep away in the clouds the rain from his children. Thence it is to be repeated without stopping. If he repeats thrice the first verse of this (hymn) without stopping, in this manner the whole (of the hymn) becomes repeated without stopping.

20.

(The ceremony of mixing the Vasatívari and Ekadhání waters.)

After having repeated these (first) nine verses (of the hymn, 10, 30) in the same order as they follow (one another in the Śaṃhitā), he repeats the (11th verse), hintā no adhvarā, &c. as the tenth, and (after it, he adds the 10th:) āvrrittāvritā, when the waters* filled (in jars) by the Ekadhánins are turned away (from the river or tank whence they have been taken to the sacrificial compound). When they are seen (by the Holār) he repeats: prati yadvā adhvarā (10, 30, 13). When the waters approach (the Cháttvihā), then he repeats the verse: ādhanarāk payāni (5, 43). When the (Vasatívari and Ekadhání) waters are joined together (in the Chámaasa of the Holār and Maitrāvraṇa) then the Holār repeats: sam anyā yanti (2, 35, 3).

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

Both kinds of waters, those called Vasatívari, which were brought the day previous (to the Soma feast), and those called Ekadhánins, 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. Bhīrī, becoming aware of their jealousy, bade them to be quiet, with the verse: sam anyā yanti, &c. He restored peace among them. The waters of him who, having such a knowledge, restores peace among them (in this manner) will carry his sacrifice.

Ekadhání, that the Adhvaryu should first throw one stalk (ekadhán) into the jug, and then consecrate it. Thence these waters are called ekadháns. The Néshárt brings the wife who holds a jug in her hand. After all have come, the Adhvaryu throws one stalk of kuśa grass into the waters, and after having repeated the mantra, deva ṛṣita, he puts four small fulls of ghee on the stalk, and sacrifices it. The Adhvaryu brings the Chámaasa of the Holār and that of the Maitrāvraṇa in which the Ekadhánins are, into mutual contact, and puts the Vasatívari water jug near it. He pours water from it into the Chámaasa of the Holār, and leads it into that of the Maitrāvraṇa, and again from that of the Maitrāvraṇa into that of the Holār. When the waters poured by the Adhvaryu from this jug come near the Holār, the latter asks the Adhvaryu three times, adhvarā yavā adhvarā. Hast thou brought the waters, Adhvaryu? Instead of this formula we find in the Kausāriti Br. (19, 1), अधिकव्यावराय which means exactly the same.
When (both kinds of waters) the Vasativaris and the Ekudhanus are poured together in the Chumasa of the Hotar, he repeats: āpo na devir upayanti (1, 83, 2). Then the Hotar asks the Adhvaryu: hast thou obtained the waters? For the waters are the sacrifice. (The question therefore means:) hast thou obtained the sacrifice? The Adhvaryu answers: these (waters) are completely obtained. This means: see these waters.

(The Hotar now addresses to the Adhvaryu the following words:) "With these waters you will squeeze, O Adhvaryu, for Indra, the Soma, the honey-like, the rain-giving, the inevitably-successful-making; at the end, after having included so many ceremonies (from the first to the last); (you will squeeze) for him (Indra), who is joined by the Vasus, Rudras, Adityas, Rishus, who has power, who has food, who is joined by Brihaspati, and by all gods; (you will squeeze) the Soma of which Indra (formerly) drank, slew his enemies, and overcame his adversaries. Om!" (After having spoken these words) the Hotar rises from his seat (to show his respect). Respect is to be paid to the waters by rising, just as people rise to salute a distinguished person who is coming near. Thence the waters are to be saluted by rising from the seat, and turning towards them. For in the same manner people salute a distinguished man. Therefore the Hotar must go behind the waters for saluting them. For the Hotar, even if another one brings the sacrifice, has (in this way) the power of earning fame. Therefore the repeater (of the mantra) should go behind them. When going behind them, he repeats: ambaya yantr aprvahiti (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, amūr ya vpa sīrya (1, 23, 17). If he wishes for cattle, he should repeat, vpa devir nupahaye (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 Vasativaris and Ekudhanus are being put (on the Vedi) then he repeats, imā agmān revatir jivu dhunyā (10, 30, 14); and with the verse, āyamā āpah (10, 30, 15), he concludes when they are (actually) put (on the Vedi).

21.

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

The Pritar-Anuvāka is the head of the sacrifice (Soma sacrifice). The Upāmsū and Antaryāma
Grahas are the air inhaled (prāya) and the air exhaled (apāna). Speech is the weapon. Therefore the Hotar should not make his voice heard before the libations from the Upāṁśu and Antaryāma grahas are poured (into the fire): Should the Hotar make his voice heard before these two have been poured into the fire, then he would carry off the vital airs of the sacrificer by means of the speech, which is a weapon. For (if he do so) some one should say to the Hotar (afterwards), that he has made the vital airs of the sacrificer go off, (and he the Hotar) would lose his life. It happens always thus. Thence the Hotar should not make his voice heard, before the libations from the 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, hale out, keep this very air (which is to be hale out, in my body).” By the words “(I emit)! thee (O speech!) for the air, circulating (in my body),” he then touches the stone used to squeeze the Soma juice for the 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.

*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 (Aindrāvīyāva, &c.) poured in the fire of the Uttarā Vedā, 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 Taittiryā Śaṁhitā 1, 4, 2, 5), whilst the Hotar mutters only the two formulas (the technical name of such formulas repeated by the Hotar is nīpāna) which are mentioned here (21), and also in the Asv. Br. Śātras (6, 2).

In the books belonging to the Yajurveda, we meet the terms upāṁśu graha, and upāṁśu pādra, and likewise antaryāma graha, antaryāma pādra. These terms require some explanation. The pā德拉 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 pādra; 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 pāstra. On the different names of the grahas required at the three great libations, see the Grahanāthā in the Satap. Brāhmaṇa, and the commentary on the Taittiryā Śaṁhitā (vol. I, pp. 403-403 ed. Cowell). I am in possession of several grahas and pātra.

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

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

Not struck against another, as is done when the Soma juice is being squeezed.
be performed by the Śāma 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 Śāma singers), then he would make the Rīk (which is repeated by the Hotar; follow the Śāman. (If any one should see him do so) he at that occasion should tell him: “the Hotar here has been behind the Śāma singers, and ceded his fame to the Udgātar; 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 Śāma singers). Therefore he ought to remain where he is sitting, and repeat the following Anumantraṇa 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 Śāma singers after the Bahish-pavāmāṇa Śāman is over). Then (after having repeated the mantra mentioned) he ought to repeat: “thou art the

Udgitha: आदिवद्यै अविभाधेयं धियाय व
Prāthiṣṭha: पुरुषै अस्माः
Nishkam: श्रद्धा

The Nishkanas, i.e. Anulas, are for the nine Pavāmāṇa-stotra verses, the following ones: भान्य, भान भ्रान्तिः, राष्ट्र, राष्ट्र, and जः (for the four last verses).

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

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

11 s
mound (of the sacrifice); might I become the mouth (first among my people) also! For the Bahish-pavamâna 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, Dîrgâhājīri (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). 16

23.

(Purodāsā's offerings for the libations.)

The libations (sanānānti) of the gods did not hold (they were about falling down). The gods saw the rice cakes (Purodāsā's). 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-

16 The translation of this sentence offers some difficulty. I follow here Sâkyaṇa, who refers the one asūti to Dîrgâhājīri, the other to puyāyā. We have here an allusion to mixing the Soma with sour milk (daukhyā), 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 purodāsā (from puro before).

About this they say: for each libation one ought to portion out rice cakes, one of eight potsherds (a ball put on eight kapâlas) 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 defined 17 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. 16

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 Vritra. But this (opinion) is not to be attended to. 16 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

17 That is to say, at the morning libation Gâyatrī, each pada of which consists of eight syllables, is the leading metre, whilst at the midday libation Trîchûṭakh (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 kapâlas (potsherds) should be eight at the morning, eleven at the midday, and twelve at the evening libation.

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

16 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 (āhāni), karambha, \*\* parirāpa, \*\* purīḍa, and payāvy, \*\* come by themselves to the sacrificers from every direction. To him who has such a knowledge come these (offerings) by themselves.

24.


He who knows the offering consisting of five parts prospers by means of this offering. The offering consisting of five parts (havish-pankhi) comprises (the following five things): fried grains of barley, karambha, parirāpa, purīḍa, and payāvy. \*\* He who knows the Akshara-pankhi sacrifice, (offering of five syllables) prospers by means of this very sacrifice. The Akshara-pankhi comprises (the following five syllables): sv, māt, pd, vāy, de. \*\* He who has such a knowledge, prospers by the sacrifice consisting of five syllables.

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

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

The Yajñyā-mantra for the havish-pankhi is: \*\* ‘May Indra with his two yellow horses eat the fried grains (first part of the havish-pankhi), with Puṣhānu the ha-panthe; may the parirāpa (be enjoyed) by Savarati and Bhārati, and the cake (upita-panthe) by Indra!’ The two yellow horses (hāri) of Indra are the Rīh and Sāman. Puṣhānu (the guardian of flocks, the divine herdsmen) is cattle, and karambha is food. \*\* As to the words: savarati-cāṇ and bhārati-cāṇ, Savarati is speech.

\*\* This is a kind of pāpa, prepared of curds and barley juice (āhāni) by kneading both together. Instead of curds, slightly melted butter (varpu) might be taken. See Kātyāyana U śūta Sūtra 9, 1, 17.

\*\* This is another kind of pāpa, prepared of fried grains and barley juice.

\*\* See 9, 22, p. 122.

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

\*\* This means: the assemblage of five Narāśaṁbas. Narāśaṁba is, as is well known, a name of Agni, and of some other gods, identical with the Nālīṣa-panthe of the Zeno-Avesta (see Haug’s “Essays on the Sacred Language, Writings, and Religion of the Parsees,” p. 204). According to the explanation given by Śānta, who follows one of the masters (Acharyas), the word Narāśaṁba, i.e. belonging to Narāśaṁbas means the Soma cups (chāmares) after one has drunk out of them, sprinkled water over them, and put them down. For in this condition they belong to Narāśaṁbas. At the morning and midday libations the Soma cups (chāmates) are filled twice each time, and at the evening libation only once. Thus the Soma cups become during the day of libations five times Narāśaṁbas. This is the Narāśaṁba-pankhi sacrifice.

\*\* It is not in the Śāṁhitas. As it stands here it appears to have been taken from another Śāṁhitā. For whilst we found above five parts of the havish-pankhi mentioned, here in this mantra we have only four, the payāvy being omitted.

\*\* According to Śānta the meaning of the latter sentence is: Puṣhānu is called by this name from his feeding (puṣh) the cattle, and karambha is called food from being itself the nourishment.
and Bhárata (bearer) means vital air. Parivápa is food, and apípi is sharpness of senses.

(By repeating this Yájya-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 Yájya-mantra for the Svishákrit of the Purodáśa offering at each libation is “Agni, eat the offering.”

FOURTH CHAPTER.

(The Dwideraṭa Graha libations, i.e. the libations poured from the Aindravāyaṇa, Maitrāvarūṇa, and Aśćina Grahu. Ritésyājas. The Silent Praise).

25.

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

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. I he of us who will be victor, shall first taste the Soma juice.” So they did. Among all those who ran the race, Váyu first arrived at the goal; next Indra; next Mitra and Varuṇa, then the Aśćins. Indra thinking he would be beforehand with Váyu, (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 (hurir agni ríti) consists of six syllables; the soul consists of six parts,—is six-fold. Thus the sacrificer redeems (by means of this formula) through a soul (represented by this formula) his own soul, and clears off his debts. This is the mantra of Avaskrā, the son of Praśravāṇa.

1 The expression in the original is: Aśćiṣ ca yedama. 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." Vayu 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!" Vayu 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 Vayu 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 Vayu to three parts. Thus Indra and Vayu won the race together; next followed Mitra and Varuna 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 Vayu, then follows that of Mitra and Varuna, and (lastly) that of the As'vins.

The Aindravayana 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, mitrān indrahstrathir, i.e. Vayu (and) Indra his carriage driver! Thence when now-a-days the Bharatas spoil their enemies (conquered in the battle field), those charioteers who

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8 Niyu'ra is a frequent epithet of Vayu, see the hymn 9, 41, meaning, one who has teams, oxen, cows, &c.

9 Sāyana does not take this word here as a proper name, in which sense we generally find it in the ancient Sanscrit Literature, but as an appellative noun, meaning "warriors." He derives the word from bhera, cattle, and ten to extend, stretch; to which etymology no modern philologist will give his assent. Sāvita is here explained by Sāyana as "charioteer," but in his commentary on Rgveda 1, 3, 7, he takes it in the sense of "enemy" which is, we think, the right one.

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

26.

(On the meaning of the libations from the Aindravayana, Maitrāvaruna, and As'vina Grahas. The two Anuvūkyās for the Aindravayana Graha.)

The Soma jars (graha) which belong to two deities are the vital airs. The Aindravayana jar is speech and breath, the Maitrāvaruna jar is eye and mind; the As'vina jar is ear and soul. Some (sacrificial priests) use two verses in the Anushtubh metre as Purovāikyās, and two in the Gāyatri metre as Yājñyās when offering (the Soma juice) from the Aindravayana jar. As the Aindravayana 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 Purovāikyā mantra exceeds in (syllables) the Yājñyā mantra, there is no success in the sacrifice, but where the Yājñyā exceeds the Purovāikyā (in syllables) there is success.

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

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

5 These verses are called: Aindravayana, Maitrāvaruna, and As'vina.

6 This would be the case if the Anushtubh metre should be used for the Purovāikyā, and the Gāyatri as Yājñyā; for the Anushtubh consists of thirty-two, and the Gāyatri only of twenty-four syllables.
to repeat two verses in the Anushṭubh metre as Anuvākyās, and two in the Gāyatrī metre as Yājñyā mantras. In this way (all he desires) will be fulfilled. The first Puruṣuvaśīya belongs to Vāyu (1, 2, 4), the second to Indra and Vāyu (1, 2, 4). By that Yājñyā¹ which belongs to Vāyu, the Hotar makes (produces) breath (in the sacrificer). For Vāyu (wind) is breath, and by means of that spada (foot) of the Indra-Vāyu-Yājñyā mantra, which refers to Indra, he makes speech. For speech is Indra's. He (thus) obtains every desire (granted) which refers to breath and speech, without producing any inequality (by having the one set of mantras too long, the other too short) in the sacrifice.

27.

(The rite of drinking from the Aindravāya, Mai-trāyaṇa, and Asvina grahas by the Hotar. The formulas repeated at those occasions.)

The Soma offerings belonging to two deities are the vital airs;² but they are offered in the same jar for both (deities); for the reason is, that (all) the vital airs are of one and the same nature. They are sacrificed from two ³ 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 Yājñyā.
² This latter remark refers to the opinion of those who maintained that the Puruṣuvaśīya and Yājñyā 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 Pṛatipaśāpati. The contents of both the grahas belong to the same pair of deities; both are therefore dīrgha paśa, belonging to two deities. The author of the Brahmaṇa attempts here to explain the circumstance, that though the Soma offering contained in one graha belong to two deities (Vāyu and Indra, Mitra and Varuna, &c.) there are always two Grahas used, and their contents simultaneously sacrificed.

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, 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! ⁵ protect my speech!” the Hotar drinks Soma from the Aindravāya 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,⁶ who are born from austerities (tapas) are called “hither (by me)! may the divine Rishis, the protectors of our bodies, who are born from austerities, call "(also) me!" By the divine Rishis, who are the protectors of (our) bodies, the vital airs are to be understood. Thus he calls (invites) the Rishis.

(By the words): “This is a good which has knowledge; here is a good which has knowledge; in me "is a good which has knowledge; ruler of the eye, protect my eye!” the Hotar drinks Soma from the Maitravatramgraha. (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 Puras, viz. avah va śrī bhīstena uti which is particularly repeated when the Zota priest (the Hotar of the Brahman) is drinking the Homa (Soma) juice; avah is etymologically seen, which is very frequently used in formulas repeated by the Hotar before he tastes the sacrificial food; śrīstena is the superlative of śrī, conveying the same sense as purāṣaṇa.
⁶ In this translation I followed the reading राजस्व. One of my Manuscripts and Śāyana read राजस्व, which appears to be only a lapsus calami for राजस्व.
⁷ The expression in the original is: tanaṇḍāvīnas tanvah, 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 Āśvina graha.

(Then he repeats): "The sense of hearing with the soul is called hither: may the sense of hearing with the soul call (also) me! The divine Rishis," &c. (just as above).

When drinking from the Aindravāyava graha, the Hotar facing the cup turns its mouth towards his face (and drinks); for the inhaled and exhaled airs are in his front. In the same manner he drinks from the Maitrāvaruna jar; for the two eyes are in his front.

When drinking from the Āśvina jar, he turns its mouths round about; for men and animals hear speech sounding from all sides.

28.

(On the repetition of the two Yājñā mantras for libation from the Dvidetya-grahas. No Anuvashaṅkhāra allowed. On the Agur for those Yājñā).

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

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 Anuvashaṅkhāra (i.e. not pronounce the formula: "Agni, eat the Soma!" with the formula Vaushat! after the Yājñā has been repeated). If he do so, then he stops the (circulation of the) vital airs which are not stopp-ed (in any other way). For this formula (the anuvashaṅkhāra) is a stop. (If one should observe a Hotar repeat the Anuvashaṅkhāra) 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 anuvashaṅkhāra) when pouring oblations from the Soma jars belonging to two deities.

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

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* Sāyana explains वंश्श्रात्र by विश्रात्र.

The Aindravāyava graha has one, the Maitrāvaruna two mouths. The drinking from the two latter ones is described as prastāt vartayat, 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 Āśvina graha has three mouths. The drinking from it is described as prastāt vartayat, 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.)
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 Yājñā mantra) the Agur formula, he would deprive the sacrificer of his life (as if striking him) with (a weapon like) the thunderbolt. (If one should observe a Hotar doing so) one ought to tell him, that for having, by means of the Agur weapon, deprived the sacrificer of his life, he himself would also lose his life. Thus it always happens. (Therefore) the Hotar ought not to repeat the Agur formula in the midst of (the two Yājñā mantras).

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

29.

(Rituyājjas.)

The mantras repeated for the offerings to the Ritus18 (seasons) are the vital airs. By performing

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18 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 praśaṅgī saktas. See Aṅg. Sraut. 8, 6, 8. Śankhāyana 7, 8. About the particulars of the Ritu Yājñas see Taittiriya Śāṅkhā 1, 4, 14 and 6, 5, 5, with Śānyapa's commentary ed. Cowell, 1, p. 643-46. The Yājña mantras and the Praśaṅas for the Ritus are essentially the same. All (12) Praśaṅas are given by the Maitrāvaruṇa. The first is addressed to the Hotar, and runs as follows: देवा परमिर्व देवान्वर्युर्ख्या तथा पुष्पास्त्रकुशाहें च विविधम् च एवं विपरितवरेः कोणां सनमान्दो ग्रहसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारसंहारs

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them, they (the priests) provide the sacrificer with vital airs. By repeating six mantras containing the singular rītuṇā to the Ritus, they provide the sacrificer with the air inhaled (prāṇa); by repeating four mantras containing the plural rītubhīr they provide him with the air exhaled (apāṇa); by repeating, at last, two mantras containing the singular rītuṇā they provide him with the circulating vital air (rāvana). 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 rītuṇā is used; in the second the plural rītubhīr; and in the third the singular again rītuṇā are applied. (This is done) to keep together the vital airs, to prevent them from being cut off.

The sixth is repeated for Mitra-Varuṇa (who are called prāṇāyaṁ) by the Mitra-Varuṇa. These six mantras contain the formula ानु तुत्व िह्र िह्र िह्र िह्र िह्र िह्र िह्र.

The seventh, eighth, ninth and tenth Ritus which are repeated by the Hotar, Potar, Nesaṭar and Achhāvaka respectively, belong to dnya niṣṭhā (a name of Agni). These four mantras contain the term ानु तुत्व िह्र िह्र िह्र िह्र िह्र िह्र िह्र िह्र. The eleventh and twelfth Ritus are repeated by the Hotar with the term ानु तुत्व िह्र िह्र िह्र िह्र िह्र िह्र िह्र िह्र. The eleventh belongs to the Asvins as the two Adhvaryus; the twelfth to Agni Gṛha-pati.

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 Nesaṭar, the fourth from that of the Agni, the fifth from the Brahmapa-pātra, the sixth from that of the Pravāsi (Mātrivāruṇa).

The seventh, eighth and ninth from the Pātres of the Hotar, Potar, and Nesaṭar respectively. The seventh libation is not poured from one of these Pātres already mentioned, but in addition to the Pātres of the Hotar, Potar, and Nesaṭar, a “fourth vessel” (furījama pātra) is mentioned, which is called amantaṁ, i.e. immortal. The duo dnyaiś (Agni) is called upon to prepare the Soma draught himself and repeat himself the Yajya. The eleventh libation is poured from the Adhvaryus-pātra, and the twelfth from the Gṛha-pātra. (Sapta-Hautra).

The Ritu Yājñas are the vital airs. (Thence) the Hotar ought not to repeat the anuvashthaṅkara. For the Ritus have no end; one (always) follows the other. Were the Hotar to repeat this formula (the anuvashthaṅkara) 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’ā and drinks from the Grahas.)

The Soma jars belonging to two deities, are the vital airs, and cattle is food (iiḍa). (Thence) after having drunk from the Soma jars belonging to two deities, he calls Ṣaṇḍ (food).14 Ṣaṇḍ 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’ā offering previous to the Soma offering) which he has in his hand, or should he drink first from his Soma cup (chamsa)? (The

13 The same speculations on the nature of the Ritus, viz. that they are the vital airs, we find in the Kauśitāki Brāhm. 13, 9, and in the Gopāla Brāhm. 8, 7.
14 The term used for “drinking” is bhāshtayati, which is also the common word for eating. That bhāṣṭ is must have been used already in very ancient times for “drinking” the Soma juice, is shown in a passage in the Homa Yajñā of the Zend-Avesta (see Yasa 10, 13.) yasa’s ti bādrā hōma adhir gaite ti tristaṁ bhāṣhtai, i.e. who enjoys thee O Home, (Soma) when being drunk (by bruising and squeezing) in the yellow milk. (The Soma juice of the Fruita is of yellow colour, and actually mixed with a little fresh milk).
15 The formula for calling Ṣaṇḍ is to be found in the Avadhāna Sūtra Sūtra 1, 7: Ṣaṇḍaṁ, Ṣaṇḍaṁ.
power (with the Devas), and did not yield to them (in any respect). Thereupon the Devas saw (by their mental eyes) the tāṣhnīṃ sāṇa, 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 aṇibh, they finished the Ajya and Pra-uga Shastras (the two principal liturgies at the morning libation). By the words, indro jyotir bhūro jyotir indrah, they finished the Nishkevalya and Marutviya Shastras

cloth through which the Soma juice is strained (it is called dādāpeṭṭa) in his hand. The metre of the three formulas (if all are taken together) is Gāyatri. The Rishi to whom it was revealed is said to be Pūshkala (Sāma prayoga).

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

18 The term in the original is: prayabudhyanta. Sāyaṇa explains it by प्रतिष्ठायर्य बुद्धि, they retaliate, take revenge.
of the midday libation. *Shryo 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, bhūvah, svār*), (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
reaps the whole sacrifice, and the sacrificer in the
sacrifice. Thence the "silent praise," ought to be
repeated.

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**FIFTH CHAPTER.**

*The different parts of the Ajya Shastra: Ahāva,
Nivid, Sūktu.*

33.

The call, *sūnsāvom* 1 (called *āhāva* is the Brahma;

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1 This formula, which is very frequently used, is only a corruption and
contraction of *Ahāva* Ṭriyū. I. e. let us both repeat the Shastra. To this
call by the Hotar the Adhivāyu responds with the words: *Ahāva Ṭriyū*
I. e. we repeat, God! ( Ṭriyū meaning here only priest). This call
of the Hotar is called *Ahāva*, and the response of the Adhivāyu
Pratīdha. See *Āv. Br.* B. 8, 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 dōṁ-aṃvom (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

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, Kshatram, or Vis') then he must first repeat the ṛtva, (cōṁaṁvom), then the nīvid, and (lastly) the sūkta (hymn). This is the proper performance for all (the three castes).

Prajāpati 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 nectarites, 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: sa pūrvāyā nīvidā (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 lustra shining everywhere (he made) the heavens and water; the gods (priests) kept Agni (back on earth), the giver of treasure.

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 castes of his nobility, or a Vaisya of his caste.

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1 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 Nivid for these libations are given in full in the Śākhāyanas Br. Br. 6, 10-23. The twelve formulas addressed to Agni which are enumerated in 2, 34, are properly speaking no Nivid, but only a Purāṇa (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: mitra-devēmi d. e. I address my prayer to such and such beings (which are then mentioned).
(The several words of the Nivād are explained).

The Hotar repeats: 

Agniir devadāhah, 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: 

Agniir māvīḍāhah, i.e. Agni lighted by men. The Agni lighted by men is this one (on earth); for men kindled him. Thus he has command over Agni who is in this world (on earth).

The Hotar repeats: 

Agniś anishamit, 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 devaṟṟpitaḥ, 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 manuvirūtah, 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: 

prāṇīr yajñānām, i.e. the carrier of sacrifices. Vāyu is the carrier of sacrifices. For when he blows (prāṇīti), then the sacrifice exists, and consequently the Agniḥotram. Thus he has command over Vāyu in the airy region.

He repeats: 

rathir adhvarāṇum, 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: 

tūnīr havṣarat, 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 dvo devān vahṣat, 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: 

yukṣhād 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 aśvādāh karati jātavedāh, 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.

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

(When the Hotar repeats) the (seven) Anushṭubh verses: pra vo devāya ugnaye (3, 13), he separates
the first pada (from the second one). For a female diversiates 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 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 Dhiṣṭhayā or fire place, stretching a straight line from the Agniḍhira 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 Sadas (sitting place) of the priests (on the right side of the Uttarā Vedi) their residence. But the Asuras turned them out of it. They then repaired to the Agniḍhira hearth (on the left of the Uttarā Vedi). Thence they were

not conquered by the Asuras. Therefore the priests take their seats near the Agniḍhira, and not in the Sadas. For when sitting near the Agniḍhira, they are held (from dhirī to hold). Thence that hearth is called Agniḍhira.

The Asuras extinguished the fires of the sitting place of the Devas. But the Devas took the fires (which they required) for their sitting places from the Agniḍhira. 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 Agniḍhira, defeat the Asuras and Rakshas and turn them out.

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

Among the bodies of the minor Hotri priests (Maitrāvarūṇa, Brāhmaṇāchalaṇi, 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 Achhāvāka at the morning libation belongs to

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4 The legend is here related in order to account for the fact, that the priests when performing the śastras, leave their usual sitting place near the Ṛig-āṣīya fire and take their seats (dhiṣṭhayā) near the Agniḍhira fire.

7 The Shastra of the Achhāvāka consists of a hymn addressed to Indrāgni, viz. indrāgni ā gatam (9, 13).
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 Achhâvâka's) body. Thence the other Hotri priests walk first to their sitting places, and last comes the Achhâvâka. For he who is behind, is missing; he will join (the others) at a later time.

Thence the sacrificer should have a very strong Brâhmana to repeat the Achhâvâka Shastra, 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 Yâjñyâ of the Hotar.)

The sacrifice is the carriage of the gods. The Ajya and Pra-uga Shastras are the two reins between (the carriage and the horses). By repeating the Ajya Shastra after the Pavamânah Stotra (has been sung by the Sâma 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 Shastra of the Hotar, which belongs to Agni, correspond with the Pavamânya verses (for the fermentation of the Soma juice) which are chanted by the Sâma singers, (the rule being) that the Shastra should be just like the Stotra?¹⁰ (The answer is:) Agni is pavamânâh, i.e. purifying, as even a Rishi (already) said: Ajnir rishi pavamânâh (9, 66, 20). The Ajya Shastra which begins with verses addressed to Agni, thus corresponds with the Pavamânya verses of the Stotra (for Agni is also pavamânâh).

They ask: Why is the Stotram of the Sâma singers in the Gâyatrî, and the Ajya Shastra of the Hotar in the Anushthubh metre, (the rule being) that the Stotram must be like the Shastram (i.e. both must be of the same metre)? He ought to answer: one ought to look only to the total. There are seven verses, (i.e. the hymn of the Ajya Shastra) in the Anushthubh metre; by repeating the first and last verses thrice, the number is brought to eleven; as the twelfth verse the Yâjñyâ in the Virât metre is to be counted, for the metres are not changed by an excess of one or two syllables.¹¹ These twelve (Anushthubhs) are equal to sixteen Gâyatrîs. The Shastra being in the Anushthubh metre corresponds with the Gâyatrî of the Stotram (the metres thus being equalized).

The Yâjñyâ mantra (belonging to the Ajya Shastra of the Hotar) is, agna indra'scha dâśuśho (3, 25, 4.) (Instead of the regular order indrâgni there is agna indra'scha in the Yâjñyâ, Agni thus being first; but this must be so, for) these two (deities) did not conquer, as Indrâgni, but they conquered, when being made, Agnendrānu. The reason that the Hotar repeats a Yâjñyâ verse addressed to Agni-Indra is that he might be victorious. This verse is in the Virât metre, which consists of thirty-three syllables.

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

¹¹ The Anushthubh has thirty-two syllables, but the Virât thirty-three.
There are thirty-three gods, viz.: eight Vasus, eleven Rudras, twelve Adityas, one Prajāpati, and one Vāśāṅkāra. Thus he makes the deities participate in the syllables at the very first recitation (the Ājya Shastra being the first among the twelve recitations of the Soma-day). According to the order of the (thirty-three) syllables, the gods severally (one after the other) drink (the Soma). Thus the deities are satisfied by the vessel holding the gods.  

They ask, Why is the Yājñya verse addressed to Agni-Indra, whilst the Ājya Shastra of the Hotar belongs to Agni alone, (the rule being) that the Yājñya verse is to correspond with the Shastra (to which it belongs)? (The answer is) The Agni-Indra-Yājñya is the same with the Indra-Agni one; and this Shastra belongs to Indra-Agni, as may be seen from the (Aindrīgna) Graha (mantra), and the "silent praise" (used at this occasion). For the Adhvaryu takes the Graha under the recital of the following mantra: inārāna śātāh sūtām (3, 12, 1. Vājasaney-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, hīr āgir jyotir āgnir, indra jyotir bhava jyotir indraḥ; sūrya jyotir jyotih sūryāḥ. Thus the Yājñya verse is in accordance with the Shastram.

38.

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

The Japa which the Hotar mutters, is the seed.

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

He mutters the Japa before the call, dōmāvom. For all that is repeated after the call, dōmāvom, forms part of the Shastra. The Hotar addresses this call (dōmāvom) 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, pītā mātariśvā. The breath is pītā (father), and the breath is mātariśvā; the breath is seed.

First the Adhvaryu is called upon by the Hotar to turn away his face with the words: pāraḥ abhāvay i.e. Away, Adhvaryu! Then he commences the Japa with the words: su-māt, &c. (see 8, 24).

We here give the whole of it:

दुमधारे दित्रा सातारिपाना दुवा दातव्रेस्त्रा कस्य: अ-सन्तौग कन्नियविविधिनाः भवं पृथक्कृतिलिंगाः मर्दिपं निबिज्जस्यादि- निबिज्जविविधाय कस्य: 

i.e. "May the father Mātariśvan (wind, breath) make the verse feet without a breach! May the Kavīs repeat the recitations without a breach! May Soma, the all-possessing, guide our performances! May Brīhāpati repeat the recitations (and) the joyful choiceneses! Viṣṇu (speech) is life, she has the whole life. She is life. Who will repeat this (Shastra)? He (i.e. I, the Hotar, representing Viṣṇu) 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 kavī, which appears to have been the more ancient name of the Hotri priests. It is mentioned as signifying a class of priests in the Zend-Avesta also.
By repeating these words, he (the Hotar) emits the seed (for a spiritual birth).

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

_Achhidrā ukhā kavyaḥ d'ain-sann_. Those who have learnt by heart (the mantras) are called _havis_.

The sentence means: "they produced this unbroken (matter), i.e. the seed."

_Somā viśvarid—sūnāishat_. Brihaspati is Brahma; the Soma who is praised by the singers, is the Kshatram. The _nithāni_ and _ukhā madāni_ 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_. _Ayuk_ (life) is breath; seed is breath; the womb is vāch. By repeating this sentence he pours the seed into the womb.

_Kaidan-sūnāishyatā_. _Kah_ (who?) is Prajāpati. The meaning of the sentence is, Prajāpati will generate.

39.

_(On the meaning of the six members of the "silent praise," and the twelve members of the Pururuk._

_Why Jātavedās is mentioned in the Pururuk. The meaning of the _Ajya-nātā._)

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

He repeats the "silent praise" without proper articulation of the 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 _Pururuk_ (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 Pururuk 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; Prajāpati 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 Pururuk addressed to Jātavedās18 (Agni), the word Jātavedās occurring in the last (twelfth) part (of it).

16 This is called: _tīra tīra_, i.e. across as it were.

17 Its six parts are as follows: 1) _prāptihātaka_; 2) _lokaprāptiy_; 3) _rāsāyamprāptiy_; 4) _ajānta-prāptiy_; 5) _prāptanātik_; 6) _vāc_. See _Āsval_. _Sr_. 8, 5, 8. Properly speaking, the "silent praise" consists only of three padas. See _Alt_. _Br_. 2, 81.

18 This refers to the last pada of the Pururuk or Nivid, where Agni is mentioned by the name of Jātavedās, _See_ 2, 34.
They ask, Why do they repeat at the morning libation a Puruk addressed to Jātavedās, whereas this deity has its proper place at the evening libation? (The answer is) Jātavedās is life. For he knows (veda) all that are born. As many as he knows of are born, (jātānām) so many (only) exist. How could those exist of whom he does not know (that they are born?) Whosoever (what sacrificer) knows that he himself is made a new man (by means of the Aitara Shastra), he has a good knowledge.

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

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

He repeats, sa wāh sārmāni vītaye (4). Vāch is sārma (refuge). For they say about one who is repeating with his speech (the words of another) "I have stopped his talkativeness (sārmāvat)."

repeating this verse the Hotar produces speech (in the sacrificer), and makes it ready (for use).

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

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

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

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

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

He who has such a knowledge merges into the deities, after having been identified with the metres,
the deities, the 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 66 (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, didivāmsam. The sun is didāya, nothing is earlier than the sun. By repeating this verse he makes the sun and enters it.

He repeats, sa nuḥ s'armāyi vitaye. S'armāni (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.

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

66 The Ajya-sūkta (9, 15), which has been explained in the preceding chapter, is here explained again.

67 This is an explanation of the term apārvyasa in the verse in question.
THIRD BOOK.
FIRST CHAPTER.
(The Pra-uga Shastra. Vashaṭkāra. The Nivida.)

(The Pra-uga Shastra.)

1. The deities of the Pra-uga Shastra.

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

verses forming the Bahish-pavamana chant, they are praised by singers. After the singers have finished

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

*Śrī đvâṣa kâma râjâya kâma kâma dukhâya dukhâya
dvâṣa kâma dvâṣa kâma dukhâya dukhâya dvâṣa kâma brukha brukha* the two Kavyas (descendants of the Kavya) the two kings (who are distinguished) through skilful performance (of sacrifices) at home, and who destroy the enemies in the combat.

Pururuk of the fourth triplet, which is addressed to the Asvīna, (1, 3, 1-8):

*śrī đvâṣa āmbha prāga prāga āmbha prāga
dvâṣa āmbha dvâṣa āmbha dvâṣa āmbha* Ye two divine Adhivaryas whose skin is sun-like, come up with (your) carriage; may ye anoint the sacrifice with honey!

Pururuk before the fifth triplet, which is addressed to Indra (1, 3, 4-8):

*śrī đvâṣa dvâṣa dvâṣa dvâṣa dvâṣa dvâṣa dvâṣa dvâṣa* Indra who is most stimulated (to action) through the recitations (of the Iṣṭra), and is the lord of booty, he with his two yellow horses, the friend of the Soma drops.

Pururuk before the sixth triplet, which is addressed to the Vīśv Dvâṣa (1, 3, 7-8):

*śrī đvâṣa dvâṣa dvâṣa dvâṣa dvâṣa dvâṣa dvâṣa dvâṣa* We call all the gods the well adorned 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!

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

*śrī đvâṣa dvâṣa dvâṣa dvâṣa dvâṣa dvâṣa dvâṣa dvâṣa* I (invoke) the goddess of Speech with my excellent speech at this sacrifice; we invoke Sarasvatī, etc. (Sapta-bhūṭa).

The nine Grahas here alluded to are the Upāṇu, Antaryāma, Vāyu, Andra-Vāyu, Maithrī-varuṇa, Asvīna, Sūkra, Maithu, Aghreyya. The libations from these nine Grahas belong to the Bahish-pavamana Stotra, and the Pra-uga Shastra.

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

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

2.

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

By means of the Pra-uga Shastra one obtains food. In (each part of) the Pra-uga Shastra, there is always another deity praised, and (thus) always another being celebrated. He who has such a knowledge

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

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

The Hotar who has such a knowledge, as well as the sacrificer for whom the Hotrî 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 Vâyu confusedly, or forego a pada, by which means the (several parts of the) triplet become confused. In this manner he separates him (the sacrificer) whom he wishes so to separate, from his vital airs.

Should he think, "I will separate him from his prâya and apâna," he need only repeat the triplet addressed to Indra-Vâyu 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 prâya and apâna.

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

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

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

Should he think, "I will separate him from his limbs," he need only repeat the triplet addressed to the Vis'Ve Devâh 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 Sarasvatî 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 deities of the Pra-unga Shastr 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 Viyu, (the rule being) that the Shastara 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 Viyu (wind) form. Thus he celebrates by means of this (Viyu form) that (Agni form).

Divided into two halves, the fire burns. Indra and Viyu are two. That is his Indra-Viuy form. Thus he celebrates by means of this (Indra-Viuy 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 dangerous touch 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 Asvina form is that they produce him by friction through two arms and two wooden sticks, the Asvina being two. Thus he celebrates by means of this (Asvina form) that (Agni form).

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

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

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

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

Having repeated the Shastara addressed to all the gods (Pra-unga), he recites a Yajyu mantra addressed

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* The recitation of the Pra-unga Shastr is preceded by the singing of the so-called Ajya-stotra: agna aryāh cittaye (Sâma-veda 2, 10-19). The deity of it is Agni, whilst the deities of the Pra-unga Shastr, to which it is said to stand in connection, are different.

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

* The Pra-unga Shastr is here called vis'Ve devam, i.e. belonging to all the gods, on account of the large number of deities, comprising the Vis'Ve Devah contained in it.
to the Vis'Ve Devāh (all gods): vis'Vebhīh somyan medvaga (1, 14, 10). Thus he satisfies all deities, giving to each his due share.

5.

(On the Vashaṭkāra and Anuvashaṭkāra.)

The Vashaṭkāra14 (the formula vaushat!) is the drinking vessel of the gods. By making the Vashaṭkāra the Hotār 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 Vedi) where they did it before, and make the Vashaṭkāra there, when sitting near the Dhishnyas15 fires (after having left the place near the Uttarā Vedi)? (The answer is) By making the Anuvashaṭkāra “Agni, taste the Soma!” he makes there the Vashaṭkāra and pleases the Dhishnyas.

They ask, Which is the Svishtakrit portion of the Soma at those offerings,16 of which the priest tastes without having finished them, and without making the Anuvashaṭkāra? (The answer is) By repeating the Anuvashaṭkāra (when repeating the Yājīyās for the Shastras), “Agni, taste the Soma!” they (complete

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 shat (six) is contained in the formula vau-shat18 (the so-called Vashaṭkāra). There are six seasons. Thus he makes the seasons and establishes them. To him who is established in the seasons becomes afterwards (also) established in all other things. He who has such a knowledge obtains a firm footing.

Hiranyadan, the son of Beda, said about this (the Vashaṭkāra) as follows: By this part shat (six) of the formula vaushat the Hotār 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.

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

The part vāyu of the formula vaunāc is 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, damachkad, and rihta. 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), damachkad (who covers beings), and rihta (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 dhāmachkad, 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.10 Children and cattle stand near (this part of the Vashaṭkāra) and follow it. Thence ought he who desires children and cattle to make this Vashaṭkāra.

It is rihta, i.e. void, the syllable shat being pronounced with a low accent. He thus makes void (rihta) 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 (Yājya) 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 (Yājya) 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 (Yājya) 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 (Yājya) verse (no stopping between the end of the

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

17 The Yājya is repeated monotonously, and at the morning libation in a low tone, whilst the Vashaṭkāra is pronounced with a loud voice.
verse and vanashta 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 Vashaṭkāra 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 Vashaṭkāra. Thus he pleases the deity personally and addresses the Yājñā mantra direct to it.

The Vashaṭkāra is a weapon. The weapon is like a flash when one strikes it with it without having conjured its evil effects. Not every one knows how to conjure it, nor its (proper) place. Therefore the mantra, ōjāh ōjāh (Asv. Sṛ. 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 Vashaṭkāra). For this reason the Hotar has, after every Vashaṭkāra, to repeat the Anumantrana formula, ōjāh ōjāh. If thus propitiated the Vashaṭkāra does not hurt the sacrificer.

9.

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

The Vashaṭkāra is speech, and prāna (air inhaled) and apāna (air exhaled). These (three) leave as often as a Vashaṭkāra is repeated. (But that ought to be prevented; thence) he ought to include them (their names) in the Anumantrana formula. (This is done by repeating the following formula) ōjāh saha ōjāh mayi prāṇāpāṇā, i.e. May speech, vigour, strength (and) the prāṇā and apāṇa (be) in me! Thus the Hotar puts speech, prāṇa and apāṇa in himself (he prevents them from going), reaches his full age. He who has such a knowledge reaches his full age.

9.

(Etymology of the words prāṇisha, puruṣh, ved, nīvad, graha.)

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

99 The Praṣhās here alluded to are those used at the animal sacrifice. They correspond to the Prayāja (April) mantras. See the White Yajurveda 21, 23-40.
That is the reason that the Praishas (orders to repeat a mantra given by the Adhvaryu or Mitra Varuna to the Hotar) are called so (from pra + ish “to wish”). They made it shine forth (prárochayanti) by means of the Pururukha. Thence the Pururuk is called so (from prárochayanti). They found it on the Vedi. Thence this place is called Vedi (from vid to find). After having found it, they caught it with the Grahas; thence they are called so (from grib 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-Varuna) repeats them with his head lowered (prahvas) (just as supplicants do).

II.

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

The Nivids are the embryos of the Shastras (ukhas). At the morning libation they are put before the Shastras (ukhas), 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 libration, before the Shastras, just as a weaver weaves decorations in the beginning of a cloth.

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

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

(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 libration at the beginning (of the Shastras), at the midday libration in the midst, and at the evening libration 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. 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; for the several padas of the Nivid ought to correspond, each to the several verses in the hymn. Thence he ought for the insertion of the

Nivid to select hymns consisting of more than of stanzas with three or four verses. Through the Nivid the celebration of the Śaman is made excessive.

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

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

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

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.

The Shastra thus obtains more verses than are properly required.

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 Savitār, Dīvāpitrīhī, Ribhir, Vasi'vānara, Vā'devedhā, Marutas, and Jātavedā) required, whilst we find at the morning libation only one (which is rather a Parvuk than a Nivid), and at the midday libation two (to the Marutas and Imāra).
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 āntra somināh (10, 57, 1) i.e., (let us not lose) O Indra, the Soma sacrifice, he prevents the sacrificer from falling out of the sacrifice. (By repeating the third pada) ma antah sthur no arātayāh, 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 (sāntanoti) offspring for the sacrificer.

(The words of the third verse are) mano nu ā hāvāmāha narāsāṃsaṃṣa somen, i.e. "Now we bring an offering * to the mind (manas) by pouring water in the Soma cups (devoting them thus to Narāsāṃsa)." By means of the mind the sacrifice is spread; by means of the mind it is performed. This is verily the atonement at that occasion (for the mistake pointed out above).

**SECOND CHAPTER.**

(The Marutvatiya and Nishkevalya Sāstras.)

12

(On the Ahāva and Pratināra.)

They (the theologians) say: the subjects of the gods 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 sōṁāvar "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: sāṁāma ātivām. * This makes eight on the whole, The Gāyatrī has eight syllables (i.e. each of its three padas). Thus these two (formulas) make the Gāyatrī at the commencement of the recitation at the morning libation. After the Hotar has finished his recitation, he uses this (formula of) four syllables: uktham vāchi, i.e. the recitation has been

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1 See 1, 9.
8 See about the Pratināra, i.e. response by the Adhvaryu to the recitations of the Hotar, Aśv. Sū. 8, 5, 9. The most common pratināra repeated by the Adhvaryu is ātivāma daivā; but at the time of the āhāra (the call sōṁāvar) it is: sāṁāma ātivām. At the end of the Pratināra the praśara (incorporation of the syllable om) is required, daivām.
9 The formula uktham vāchi, with some additional words always concludes a Sāstra. In the Kauśitakī Brāhmaṇam (14, 1), and in the Śaṅkhāyā, Sāstra Sūtras (9, 10, 17-20) this formula is called rāka vyayam. In the Aśvāl Sūtras no particular name is given to it. The Kauśitakī and Śāṅkhāyā Sākhās differ here a little from that of Aśvalāyana. According to the former, uktham vāchi is always preceded by a few sentences which are not to be found in Aśvalā. Thus, we have, for instance there, at the end of the Marutvatiya Sāstra, the following formulas: अधवविद्धि प्रसिद्धि शुभस्वतेसादा ध्रुवस्मुनि ब्रह्मविद्यायाः. In the Aśvāl Sūtras (5, 14)
read, to which the Adhvaryu (responds) in four syllables: *ōṁ ukthādā, i.e. thou hast repeated the recitation* (uktham, shastraṃ). This makes eight syllables. The Gāyatrī consists of eight syllables. Thus the two (formulas) make at the morning libation

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

(a) For the Ajya Shastra: तद्वद्ध वार्षिक्य झुकते मा (5, 9).
(b) For the Pra-uga Shastra: तद्वद्ध वार्षिक्य झुकते मा (5, 10).
(c) For the Marutvatiya Shastra, (see above).
(d) For the Nishkovalya Shastra: तद्वद्ध वार्षिक्य झुकते मा (5, 10).
(e) For the Vatvadov Shastra: तद्वद्ध वार्षिक्य झुकते आय-दुधि (5, 18).
(f) For the Agnimātruta Shastra: तद्वद्ध वार्षिक्य झुकते आय-दुधि (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 *gheśāpi tvi* means "that it (the recitation) might be sounded to thee," *upadṛṣṭate tvi* "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 *slokāya and dīrtya. Literally upadṛṣṭate appears to mean "that the hearing (of this recitation might come) to thee."

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

*This alone can be the meaning of the obscure formula ukthādā, which comes without doubt from the remotest antiquity. It is perhaps a corruption of uktham ṛśa, the neutral character ṛśa being left out.* Skr. explains: मृत्युः "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 Gāyatrī at both ends (at the commencement and the end).

At the midday libation the Hotar calls: *adhvarya sōṁ-sōṁācom, i.e. "Adhvaryu, let us two repeat! Om!" with six syllables! to which the Adhvaryu responds with five syllables: sāṁśaṅa dūravom. This makes eleven syllables. The Trishṭubh has eleven syllables. Thus he makes the Trishṭubh at the beginning of the Shastra at the midday libation. After having repeated it, he says, *ukthama ṛchhi indṛya, i.e. the Shastra has been read for Indra, in seven syllables; to which the Adhvaryu responds in four syllables: om ukthādā. This makes (also) eleven syllables. The Trishṭubh has eleven syllables. Thus the two (formulas) make the Trishṭubh at both ends of the Shastra at the midday libation.

At the evening libation the Hotar calls: *adhvarya sōṁ-sōṁācom, i.e. seven syllables, to which the Adhvaryu responds in five syllables: sāṁśaṅa deśovom. This makes twelve syllables. The Jagati has twelve syllables. Thus (with these two formulas taken together) he makes the Jagati at the beginning of the Shastra at the evening libation. After having repeated the Shastra, he says, in eleven syllables: *ukthama ṛchhi indṛya deśāchhay, i.e. "the Shastra has been repeated for Indra," for the Devas, to which the Adhvaryu responds in one syllable: om! This makes twelve syllables. The Jagati has twelve syllables. Thus the two (formulas) make the Jagati at both ends at the evening libation.

This (the mutual relation of the three chief metres to one another and to the sacrificer) saw a Rishi, and expressed (his opinion) in the mantra: *mad gāyatre adhi (1, 164, 23), i.e. "those who know that

*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 Gāyatri is put over a Gāyatri, and that out of a
Trishtubh a (another) Trishtubh is formed, and a
Jagat (Jagati) is put in a Jagat, obtain immortality."

In this way he who has such a knowledge puts
metre in metre, and procures "the subjects of the
gods."

13.

On the distribution of the metres among the gods.

Anushtubh Prajāpati's metre.

Prajāpati allotted to the deities their (different)
parts in the sacrifice and metres. He allotted to
Agni and the Vasus at the morning libation the
Gāyatri, to Indra and the Rudras the Trishtubh at
the midday libation, and to the Viśve Devān and
Adityas the Jagat at the evening libation.

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

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

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

14

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

When Agni was the Hotar of the Gods, Death sitting
in the Bālīshpavamāṇa Sotra 8 lurked for him. By
commencing the Ajya Shastra 9 with the Anushtubh
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 Pav-
amāṇa Sotra 10 lurking for Agni. By commencing the
Marutvatiya Shastra with Anushtubh, he overcame
Death. Death could not sit, at that libration, in the
Bṛihati verses (repeated by the Hotar at the com-
mencement of the Nishkevalya Shastra). For the
Bṛihatis are life. Thus Death could not take away
the life. This is the reason that the Hotar begins (the
Nishkevalya Shastra) with the Śtōtrieya triplet (cor-
responding to the Śāman which is sung) in the
Bṛihati metre. The Bṛihatis are life. By commencing

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8 The meaning is, that no pada of a metre, neither that of the
Gāyatri nor Trishtubh, nor Jagati can stand alone, but must be
joined to another pada of the same metre. The dhāra and pratigāra
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 auspicious.

9 See page 130.

10 Uchchih te jātām andhāre. Sāmaveda Śāṅkh 2, 21-22.
his second Shastra (with Bṛihatis) he has the preservation of (his) life in view.

At the evening libation Death sat in the Pavamāna Stotra lurking for Agni. By commencing the Vaisvādeva Shastra with Anuṣṭubh, Agni overcame Death. Death repaired to the Yajñā yajñiya Sāman.11

By commencing the Agni-Māruta Shastra with a hymn addressed to Vaisvānara, he overcame Death. For the hymn addressed to Vaisvānara is a weapon; the Yajna yajñiya Sāman is the place. By repeating the Vaisvānara 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.

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

Indra after having killed Vītra, 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 Anuṣṭubh, and Anuṣṭubh 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

Soma juice; (then) Indra will come to us very quickly.” So they did. They squeezed the Soma juice. By repeating the verse, ā tēca ratham (8, 57, 1), they made him (Indra) turn (towards the Soma juice). By the mantra, īdāṃ vvaso 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 Pragāthā.)

As Indra had killed Vītra, 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 svāpayah” (in the verse, indra nediya) are the vital airs. The vital airs did not leave him

11 These two first are called the pratipada and anusvāra of the Marutvatya Shastra, the beginning verse and the sequel.
12 This mantra is called, indra-nihava pragāthā, i.e. pragāthi for calling Indra near.
13 Svāpī, which term occurs in the Indra-Nihava Pragāthā (8, 58, 5), is explained by Sūy. तपस्यार्थाः सवापी वनस्पतिः: But this interpretation, which is founded on Vedicant ideas strange to the poets of the Vedic hymns, is certainly wrong; for “being in profound sleep” does not suit the sense of the passage at all. How could the Maruts assist Indra when they were in “profound sleep” (bhaṅgupati) ! In order to countenance his interpretation, Sūy. refers to the meaning “prāna” life, attributed to the word by the author of the Alī Br. itself in this passage. The word is however to be traceable only to sn-āpi or sv-āpi. That āpi means “friend, associate” follows from several passages of the Saṁhitā. See Boultlingk and Roth’s Sanskrit Dictionary, i., p. 600.
(Indra). Thence this Pragathā which contains the term srāpi (in the pada) & srāpe srāpiḥkhir is constantly repeated (at the midday libation of all Soma sacrifices). When after this (Pragathā) a mantra addressed to Indra is repeated, then all this (is termed) Marutvatiya (Shastra). If this unchangeable Pragathā containing the term srāpi is repeated (then always the Marutvatiya Shastra is made).

17.

(Brāhmaṇaṣaṭpati Pragathā. To what Stotras the Indra-Nihava and Brāhmaṇaṣaṭpati Pragathā belong. The Dhāyuṣa.)

He repeats the Pragathā addressed to Brahmaṇaṣaṭpati. Let by Brahmaṇaṣaṭpati 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 Brahmaṇaṣaṭpati as his Purohita, conquers the celestial world, and is (also) victorious everywhere in this world.

These two Pragathās not being accompanied by a chant, are recited with repetition (of the last pada of each verse). They ask, “How is it that these two Pragathās, 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)

18. The Pavamāna Stotra or the performance of the Sāma singers at the beginning of the midday libation consists only of three verses in the Gāyatrī (sansk. to jñāta, Śāmsaveda 2, 22-24), of two in the Bṛihatī (punahh soma, S. V. 2, 23, 20) and three in the Trishtubh metre (pru tā sārav pari koṭam S. V. 2, 27-29). The three Gāyatrī are sung twice, thus six are obtained, and the two Bṛihatīs are twice repeated in such a manner as to produce each time three verses (by repeating thrice the last pada of each verse), which makes also six. Sāma Prayoga.

19. For the explanation of this and similar terms Śāyatana refers always to the Brahmaṇas of the Śāmsaveda. The explanatory phrase of the punahh soma of the Śāmsaveda theologians is constantly the following: vṛttaḥ vṛttarati tā tātātā tā rākṣaḥ tā rākṣaḥ. Vṛttarati tā rākṣaḥ tā rākṣaḥ. 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 Sāma. The Sāma consists of two verses only, it is first to be made to consist of three, by repetition of some feet of the two principal verses, before it can be used as a chant at the Soma 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 Uduñbara tree, called āsaḍ, each row comprising five (if the Stotra is the punahh soma the fifteen-fold), which the three Sāma singers must arrange according to a certain order before they can chant the Sāma. Each row is called a parṇāyana. The several sticks in each row are placed in the following order: 1st row—3 in a straight, 1 across, 1 in a straight line; 2nd row—1 in a straight, 3 across, 1 in a straight line; 3rd row—1 in a straight, 1 across, 3 in a straight line. As often as the sticks of one row are laid, the Sāma singer utters the sound āma. This apparatus is regarded as quite essential for the successful chanting of the Sāmas. See more on this subject in the notes to 5, 43.
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 Brahmā metre) the Brahmā verses (of the Pavamāna Stotra) become celebrated.

The Sāma singers perform this chant with these verses in the Brahmā metre by means of the Raurava and Yaudhāja Sāmans (tunes 44) 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 Shāstra.

Two Dhāyyas 45 are in the Tristubh metre, and also the hymn 46 in which the Nīvid is inserted. By these verses (in the Tristubh metre) are the Tristubhas of the Stotra celebrated. In this way the Pavamāna Stotra, comprising three metres, being fifteen-fold, becomes celebrated for him who has such a knowledge.

18.

(On the origin of the Dhāyyas, their nature and meaning.)

He recites the Dhāyyas. Prajāpati had (once) sucked up from these worlds everything he desired by means of the Dhāyyas (from dha to suck). Thus the sacrificer who has such a knowledge sucks up from these worlds everything he desires. The nature of the Dhāyyas is, that the gods at a sacrifice wherever they discovered a breach, covered it with a Dhāyya; 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 Dhāyyas 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 Dhāyyas, they are the recitations for the Upasads. 44 The verse Agnir netā (3, 20, 4), which is addressed to Agni, is the recitation for the first Upasad; the verse tvāṁ Soma kṛntubbhiḥ, which is addressed to Soma (1, 91, 2), is the recitation for the second Upasad; the verse pīvaṇḍty apo (1, 64, 6), which is addressed to Viṣṇu, 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 Dhāyyas, conquers (it only) by the several Upasads.

About this last Dhāyya some say, the Hotar ought (instead of pīvaṇḍty apo) to repeat tvāṁ vo maho (2, 34, 11), asserting, “we distinctly know that this verse is repeated (as the third Dhāyya) among the Bharatas.” But this advice is not to be cared for. Should the Hotar repeat that verse (tvāṁ 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 pīvaṇḍty apo where there is a pada referring to rain (the third atyaṃ na mīhe), and one referring to the Marutās

44 See Alū, Br. 1, 33-35.
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 Nivid in the midst (of both parts). The Nivid

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This is not strictly in accordance with the rules laid down by Asvalayana, who says in his Srauta Sutras, 5, 14: जातिष्ठा प्रति विश्रामम्. भजना सर्वस्वनान्तो नविन्दं द्वादश्वरास्यान्तुधरावु यात्पावल्लिन्ति i.e. the Nivid Sūkta is, janishthā vgrah. After having repeated one verse more than half the number of verses (there is, the whole has eleven verses) of which it consists, he ought to insert the Nivid. This 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 भजन. The text of this Nivid (see the Bā̄dhāyāna Sūtras, 8, 10) is (according to Septa Hāstrā) as follows:

देशाय निर्द्देश अतिवाक्षोऽविषय विनिष्ठ । जनित्वो वव- ।

He repeats the Marutvatiya Pragyātha (pra va irāya bhrata, 8, 73, 3). The Marutas are cattle, cattle are the Pragyātha (that is to say, the Pragyātha 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.
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 Kshatras,” 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 Vaisya); thus he slays the Vis’ of any one whom he wishes through his Kshatram. 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

...grow (increase in strength); those (sacred rites) are through their power inviolable. He makes presents to the gods, he who is with the Marutis his friends. May Indra with the Marutis 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 Brahma (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 (brahmandi), may he come with (his) aid!

...These sentences can be only understood when one bears in mind, that men of the higher castes are supposed to have a share in a certain prototype. Kshatra represents the commanding power. A Brahman, deprived of his Kshatras, 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 soimaram. 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, vnyah suparnâ 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 (nidhā).” 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 nidhā 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 (Vritra)! show thy prowess!" This saw a Rishi, and recorded it in the verse \(tr̥irasya tr̥a svaśatād\) (8, 85, 7), i.e. "all the gods who were associated (with Indra) left him when flung away by the breathing of Vritra. If thou keepest friendship with the Marutas, thou wilt conquer in all these battles (with Vritra)."

He (Indra) perceived, "the Marutas are certainly my friends; these (men) love me! well, I shall give them a share in this (my own) celebration (Shastra)." He gave them a share in this celebration. Formerly both (Indra as well as the Marutas) had a place in the Nishkevalya Shastra. (But to reward their great services he granted them more, viz.: a separate Marutvatiya Shastra, &c.). The share of the Marutas (in the midday libation) is, that the Adhvaryu takes the Marutvatiya Graha, and the Hotar repeats the Marutvatiya Prāgītha, the Marutvatiya hymn, and the Marutvatiya Nivid. After having repeated the Marutvatiya Shastra, he recites the Marutvatiya Yājñā. Thus he satisfies the deities by giving them their shares. (The Marutvatiya Yājñā is) \(ye tr̥ākhihate maykaranā\) (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.

21.

(Indra wishes for Prjāpāti's rank: Why Prjāpāti is called ḫak. Indra's share in the sacrifice.)

Indra after having slain Vṛitra and remained victor in various battles, said to Prjāpāti, "I will have thy rank, that of the supreme deity; I will be great!" Prjāpāti said, "Who am I (ho aham)?" Indra answered, "just what thou hast told (i.e. ḫak, who?)" Thence Prjāpāti received the name ḫak, who? Prjāpāti is (the god) ḫuk, 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!" just 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 Shastras the Nishkevalya, among the metres the Trishṭubh, and among the Sāmanas the Prishṭha." They thus gave him these marks of distinction. They give them also to him who has such a knowledge

\(\text{Of the words } \text{cah} \text{ in the } \text{cahara } \text{sāvāna gives the following explanation: } \text{cah} \text{ is a combination of two Sāma triplets for singing. Here the principal chant of the Nishkevalya Shastra, which is the centre of the whole Soma feast, is to be understood. At the Agniṣṭoma this chant is the Rathantaram. The four Sotres at the midday libation, which follow the Payamana Sotres, are called Prishṭha Sotres. For they are capable of entering into the combination, called Prishṭha, by putting in the midst of them another Sāman. At the Agniṣṭoma the actual Prishṭha is, however, not required. The four Prishṭha Sotres of the midday libation are, the Rathantaram, Vāmadevyam, Nandham, and Kālayam.}\)
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, Maghavam." He only looked at them (as if conniving).

22.

(Story of Prásahá the wife of Indra. On the origin of the Dháyyú verse of the Nishkevalya Shastru. How a king can defeat a hostile army. All gods have a share in the Váyá in the Virá metre. On the importance of the Virá metre at this occasion.)

The gods said, "there is a beloved wife of Indra, of the Váváta order, Prásahá by name. Let us enquire 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 várána purutamam 8 10, 7, 6, i.e., what Indra, the slayer of Vítra, the con-

queror in many battles of old has gained, filling (the world) with his name (fame), by what he showed himself as master in conquering (prásahuspati), as a powerful (hero), that is what we beseech him to do (now); may he do it!" Indra is the mighty husband of Prásahá. 28 (The last pada) "that is what we beseech him," &c. means, he will do what we have told him. 29

Thus she (Prásahá) told them. The gods said, "let her have a share here (in this Nishkevalya Shastr) who has not yet obtained one in it (nā rā vā vidat)." 30 So they did. They gave her (a share) in it; thence this verse, yad várána, &c. forms part of the (Nishkevalya) Shastr. 31

The army (sená) is Indra's beloved wife, Váváta, Prásahá by name. Prajápati is by the name of kañ (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, prásahé kas tvā paśyati? i.e., "O Prásahá, 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 prásahé kas tvā 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).

28 The author takes prásahuspati in the sense of husband of a wife, Prásahá, above mentioned.
29 I take here abhava in the sense of a future tense. Let, the Vedé conjunctive, has often this meaning. Sáy. takes it in the sense of abhērayet.
30 This is nothing but an attempt at an etymology of the name váváta. That it is perfectly childish, every one may see at a glance.
31 This verse, frequently used at various sacrifices, is the so-called Dháyyú of the Nishkevalya Shastr 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 Yājñā verse” in the Virāṭ metre of the Nishkevalya Shastra.” The Virāṭ has thirty-three syllables. There are thirty-three gods, viz. eight Vasus, eleven Rudras, twelve Adityas, (one) Prajāpati, and (one) Vashaṭkāra. 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 Yājñā along with the Vashaṭkāra a verse which is not in the Virāṭ metre, but in the Gāyatri or Trishūtbh, or any other metre (save the Virāṭ); 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 Yājñā in the Virāṭ metre: pīda somam indra mandatu, (7, 22, 1). By this verse he procures for the sacrificer a house and estate.

(On the close relationship between Sāman and Rik. Why the Sāma singers require three riches. The five-fold division of both. Both are contained in the Virāṭ. 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 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 riches. Thence the Sāma singers use for their chant three riches, (that is) they perform their work of chanting with three riches. (This is so also in worldly affairs.) For one man has many wives (represented by the riches), 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. He who has such a knowledge becomes sāman, i.e. equal, equitous. He who exists and attains to the highest rank, is a sāman, whilst they use the word asāmanya, i.e. inequitous, partial, as a term of reproach.

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

77 The Sāman, to which the Nishkevalya Shastra of the Hotar refers, is the Hathantaram. It consists only of two riches (verses), viz. nāhi tevi sarva and na tevi (Sāmanva Śādhi. 2, 30, 31), but by the repetition of certain parts of these two verses, they are produced. See about this process, called svarādīlyam, above.

78 The same etymology is given in the Chāndogya Upanishad, 3, 1, 1-2, p. 68 in the Calcutta edition of the Bibliotheca Indica): दुष्कर्ष । अस्मिन मानसवृत्तिः इ.०. the earth is so, 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 ā, not on) fails to the ground. The first part sā is regarded as the feminine of the demonstrative pronoun, and said to mean nī, for Rik is a feminina. But such monotonous 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 so “to bind,” whence the word arśima, i.e. pāsa, is derived. It thus means “what is bound, strung together,” referring to the peculiar way of chanting the Sāmanas. All sounds 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) āhāva (the call s'oṁsāvom at the commencement of the Shastras, and hiṁhāra (the sound hum, commencing every Śāman); (2) the prastāva (prelude, first part of the text of the Śāman) and the first rīch (out of the three, required for the Śāman of the Nishkevalya Shastras); (3) the udgītha (principal part of the Śāman), and the second rīch; (4) the pratiḥāra (response of the Śāman), and the last rīch (out of the three); (5) nīdhānam (the finale of the Śāman) and the call rauṣhāvat (at the end of the Yaḻyā verses). 40

Thence they say, the sacrifice is five-fold (is a pentad). Animals are five-fold (consist of five parts, four feet and a mouth).

(Both, the Rīk and the Śāman, either of which is divided into five parts, are contained in the Viṟat, which consists of ten syllables). 40 Thence they say, the sacrifice is put in the Viṟat, which consists of ten parts.

(The whole Nishkevalya Shāstra also consists of five parts, analogous to the five parts of the Śāman and the Rīk at this Shāstra.) The stotriya is the soul; the anurūpa is offspring, the dhāya is the wife, animals are the pragyātha, the sūktam 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, Anurūpa, Dhāya, Sama-Pragyātha and Nivid Sūktam of the Nishkevalya Shāstra.)

He repeats the Stotriya. He recites it with a half loud voice. By doing so he makes his own soul (the Stotriya representing the soul).

He repeats the Anurūpa. The Anurūpa is offspring. It is to be repeated with a very loud voice.

40 This statement is not very accurate. In other passages it is said, that it consists of thirty-three syllables, see 9, 22. The metre is divided into three pādas, each consisting of nine, ten, or eleven syllables.

41 Here are the five parts of the Nishkevalya Shāstra severally enumerated. The stotriya are the two verses of which the Hathan-tara consists, but so repeated by the Ilotar as to make three of them, just as the Śāma singers do. The substantive to be supplied to stotriya is pragyātha, i.e. that pragyātha, which contains the same text as the stotram or performance of the Śāma singers. The anuruṣa pragyātha 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 anuruṣa is: abhi teṇ purāṇeṇaḥ (8, 3, 7-8). The Dhāya is already mentioned (5, 22). The Śāma pragyātha is; pibā sutemaya (8, 3, 19). The sūktam or hymn is mentioned in the following (84) paragraph.
By doing so he makes his children more happy than himself is (for the Stotriya representing his own self, was repeated by him with a half loud voice only).

He repeats the Dháyya. The Dháyya is the wife. It is to be repeated with a very low voice. When he who has such a knowledge repeats the Dháyya with a very low voice, then his wife does not quarrel with him in his house.

He repeats the (Sáma) Pragátha. It is to be repeated with the proper modulation of the voice (i.e. with the pronunciation of the four accents). The accents are the animals, the Pragátha are the animals. (This is done) for obtaining cattle.

He repeats the Súktu (hymn): indrasya nu virýáu

48 The mantras which form part of the Shastras are nearly throughout monotonously (khemaːrya) repeated. Only in the recital of the Sáma pragátha an exception takes place. It is to be repeated with all the four accents: annuːtha, annuːthataːra, waháːra, and annuːthiːtaːra, just as is always done when the Rigveda is repeated in the temple, or in private houses, without any religious ceremony being performed.

In this hymn the Nivid of the Nishkevalya Shastra is to be inserted after its eighth verse. The Nivid is as follows:

रणे राज्य मन्त्र विभूति। स्वामिन चतुरमाणिः। भृजिकाँ मन्त्र

रणे राज्य मन्त्र विभूति। स्वामिन चतुरमाणिः। भृजिकाँ मन्त्र

रणे राज्य मन्त्र विभूति। स्वामिन चतुरमाणिः। भृजिकाँ मन्त्र

रणे राज्य मन्त्र विभूति। स्वामिन चतुरमाणिः।

(The conclusion being the same as in the Maruvatya 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 Práiti, he the hearer of the thunderbolt, who seizes the castle, who destroys the castle, who makes the waters, who carries the waters, who carries the soul from his enemies, who kills, who is famous, who appears in different forms (spandhthiti, i.e. making similes), who is busy, who he has been here a willing god (to listen to our "prayers"). May the god Indra bring:

25.

(Story of the metres which were despatched by the Gods to fetch the Soma from heaven. Jagati and Trish壮观 unsuccessful. Origin of Diksha, Tapas, and Dakshinī).

The king Soma lived (once) in the other world (in heaven). The Gods and Rishis 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 themselves into birds (apana), and flew up, is called

THIRD CHAPTER.

(The abstraction of Soma. Origin of the three libations. Evening libation. The Vaisvadeva and Agnimāratha Shastras.)

7, 17, read श्रुतिकां, which is less correct, and appears to be a mistake.
by the knowers of stories sanparvan (i.e. this very story is called so). The metres went to fetch the king Soma. They consisted (at that time) of four syllables only; for (at that time) there were only such metres as consisted of four syllables. The Jagati with her four syllables, flew first up. In flying up she became tired, after having completed only half the way. She lost three syllables, and being reduced to one syllable, she took (from heaven) with her (only) the Dikshå and Tupas, and flew back (to the earth). He who has cattle is possessed of Dikshå and possessed of Tupas. For cattle belong to Jagati. Jagati took them.

Then the Trishtubh 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 Dakshinå, flew back (to the earth). Thence the Dakshinå gifts (sacrificial rewards) are carried away (by the priests) at the midday libation (which is) the place of the Trishtubh; for Trishtubh alone had taken them (the Dakshinå gifts).

26.

(Gâyatri successful; wounded when robbing the Soma. What became of her nail cut off, &c.)

The gods said to the Gâyatri, "fetch thou the king Soma." She consented, but said, "during the whole of my journey (up to the celestial world) you must repeat the formula for wishing a safe passage for me." The gods consented. She flew up. The gods repeated throughout her passage the formula for wishing a safe passage, viz. prå cha cha, go, and come back, and come back. For the words prå cha cha 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 Gâyatri, when flying up, frightened the guardians of Soma, and seized him with her feet and bill, and (along with him) she also seized the syllables which the two other metres (Jagati and Trishtubh) had lost. Krîśânu, (one of) the guardians of the Soma, discharged an arrow after her, which cut off the nail of her left leg. This became a porcupine.

(The porcupine having thus sprung from the nail which was cut off) the Vasi (a kind of goat) sprang from the narrow (vas'i) which dripped from the nail (cut off). Thence this goat is a (suitable) offering. The shaft of the arrow with the point (discharged by Krîśânu) became a serpent which does not bite (dundubba) by name). From the vehemence with which the arrow was discharged, the snake senja 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 gundâpada, from the fulmination (of the steel) the serpent anädhâhi. Into such objects was the arrow (of Krîśânu) transformed.

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1 These gifts are to be bestowed upon the sacrificer at the Dikshåpyd tâhî. See 1, 1-8.

2 The words निदुष्टोति are to be parsed as follows: निदुष्टोति निदुष्टोति निदुष्टोति निदुष्टोति.

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 Sâyana here quotes an Adhyaya mantra containing the names of the guardians of the Soma, among whom one is Krîśânu: शास्त्रायामचारे संवधितं द्रवता छायाय श्री व: सासुष्यव्यावहारम् रछल्लम् ना रे लुम से Vījñâna-yi Saññâra, 4, 27, with Mahidhara's commentary on it (p. 117 in Weber's edition).
27. (Origin of the three libations. They are of equal strength.)

What Gāyatri had seized with her right foot, that became the morning libation; she made it her own place. Thence they think the morning libation to be the most auspicious (of all). He who has such a knowledge becomes the first and most prominent (among his people) and attains to the leadership.

What she had seized with her left foot, became the midday libation. This (portion) slipped down, and after having slipped down, did not attain to the same (strength) as the first libation (held with the right foot). The gods got aware of it, and wished (that this portion should not be lost). They put (therefore) in it, of the metres, the Trishtubh, and of the deities, Indra. Therefore it (the midday libation) became endowed with the same strength as the first libation. He who has such a knowledge prospers through both the libations which are of equal strength, and of the same quality.

What Gāyatri had seized with her bill, became the evening libation. When flying down, she sucked in the juice of this (portion of Soma, held in her bill), and after its juice had gone, it did not equal (in strength) the two first libations. The gods got aware of that and wished (that the juice of this portion should be kept). They discovered it (the remedy) in cattle. That is the reason that the priests pour sour milk (in* the Soma at the evening libation), and bring oblations of melted butter and of flesh (things coming from the cattle). In this way the evening libation obtained equal strength with the two first libations.

He who has such a knowledge prospers through all the libations which are of equal strength and of the same quality.

28. (How Trishtubh and Gāyatri obtained their proper number of syllables.)

The two other metres said to the Gāyatri, “That which thou hast obtained of us, viz. our syllables, should be restored to us.” The Gāyatri answered, “No.” (They said) “As far as the right of possession is concerned, they (those syllables) are ours.” They went to ask the gods. The gods said, “as far as the right of possession is concerned, they are yours.” Thence it comes, that even here (in affairs of daily life), people say when they quarrel, “as far as the right of possession is concerned, this is ours.”

Hence the Gāyatri became possessed of eight syllables (for she did not return the four which she had taken from the others), the Trishtubh had three, and the Jagati only one syllable.

The Gāyatri lifted the morning libation up (to the gods); but the Trishtubh was unable to lift up the midday libation. The Gāyatri said to her, “I will go up (with the midday libation); let me have a share in it. The Trishtubh consented, and said, “put upon me (who consists of three syllables), these eight syllables.” The Gāyatri consented and put upon her (eight syllables). That is the reason that at the midday libation the two last verses of the triplet at the beginning of the Marutvatiya Shastra (the first verse being in the Anushhtubh metre), and its sequel (the anuchara triplet) belong to the Gāyatri. After having obtained thus eleven syllables, she lifted the midday libation up (to heaven).

The Jagati which had only one syllable, was unable to lift the third libation (up). The Gāyatri said

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*This remark here is only made to illustrate a phrase which seems to have been very common in the Vedic Sanskrit.
to her, "I will also go up (with thee); let me have a share in this (libation)." The Jagati consented (and said), "put upon me those eleven syllables (of the Gayatri and Trishthubh 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 Gayatri. Jagati, after having obtained twelve syllables, was able to lift the evening libation up (to heaven). Thence it comes that the Gayatri obtained eight, the Trishthubh 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. 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 Vayu's and Dyavaprithvi's share in it.)

The gods said to the Adityas, "let us lift up this (the evening) libation through thee." They consented. Thence the evening libation commences with the Adityas. At the commencement of it there is (the libation from) the Aditya graha. Its Yajya mantra is, adityasya adhitr madayantam (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 Anuvashaktika, nor does he taste the Soma (as is usual, after the libation has been poured into the fire); for the Anuvashaktika 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 Anuvashaktika, nor taste the Aditya libation, he thinks), I will certainly put no end to the life (of the sacrificer).

The Adityas said to Savitar, "let us lift up this (the evening) libation through thee." He consented. Thence the beginning (pratipad of the Vaisvadeva Shastra at the evening libation) is made with a triplet of verses addressed to Savitar. To the Vaisvadeva Shastra belongs the Savitri graha. Before the commencement (of this Shastra) he repeats the Yajya for the libation (from the Savitri graha), damuna devah savitā vareṇyam (Asv. Sr. S. 5, 18). This verse is

\[\text{\textsuperscript{1}}\text{See page 133.}\]

\[\text{\textsuperscript{2}}\text{The negation is here expressed by net, i.e. no it, the same word, which is almost exclusively used in the Zend-Avesta, in the form nait, for expressing the simple negative.}\]

\[\text{\textsuperscript{3}}\text{The Pratipad, or beginning triplet of verses of the Vaisvadeva Shastra is: \textit{net savitar vriyinane} (5, 82, 1-3).}\]

\[\text{\textsuperscript{4}}\text{The Yajya is to be repeated before the Vaisvadeva Shastra is repeated.}\]

\[\text{\textsuperscript{5}}\text{It is also, with some deviations, found in the Atharvaveda Samhita (7, 14, 4). According to the Asv. Sutras it runs as follows:}\]

\[\text{\textsuperscript{6}}\text{Instead of \textit{raś}: \textit{raś}; for \textit{dhrapiś}: \textit{dhrapiś}, for \textit{dhrāṇiprisīm}:}\]
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 Anuvashatkar, nor does he taste (from the Soma juice in the Savitri graha). For the Anuvashatkar 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 commencement of the Nivid addressed to Savitar at the evening libation, and at the end the term mad “to be drunk.” Thus he makes Savitar share in both the morning and evening libations.

At the morning and evening libations verses addressed to Vayu are repeated, many at the morning, one only at the evening libation. That is done because the vital airs (represented by Vayu, the wind) in the upper parts (represented by the morning libation) of the human body are more numerous than those in the lower parts (represented by the evening libation).

He repeats a hymn addressed to Heaven and Earth. For Heaven and Earth are stand-points.

It has been suggested 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 given in the Asvalayana Stryas. I translate it as follows: “The divine house-father Savitar, who is chosen (as tertiary deity by men), has provided people (dyu) with precious gifts to make offerings to Daksina (one of the Adityas) and the manes. May he drink the Soma! May the Soma offerings intoxicate him, when, on his wanderings, he pleases to delight in his (the Soma’s) quality!”

13 In the words, savita deva somaya pibatu. The hymn, in which the Nivid for Savitar is inserted, is, abhudd deva savita (6, 64). The whole Nivid is as follows:

वरिष्ठा देव: चालस्य विष्यः। विशेषायिनोऽविष्यः।।
वरिष्ठा देव: चालस्य विष्यः।।

14 This remark refers to the last words which are appended to the Nivid hymn for Savitar, viz., niyuddhik vayavita. The whole appendage, which is to be found in the Asv. Sr. 8, 5, 18, and in Saptahastras is: niyuddhi vayavita. The Nivid to be inserted before the last verse of the Dyavpitrivih hymn is:

वरिष्ठा देव: चालस्य विष्यः।।
वरिष्ठा देव: चालस्य विष्यः।।

15 In the words, savita deva somaya pibatu. The hymn, in which the Nivid for Savitar is inserted, is, abhudd deva savita (6, 64). The whole Nivid is as follows:

वरिष्ठा देव: चालस्य विष्यः। विशेषायिनोऽविष्यः।।
वरिष्ठा देव: चालस्य विष्यः।।

16 In the words, savita deva somaya pibatu. The hymn, in which the Nivid for Savitar is inserted, is, abhudd deva savita (6, 64). The whole Nivid is as follows:

वरिष्ठा देव: चालस्य विष्यः। विशेषायिनोऽविष्यः।।
वरिष्ठा देव: चालस्य विष्यः।।
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, 1, 111). The (beings called) Ribhus among the gods, had, by means of austerities, obtained the right to a share in the Soma beverage. They (the gods) wished to make room for them in the recitations at the morning libation; but Agni with the Vasus, (to whom this libation belongs), turned them out of the morning libation. They (the gods) then wished to make room for them in the recitations at the midday libation; but Indra with the Rudras, (to whom this libation belongs), turned them out of this libation. They then wished to make room for them in the

recitations at the evening libation; but the Vis'Ve Devāh (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 Devāh), 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 Dhārāyas (required for the Vaisvadeva 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) surūpākrītām itāye (1, 4, 1) and ayam venas' chodayat (10, 123, 1). Prajāpati thus drinks on both their sides. Thus it comes that a chief (śreshti) favours with a draught from his goblet whom he likes.

The gods, however, abhorred them (the Ribhus) on account of their human smell. (Therefore) they placed two (other) Dhārāyas between the Ribhus and themselves. (These are) yebhōyo mātā madhumat (10, 63, 3), and evā pitre vis'va devāya (4, 50, 6).

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17 The Xīvīd inserted before the last verse of the Ribhu hymn is:

18 This whole story is invented for explaining the position assigned to certain verses and hymns in the Vaisvadeva Shastra. After the hymn addressed to Savitar, aśvād devāh aśvād (4, 54), there follows the verse surūpākītām, which is called a Dhārāya; then comes the hymn addressed to the Ribhus, takshan ratham, and then the verse ayam venas', which is also a Dhārāya. See As'v. Br. S. 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' chodayat. As'v. Br. S. 5, 18.
31.
(The Nivid hymn for the Vis'ave Devāḥ. On the Dhāyyās of the Vais'vadeva Shastra. To what deities it belongs. On the concluding verse of this Shastra.)

He repeats the Vais'vadeva hymn. The Vais'vadeva Shastra shows the relationship of subjects (to their king). Just as people represent the interior part

This is a no bhadrāh kratavo (1, 80). The Nivid inserted before the last verse of this Vis'vadeva hymn is:

The text as given in the Sānkhāy. Sr. S. 3, 21, differs in several passages. Instead of sakṣāt, it has phākṣāt, which is, no doubt, more correct. The words tāvākṣaṇa, tāvākṣaṇa, tāvākṣaṇa, tāvākṣaṇa, tāvākṣaṇa, tāvākṣaṇa, and tāvākṣaṇa are transposed; they follow after tāvākṣaṇa; after which tāvākṣaṇa, and tāvākṣaṇa are put. Instead of adhiṣṭhita, there is adhiṣṭhita, which is, no doubt, more correct. The translation of some terms in this Nivid, 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 33, then at 5083, then at 3008. It appears from this statement, that only the number 3 remained unchanged, whilst the number 30 was multiplied by 10 or 100. Similarly the number of gods is stated at 3550 in a hymn ascribed to the Rishi Vis'vāmitra Rigveda. S. 8, 9, 9. This statement appears to rely on the Vais'vadeva Nivid. For if we add 3550, 3550, 3550, 3550, and 3550, together, we obtain exactly the number 3550. This coincidence can hardly be fortuitous, and we have strong reasons to believe, that Vis'vāmitra perfectly knew this Vais'vadeva Nivid. That it contains one of the most authoritative passages for fixing the number of Hindu deities follows from quotations in other Vedic books. So we read in the Brhad Aranyak Upanishad (page 442-45, edited by Roer, Calcutta 1540) a discussion by Viśvāmitra on the number of gods, where he appeals to the Nivid of the Vais'vadeva 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. S. 8, 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, 159, 11) appears to be the result of later speculations. According to the Nivid in question, the gods are not distributed among the three worlds, but they are in heaven, earth, and sky, in the Brahma and Kṣetra, in the Barhi, and on the Vedi, in the sacrifice, and in the air.

22 Here the regular Dhāyyās (see 3, 18), are to be understood, not those extraordinary additions which we have in the Vais'vadeva Shastra.
sacrifice. When they use Dhāyyās and Yājyās different from those which are prescribed, then they uproot the sacrifice. Therefore they (the Dhāyyās and Yājyās) should be only of the same nature (they should not use other ones than those mentioned).

The Vais'vadeva Shastra belongs to five classes of beings. It belongs to all five classes of beings, viz.: Gods and Men, Gandharvas (and) Apsaras,²² Serpents and Manes. To all these five classes of beings belongs the Vais'vadeva Shastra. All beings of these five classes know him (the Hotar who repeats the Vais'vadeva Shastra). To that Hotar who has such a knowledge come these individuals of these five classes of beings who understand the art of recitation (to assist him). The Hotar who repeats the Vais'vadeva Shastra belongs to all deities. When he is about to repeat his Shastra, he ought to think of all directions (have them before his mind), by which means he provides all these directions with liquid (rasa). But he ought not to think of that direction in which his enemy lives. By doing so he consequentely deprives him of his strength.

He concludes (the Vais'vadeva Shastra) with the verse aditir dyāur aditir antariksham (1, 89, 10), i.e. Aditi is heaven, Aditi is the air, Aditi is mother, father and son; Aditi is all gods; Aditi is the five classes of creatures; Aditi is what is born; Aditi is what is to be born. She (Aditi) is mother, she is father, she is son. In her are the Vais'vedevas, in her the five classes of creatures. She is what is born, she is what is to be born.

(When reciting this concluding verse which is to be repeated thrice), he recites it twice (for the second and third times) so as to stop at each (of the four) paddas. (He does so) for obtaining cattle, which are four-footed. Once (the first time) he repeats the concluding verse, stopping at the end of each half of the verse only. (That is done) for establishing a firm footing. Man has two feet, but animals have four. (By repeating the concluding verse twice in the said manner) the Hotar places the two-legged sacrificer among the four-legged animals.

He ought always to conclude (the Vais'vadeva Shastra) with a verse addressed to the five classes of beings (as is the case in aditir dyāur); and, when concluding, touch the earth. Thus he finally establishes the sacrifice in the same place in which he acquires the means of his performance.

After having repeated the Vais'vadeva Shastra, he recites the Yajyā verse addressed to the Vis'v Devas: vis'v deivas s'rituta imam havam me (6, 52, 13). Thus he pleases the deities according to their shares (in the libation).

32.

(The offerings of Ghee to Agni and Vishnu, and the offering of a Chauru to Soma.)

The first Yajyā verse for the offering of hot butter is addressed to Agni, that for the offering of Chauru to Soma, and another for the offering of hot butter is addressed to Vishnu.²⁴

²² Ghandarvas and Apsaras are counted as one class only.

²⁴ After the Soma juice has been offered to the Vis'v Devas, an offering of hot butter (ghee) is given to Agni; then follows the oblation of Chauru or boiled rice, to Soma, and then another oblation of hot butter to Vishnu. The chief oblation is that of Chauru to Soma, which is put in the midst of the two offerings of hot butter. The Yajyā verses addressed at this occasion to Agni and Vishnu are not to be found in the Sāhīta of the Rigveda; but they are given by Asval. in the S'rutastātras. (5, 10). The following is addressed to Agni: युग्मस्य अन्तः स्वस्तिकीये विषयं स्वाद। युग-पुस्तक्ष्यम्य चौर्ये श्रवणं स्वस्तिकीये देव राप्ताल। i.e. Agni is it who receives oblations of hot butter, who has (as it were) a back laden
The Yajya 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). 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 Yajya verse, containing the term “pitaras,” i.e. manes. Those who have extracted the Soma juice, have killed the Soma. (By making this oblation) they produce him anew.

They make him fat in the form of a siege (by putting him between Agni and Vishnu); for (the order with hot butter, by whom hot butter ables, whose very house is hot butter. May thy butter dropped, sputtering horses, carry thee! Thon, O God! offerest up the sacrifice to the gods, by drinking the hot butter.

The Yajya verse addressed to Vishnu is: भव विष्णु विनाशकाय-मुषाय वक्षाय। तृत्योऽविनाशेन विष्णु महाय नित्य विष्णु। ।

The term is anustarṣeṇa (pauṣya) i.e. a cow put down after, i.e. accompanying the dead to the other world. See Asv. Gṛhya Sūtra 4, 8.

The term is dṛṣṭyaṅgita. 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 Vishnu, so as to put Soma in the midst of them just as a town invested on all sides. When they perform the ceremony of dṛṣṭyaṅgita, the Soma plant is on all sides to be sprinkled with water. This is done here symbolically by offering first ghee, and giving ghee again after the Charu for Soma is sacrificed. So he is surrounded everywhere by ghee, and the two gods, Agni and Vishnu.

of the deities Agni, Soma, and Vishnu, has the form of a siege.

After having received (from the Adhvaryu) the Charu for Soma for being eaten by him, the Hotar should first look at himself and then (offer it) to the Sāma singers. Some Hotr-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 vaṣhaṇa 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 vaṣhaṇa should, when acting upon that injunction (to offer first the Charu remains to the Sāma singers), certainly first look upon himself. Afterwards the Hotars offer it to the Sāma singers.

33.

(Prajapati’s illegal intercourse with his daughter, and the consequences of it. The origin of Bhūtvān.)

Prajapati thought of cohabiting with his own daughter, whom some call “Heaven,” others “Dawn,” (Usha). He transformed himself into a buck of a kind of deer (risya), whilst his daughter assumed the shape of a female deer (rohitā). He approached her.

The remark about the dṛṣṭyaṅgita is made in the Brāhmaṇam for the sole purpose of accounting for the fact, that the first Yajya is addressed to Agni, the second to Soma, and the third to Vishnu; that this was a sacrificial rule, see Asv. Sūtra 3, 3.

The mantras which the Hotar has to repeat at this occasion, are given in full by Asv. Sūtra 3, 3. 10. After having repeated them, he becomes his eyes with melted butter, and gives the Charu over which butter is dripped, to the Sāma singers, who are called here and in Asv. Sūtra 3, 3.

Rāyu gives another explanation. He takes rohitama, not as the name of a female deer, but as an adjective, meaning red. But then we had to expect rohitā. The crude form is rohiṇi, not rohitā. He explains the supposed rohiṇi as prasūnati.
The gods saw it (crying) "Prajāpati 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 Prajāpati'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 Bhūtavyān by name. For he who knows this name only, is born. The gods said to him, "Prajāpati has committed an act which he ought not to have committed. Pierce this" (the incarnation of his evil deed)." So he did. He then said, "I will choose a boon from you." They said, "Choose." He then chose as his boon sovereignty over cattle. That is the reason that his name is pāśu-mān, i.e. having cattle. He who knows on this earth only this name (pāśu-mān), becomes rich in cattle.

He (Bhūtavyān) attacked him (the incarnation of Prajāpati's evil deed) and pierced him (with an arrow). After having pierced him he sprang up (and became a constellation). They call him nṛiga, i.e. deer (stars in the Orion), and him who killed that being (which

sprang from Prajāpati's misdeeds), nṛiga vyādha, i.e. hunter of the deer (name of star). The female deer Rohit (into which Prajāpati's daughter had been transformed) became (the constellation) Rohitāni. The arrow (by which the phantom of Prajāpati'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 Prajāpati, flew down on the earth and became a lake. The gods said, "May this sperm of Prajāpati not be spoilt (mādushat)." This became the madusha. 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 Prajāpati's sperm. On the verse addressed to Rudra. Propitiation of Rudra.)

The gods surrounded this sperm with Agni (in order to make it flow); the Marutas agitated it; but Agni did not make it (the pool formed of Prajāpati's sperm) move. They (then) surrounded it with Agni Vaisvāna; the Marutas agitated it; Agni Vaiswāna (then) made it move. That spark which first blazed up from Prajāpati'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 pāpīman. But the author of the Brahmanab revised the idea of a pāpīman or incarnation of sin of Prajāpati, the Lord of the Universe, the Creator. Thence he was only hinted at by this demonstrative pronoun. The mentioning of the word pāpīman in connection with Prajāpati, was, no doubt, regarded by the author, as very inauspicious. Even the incestuous act committed by Prajāpati, he does not call pāpa sin; or deeksha fault, but only aṣṭī消除, "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 Bharadvaja. Varunā, him adopted as his son. Thence Bharadvaja is called Varuṇa, i.e. descendant of Varuṇa. The third which blazed up (adiśedevā) became the Adityas (a class of gods). Those parts (of Prajāpati’s seed after it was heated) which were coals (ānāgāra) became the Aṅgiras. Those coals whose fire was not extinguished, and which blazed up again, became Brahmā. Those parts which remained as coal dust (parīkṣaṇam) became black animals, and the earth burnt red (by the fire) became emeralds. The ashes which remained became a being full of links, which went in all directions (and sent forth) a stag, buffalo, antelope, camel, ass, and wild beasts.

This god (the Bhūtavān), addressed them (these animals), “This is mine; mine is what was left on the place.” They made him resign his share by the verse which is addressed to Rudra: ite piṭā marutām (2, 33, 1), i.e. “may it please thee, father of the Marutas, not to cut us off from beholding the sun (i.e. from living); may’st thou, powerful hero (Rudra)! spare our cattle and children, that we, O master of the Rudras! might be propagated by our progeny.”

The Hotar ought to repeat (in the third pada of the verse) tuvam no viro and not abhi no viro (as is the reading of another Sākhas). 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.

(But should this verse appear to be too dangerous) the Hotar may omit it and repeat (instead of it) only sān 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 sān, i.e. propitiated, which serves for general propitiation. Narāḥ (in the verse mentioned) means males, and nāryāḥ 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 sām. (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 (sān naḥ karati) is in the Gāyatri metre. Gāyatri is Brahman. 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 Vaisāvanāra and Māruta Nivid hymns, and the Stotriya and Anurūpa of the Agnimāruta Shastra.)

The Hotar commences the Agni-māruta Shastra with a hymn addressed to Agni-Vaisāvanāra.

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34 This strange intensive form of the root dīv to shine, is here chosen only for explaining the origin of the name “aditya.”
35 In the Rigveda Sāmhitā which is extant at present, the mantra has in the third pada the word abhi no, and not tuvam no, and in the fourth pada, rudra, and not rudriya. The readings of the verse as they are in our copies of the Sāmhitā seem to have been current already at the time of the author of the Altarca Brāhmaṇa. But he objects to using the verse so, as it was handed down, for a sacrificical purpose, or 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.
36 This is rāvīrāvānārāyā prithu (9, 3). The Nivid for the Vaisāvanāra hymn is;—
Vais'vánara is the seed which was poured forth. Thence the Hotar commences the Agni-máruta Shastra with a hymn addressed to Vais'vánara. The first verse is to be repeated without stopping. He who repeats the Agni-máruta 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. 87

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36.

(The Játavedás Nivid hymn.

He repeats the hymn addressed to Játavedás. 89 All beings after having been created by Prajápati

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 Pris'ni, 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.

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 Sáman in whose praise the whole Shastra is recited, and forming thus the centre of the whole recitation. The name of the Sáman in question is yoní yajña (Śānveda Śāhita, 2, 53, 64.)

This is: pra taryāram, 1, 143. The Nivid for Játavedás is:

अपि ज्ञोत्रवेदाः स्वाभाविक : सम्भविकाभिः || अपि विशाखाय गुर्णित: || शुभरोहित: इत्यादि: || (pratvarahāry) ।

This is the Sūkta: pratvarahāry pratvarahāry (1, 87). The Nivid of the hymn for the Marutas at the evening libation, is:

अपि ज्ञोत्रवेदाः स्वाभाविक : सम्भविकाभिः || अपि विशाखाय गुर्णित: || शुभरोहित: इत्यादि: || (pratvarahāry) ।
walked having their faces turned aside, and did not turn (their backs). He (Prajápati) then encircled them with fire, whereupon they turned to Agni. After they had turned to Agni, Prajápati said, "The creatures which are born (jāta), I obtained (avidau) through this one (Agni)." From these words came forth the Jātavedás hymn. That is the reason that Agni is called Jātavedás. The creatures being encircled by fire were hemmed in walking. They stood in flames and blazing. Prajápati sprinkled them with water. That is the reason that the Hotar, after having recited the Jātavedás hymn, repeats a hymn addressed to the waters: āpo hi sthāna mayobhuruk (10, 9). Thence it is to be recited by him as if he were extinguishing fire (i.e. slowly).

Prajápati after having sprinkled the creatures with water, thought that they (the creatures) were his own. He provided them with an invisible lustre through Ahir budhnya. This Ahir budhnya (lit. the serpent of the depth) is the Agni Gārhapata (the household fire). By repeating therefore a verse addressed to Ahir budhnya, the Hotar puts the invisible lustre in the

May Agni Jātavedás 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 sacrifice without being disturbed by any hindrances, who is unconquerable and conquers his enemies in the battle. O Agni Jātavedás! extend (thy) splendour and strength round us, with force and pluck (tusah and agnusah are adverbs); protect him who lights (thee), and praise (thee) from distress! May Agni Jātavedás here hear (us); may he enjoy the Soma. 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 Jātavedás the "animal fire" is particularly to be understood.

This is vā na ahir budhnyaḥ śrīnōta (6, 50, 14), which forms part of the Agni-mārata Shastra. See Asv. Sr. 8, 5, 30.

offspring (of the sacrificer). Thence they say, "one who brings oblations is more shining than one who does not bring them."45

37.

(The offerings to the wives of the gods and to Yama and the Kāvyas, a class of manes.)

After having addressed (in the Ahir budhnya verse) Agni, the house-father, he recites the verses addressed to the wives of the gods. For the wife (of the sacrificer) sits behind the Gārhapata fire.

They say: he should first address Rākā 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 Gārhapata, Agni the Hotar, thus actually provides the wives with seed for production. He who has such a knowledge will be blessed with offspring (and) cattle. (That the wives have precedence to a sister is apparent in worldly things.) For a sister who has come from the same womb is provided with food, &c. after the wife who has come from another womb has been cared for.

He repeats the Rākā verse.44 She sews that seam (in the womb) which is on the penis, so as to form a man. He who has such a knowledge obtains male children.

45 This, no doubt, refers to the so-called Agni-botris, to whom daily oblations to the fire, in the morning and evening, are enjoined.
46 These are two in number, devānām pānir uśatir evantu (5, 40, 7, 6).
47 See the note to 7, 11.
48 This is rādām abhām 2, 32, 4.
He repeats the Pāvitra verse.4 Speech is Sūresvatī pāvitra. 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: mātālī kavyār yano (10, 14, 3). The Kāvyas are beings inferior to the gods, and superior to the manes. Thence he repeats the verses for the manes, udīratām avara utparisah (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 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 barchishado, “sitting on the sacred grass,” implies, that they have a beloved house. By repeating it, he makes them 48 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'oṁsāvom, or

should he repeat them without that call? He should repeat it. What ceremony is not finished in the Pitrī yajna (offering to the manes), that is to be completed. The Hotar who repeats the call s'oṁsāvom at each verse, completes the incomplete sacrifice. “Thence the call s'oṁsāvom ought to be repeated.

38.

(On Indra’s share in the evening libation, On the verses addressed to Vishṇu and Varuṇa, to, Vishṇu alone, and to Prajāpati. The concluding verse and the Yājya of the Agnimārtha Shastra.)

The Hotar repeats the anu-pānīya verses addressed to Indra and his drinking of the Soma juice after (the other deities have been satisfied), svāhāh kīlayam madhumam (6, 47, 1-4). By their means Indra drank from the Soma after the third libation (anupibut). Thence the verses are called anu-pānīya “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'oṁsāvom) with a word derived from the root mad “to be drunk.”49

He repeats a verse referring to Vishṇu and Varuṇa, yayar ojasā.50 Vishṇu protects the defects in the

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4 This refers to the two phrases, madāma deva, “we are drunk, O God!” and modāma devam, “we rejoice, O divine! Om!” which are the responses of the Adhvaryu to the Hotar’s call s'oṁsāvom in the midst of the four Anu-pānīya verses above mentioned. See Āsv. Sr. 8. 5. 20. The usual response of the Adhvaryu to the Hotar’s dhāra, s'oṁsāvom is soṁsāma devam, see Āsv. Sr. 8. 5. 9.

46 It is not found in the Saṁhitā of the Rigveda, but in the Āsv. Sr. 8. 5. 20, and in the Atharvaveda 8. 7, 26, 1. Both texts differ a little. Āsva-yajna reads:

47 This is udīratām avara utparisah (10, 15, 1).

48 The MSS. have रम्युन् instead of ह्यायुन् (acc. pl.) as Sāy. reads in his Commentary.
sacrifices (from producing any evil consequences), and Varuna protects the fruits arising from its successful performance. (This verse is repeated) to propitiate both of them.

He repeats a verse addressed to Vishnu: vishnor na haṁ viryāṁ (1, 154, 1). Vishnu is in the sacrifice the same as deliberation in (worldly things). Just (as an agriculturist) is going to make good the mistakes in ploughing, (and a king) in making good a bad 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 Vishnu.

He repeats a verse addressed to Prājāpati, tantum tantrav vijayo (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, jyotishmataḥ patha rakhaka dhiya kritaṁ, 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 anubhānam satya, i. e. “weave ye the work of the chanters and repeaters” so as to rid it from all defects; become a Manu, produce a divine race,” the Hotar propagates him through human offspring. (That is done) for production. He who has such a knowledge will be blessed with offspring and cattle.

He concludes with the verse eva na indro magharā virapāṁ (4, 17, 20). This earth is Indra magharā virapāṁ, i. e. Indra, the strong, of manifold crafts. She is (also) satya the true, charshoudhrit, i. e. holding men, anarvā safe. She is (also) the rājā. In the words, s'rava māhinum yaj jāritre, māhinam means the earth, s'rava the sacrifice, and jāritre 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-Mārūta Shastra, he recites the Yājñā: gne marudhiḥ (5, 60, 8). Thus he satisfies (all) the deities, giving to each its due.

In his commentary on the Rigveda Saṁhitā (10, 53, 0, page 8 of my manuscript copy of the commentary on the 8th Ashā), he explains it simply by सांप्रधान. But I think the first definition explains it simply by सांप्रधान. The second is too comprehensive, the latter too restricted. For strictly speaking the term śloka is only applicable to the chanters of the Śamans. But the recital of the Rik mantras by the Hotars, and the formulas of the Yajurvedas by the Adhyavāry and his assistants is about as important for the success of the sacrifices. All that is in excess (ubhānam), above what is required, is a hindrance in the sacrifices. Thence all mistakes by whatever priest they might have been committed, are to be propitiated. The word japa being a derivative of the root ga “to sound” cannot mean “a sacrificial performer.” In general, as bhy. supposes in his commentary on the Alt. Br., but such performers only as require principally the aid of their voices.
FIFTH CHAPTER.

(On the origin, meaning, and universal nature of the Agniśṭoma as the model of other sacrifices. On the Chatusṭoma and Jyotisṭoma.)

39.

(On the origin of the name “Agniśṭoma,” and its meaning.)

The Devas went to war with the Asuras, in order to defeat them. Agni was not willing to follow them. The Devas then said to him, “Go thou also, for thou art one of us.” He said, “I shall not go unless a ceremony of praise is performed for me. Do ye that now.” So they did. They all rose up (from their places), turned towards Agni, and performed the ceremony of praising him. After having been praised, he followed them. He having assumed the shape of three rows, attacked in three battle lines the Asuras in order to defeat them. The three rows were made only of the metres (Gāyatri, Trishtubh, Jagati). The three battle lines are only the three libations. He defeated them beyond expectation. Thence the Devas put down the Asuras. The enemy, the incarnate sin (yāpanam), the adversary of him who has such a knowledge, perishes by himself.

The Agniśṭoma is just as the Gāyatri. The latter has twenty-four syllables (if all its three padas are counted) and the Agniśṭoma has twenty-four Stotras and Shastras.1

1 That is to say, twelve Stotras or performances of the Śāma singers, and twelve Shastras or recitations of the Hotri-priests. To each Stotra a Shāstra corresponds. The twelve Shastras are as follows:—(4) At the morning libation—1) the Aiyya and 2) Pra-uga to be repeated by the Hotar, 3) the Shāstra of the Maitrāvaruṇa,

It is just as they say: a horse if well managed (suhitā) puts the rider into ease (sudhā). This does also the Gāyatri. She does not stop on the earth, but takes the sacrificer up to heaven. This does also the Agniśṭoma; it does not stop on earth, but takes the sacrificer up to heaven. The Agniśṭoma is the year. The year has twenty-four half months, and the Agniśṭoma twenty-four Stotras and Shastras. Just as waters flow into the sea, so go all sacrificial performances into the Agniśṭoma (i.e. are contained in it).

40.

(All sacrificial rites are contained in the Agniśṭoma.)

When the Dikṣaṇīya Iṣṭi is once performed in all its parts (lit. is spread), then all other Iṣṭis, whatever they may be, are comprised in the Agniśṭoma.8

When he calls Ilā, then all Pākṣayajnas, whatever they may be, are comprised in the Agniśṭoma.

4) of the Brāhmaṇaḥkarmas, and 5) of the Achādhvāka. (6) At the midday libation—6) the Mārtavatya and 7) Nishkevalya Shastras to be recited by the Hotar, 8) the Shastras of the Maitrāvaruṇa, 9) of the Brāhmaṇaḥkarmas, and 10) that of the Achādhvāka. (7) At the evening libation—11) the Vaiśvadeva, and 13) Agnimārūta Shastras to be repeated by the Hotar alone.

8 This meaning is, the Dikṣaṇīya Iṣṭi is the model Iṣṭi or prākṛti, of all the other Iṣṭis required at the Agniśṭoma, such as the (Priyaniya, &c.) and is besides exactly of the same nature as other independent Iṣṭis, such as the Darsanāprāśma Iṣṭi.

This is always done at every occasion of the Agniśṭoma 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: Tepa-kuhād soma diva divi bṛhā devīyam, &c. (As. 8. 5. 1. 7).4

This is the general name of the oblations offered in the so-called smṛtta agni or domestic fire of every Brāhmaṇa, which are always distinguished from the sacrifices performed with the Vaiśvānāra fire (Gārhapatiya, Dakshina, and Abhāvaniya). They are said to be seven in number. According to oral information found on Nārāyaṇa Bhāṣṭṭi’s practical manual for the performance of all the domestic
One brings the Agnihotram in the morning and evening. They (the sacrificers when being initiated) perform in the morning and evening the religious vow (of drinking milk only), and do that with the formula stāhā. With the same formula one offers the Agnihotram. Thus the Agnihotram is comprised in the Agnishtoma.

At the Prāyāniya Iṣṭi the Hotar repeats fifteen rites, they are for the Rigveda as follows: 1) Sraṇavīkārma (an oblation principally given to Agni in the full moon of the month of Śrāvana), 2) Sarpaṃbali (an oblation of rice to the serpents), 3) Aśvānyuṣī (an oblation to Rudra the master of cattle), 4) Agrāpaṣṭa (an oblation to Indra and the Vīśvedevas), 5) Pratyavatarmānam (an oblation to Śivala Viṣṇu, a particular deity connected with the sun), 6) Pindapitriyajña (another oblation to the manes), 7) Aṣṭimāhā (another oblation to the manes). See Asval Grihya Sutras, 3, 1–4. The meaning of the word pāka in the word pākayajña is doubtful. In all likelihood pāka here means "cooked, boiled food," which is always required at these oblations. Some Hindu Scholars whom Max Müller follows (History of Ancient Sanskrit Literature, p. 200) explain it as "good." It is true the word is already used in the sense of "ripe, mature, excellent" in the Śambhaṇa of the Rigveda (see 7, 104, 18). 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 Śrāvastā and Śmāra oblations is that at the former no food, cooked in any other than the sacred fires, 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 Śmāra agni.

The sacrificer who is being initiated (who is made a Dikshita) 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 vrata, and as long as he is observing it he is vrata-prada, i.e., fulfilling a vow. See Hiranyakaship Sutras, 7, 4. When doing this he repeats the mantra yā dṛśi mānaḥpi (Taitt. S. 1, 2, 5, 1), which concludes with teṣāṃ na ma teṣāṃ vrātiḥ, i.e., worship be to them, Svāhā be to them. The Agnihotram being offered in the morning and evening always with the formula stāhā, the author of the Brishnaṇam believes that by these incidents the Agnihotram might be said to be contained in the Agnishtoma.

There are fifteen Śānadvikā verses required at the Prāyāniya Iṣṭi, whilst at the Dikshasmin śāvastā are requisite. Fifteen is verses for the wooden sticks thrown into the fire (sāmadhena). The same number is required at the New and Full Moon offerings. Thus the New and Full Moon offerings are comprised in the Prāyāniya Iṣṭi.

They buy the king Soma (the ceremony of Somakriya 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 Iṣṭi they produce fire by friction, and at the Chāturmuṣya Iṣṭi (they do the same). The Chāturmuṣya Iṣṭis thus following the Atithya Iṣṭis, are comprised in the Agnishtoma.

At the Pravargya ceremony they use fresh milk, the same is the case at the Dākṣaṇāyaṇa yajna. Thus the general number at most Iṣṭis. This number is therefore to be regarded as the prakṛiti, i.e., standard, model, whilst any other number is a vikṛiti, i.e., modification.

* On the buying of the Soma, see 1, 12–13.
* On the producing of fire by friction at the Atithya Iṣṭi, see 1, 10–17. The same is done at the Chāturmuṣya Iṣṭi, see Kātyā. Br. S. 8, 5, 2, 1.

* The Dākṣaṇāyaṇa yajna belongs to that peculiar class of Iṣṭis which are called teṣāṃyaṇāṇī, i.e., oblations to be brought regularly during a certain period. They are, as to their nature, only modifications of the Ārahaṇāmaṃśa Iṣṭi. 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 75. 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 Purodaśa's sour milk (dāhī), and fresh milk (puṣpar). On every day on which this sacrifice is performed, it must be performed twice. See Kātyā. Br. S. 8, 4, 1–30 and Aev. Br. S. 8, 2, 14.
the Dākhāyaṇa sacrifice is comprised in the Agnīṣṭoma.

The animal sacrifice takes place the day previous to the Soma feast. All animal sacrifices which follow it are thus comprised in the Agnīṣṭoma.

Ilādadhā by name is a sacrificial rite. They perform it with thick milk (dadhī), and they also take thick milk at the time of making the Dādhīgharṣa rite (in the Agnīṣṭoma). Thus the Ilādadhā is, on account of its following the Dādhīgharṣa rite, comprised in the Agnīṣṭoma.

41.

(The other parts of Jyotisṭoma, such as Uktīya, Atirātra, comprised in the Agnīṣṭoma.)

Now the first part (of the Agnīṣṭoma) has been explained. After that has been performed, the fifteen Stotras and Shastras of the Uktīya ceremony

10 On the animal sacrifice, see 2, 1-14. The animal sacrifices are called here, paviubandha. Some such as the Nilūṣaḥ Paviubandha can precede the Agnīṣṭoma.
11 Ilādadhā is another modification of the Dādāpārṇamāsa Isāla. Its principal part is sour milk. See As. r. 2, 14.
12 On the Dādhi-garṣa, the draught of sour milk, see As. r. 6 13, and Hiranyakeseśa Sūtr. 0, 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 Narayana Śastra. The ceremony is chiefly performed by the Pratiprastāhā, who after having taken sour milk with a spoon of Udambara wood, makes it hot under the recital of the mantra, vachaka ted manasaḥ stūtih, &c. which bespeaks and mind, the two viras (pārśva and prāṇa), 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 Dādhi-garṣa," The latter repeats, "The offering is cooked; I think it cooked in the under (of the cow) and cooked in the fire. Vāsaka! Agal, eat the Dādhi-garṣa, Vašnah!" Then the Hotar repeats another mantra, māyā pray indriyam bhūhat (As. 6, 19), 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 Vaiśvānāra is the year; Agnīṣṭoma is Agni. The Uktīya by following (also) the order of the year is thus comprised in the Agnīṣṭoma.

After the Uktīya has entered the Agnīṣṭoma, the Vājapeya follows it; for it exceeds (the number of the Stotras of the Uktīya (by two only).

The twelve turns of the Soma cups at night (at the Atirātra Soma feast) are on the whole joined to the fifteen verses by means of which the Stotras are performed. Two of those turns belonging always together, the number of the 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 Shōjās Śiṣṭa is twenty-one-fold, and the Sandhi (a Śuṣman at the end of Atirātra) is triṣṭi, 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 Agnīṣṭoma. The Atirātra is, by thus following (the order of the year, comprised

13 This is a particular Soma sacrifice, generally taken as part of Jyotisṭoma, which is said to be caupa-samāha, i.e. consisting of seven parts
14 This refers to the arrangement for the great Soma banquets held at night when celebrating the Atirātra. In the evening, after a Soma libation has been given to the fire from the Shōjās Graha, the Soma cups are passed in a certain order. There are four such orders called gṝha. At the first the cup of the Hota takes the lead, at the second that of the Mahāvāra, at the third that of the Bṛhmaneśvarī, and at the fourth that of the Akṣara. This is three repeated, which makes twelve turns in all.—Sūtr.
15 Always two turns are presided over by one priest, the first two by the Adhvaryu, the following two by the Pratiprastāhā.
in the Agnishtoma, and the Aptyrāma sacrifice follows the track of the Atirātra when entering the Agnishtoma. For it becomes also an Atirātra. 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 trirītas (three times three = nine). The number hundred is obtained thus; ninety are ten (trītrīta), but of the number ten one Stotriyā verse is in excess; the rest is the Trivāt (nine), which is taken twenty-one-fold (this makes 189) and represents by this number that one (the sun) which is put over (the others) and burns. This is the Vishura (equator), which has ten Trivāt Stomas before it and ten after it, and being placed in the midst of both turns above them, and burns (like the sun). The one Stotriyā verse which is in excess, is put in that (Vishura which is the twenty-first) and placed over it (like a cover). This is the sacrificer. This (the twenty-one-fold Trivāt 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.

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 Vāsus first approached him and said: "Mayest thou allow us to pass over (thy flames) to enter (heaven); give us an opportunity (ākṣisā.)" 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 Trivāt Stoma). After they had done, he allowed

16 The 190 Stotriyā verses of the Agnishtoma comprises the number 51 nine times taken, one being only in excess.

17 See about it in the Alt. Br. 4, 16-29.
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. After they

they are put is called vishāda. Their making is minutely described in the Lādvyāna Sūtras, 9, 6. स्त्रोता कुसा करते चिन्तायमयसमाधिक संग्रहत् मात्रं। अभिवाच : क्षुद्रश्चत्रस्य। वनविदुः सारिणी व वि : सूक्ष्मस्य नदिया व च विकृतिः सङ्ग्रहमकावः चैव मात्रं।

c. a. 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 sessions (sātrīs) 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's 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 Sātras, as some say, with liquid butter, put the cloth used for the Visātusis, which is made of linen, or flax, or cotton, round them, and place them above the Ucumbhara branch (always required when singing).

19 This is the so-called Pañcadaśa Stoma. The arrangement is the same as with the Triviri 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 (pañchabho kiṃkaro'ti ca tuśīṣkii ca chaya' ca chayii' ca); 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 Śāmans of the morning litany, which follow the Bāhish-paramāṇa. The ēnapadāśa and evamāṇa stomas follow the same order as the pañcadaśa. 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 litany, the latter to the evening litany.

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'ā 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) Somas, as well as he (the priest) who knows it (the Agnishtoma) will pass on beyond him (Agni, who watches with his flames the entrance to heaven). To him who has such a knowledge he (Agni) allows to pass and enter the celestial world.

43.

(On the names "Agnishṭoma, Caturaḥṭoma, Jyo-tishṭoma." The Agnishtoma is endless.)

The Agnishtoma 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;

20 In this sentence we have two peculiar forms: ast, instead of ast beyond, and arjātāl, 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 Chutiuk-stoma (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 Agniishoma) is called Jyotishoma, for they praised Agni when he had risen up (to the sky) in the shape of a light (jyots). They called it so to hide the proper meaning of the word; for the gods like to hide the proper meaning of words.

This (Agniishoma) is a sacrificial performance which has no beginning and no end. The Agniishoma is like the endless wheel of a carriage. The beginning (prāvanīya) and the conclusion (udayaniya) of it are alike (just as the two wheels of a carriage).

About this there is a sacrificial stanza sung “what is it (of the Agniishoma) beginning, that is its end, and what is its end, that is its beginning; just as the Sākala serpent it moves in a circle, that none can distinguish its first part from its last part.” For its opening (the prāvanīya) was (also) its conclusion. 31

But to this some raise objections, saying, “they make the beginning (of the Stotras of the Soma day) with the Trivrit Stoma, and conclude with the twenty-one-fold Stoma (at the evening libation); how are they (the beginning and conclusion) then alike?” To this one should answer, “they are alike as far as the twenty-one-fold Stoma is also a Trivrit Stoma, for both contain triplets of verses, and have their nature.” 32

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31 This refers to the Charu oblation to be given to Aditi at the Prāyanīya as well as at the Udayaniya iṣṭā. See 1, 7.

32 For performing the Trivrit Stoma at the commencement of the morning libation, the nine Bāhūk-pavamāna verses are required.
FIFTH CHAPTER.

(On the gradual recovery of the sacrifice. What men are unfit to officiate as sacrificial priests. The offerings to the Deviś and Deviśākṣes. The Ukhyā 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 Dikshānīya Ishti up to the end, including even the Patni-saṁyūjāsa. On account of the gods having at that occasion performed all the rites at the Dikshānyā Ishti up to the end, including even the Patni-saṁyūjas, men followed afterwards the same practice. The gods (in their search for the sacrifice) came very near it by means of the Prāyaṇīya Ishti. They performed the ceremonies with great haste and finished the Ishti already with the Saṁyuvaka. This is the reason that the Prāyaṇīya Ishti ends with Saṁyuvaka; for men followed (afterwards) this practice.

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1 See page 24.

2 The Patni-saṁyūjās generally conclude all Ishtiś and sacrifices.

3 This is a formula containing the words Saṁ yad which is repeated before the Patni-saṁyūjas. Asv. ś. 8. 1. 10. The mantra which is frequently used at other occasions also, runs as follows:

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तस्मात्त्वर्नासं मयं भगवन् 
सक्षीतामुःसद। तथी विवाहं पृष्ठं सद। अष्टि दिप्ये संपत्- 
तदार्जी।।
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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 Ia (the eating of the sacrificial food). This is the reason that the Atithya Ishti is finished with the Ia; 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 Sämidheni verses, and the Yajya for three deities. This is the reason that at the Upasad Ishti only three Sämidhenis are repeated, and Yajya verses to three deities; for men followed (afterwards) this practice.

The gods performed the rites of the upasatha (the eve of the Soma festival). On the upasatha day they reached the sacrifice. After having reached the sacrifice (Yajna), they performed all its rites severally, even including the Patni-sämyäjas. This is the reason that they perform at the day previous to the Soma festival all rites to the end, even including the Patni-sämyäjas.

This is the reason that the Hotar should repeat the mantras at all ceremonies preceding the Upasatha 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 Upasatha day (after having reached the sacrifice) the mantras in whatever tone he might like to recite them. For at that occasion the sacrifice is already reached (and the "searching" tone of repeating not required).

The gods, after having reached the sacrifice, said to him, "Stand still to be our food." He answered, "No. How should I stand still for you (to be your food)?" He then only looked at them. They said to him, "Because of thy having become united with a Brahma and the metres, thou shall stand still." He consented.

That is the reason that the sacrifice (only) when joined to a Brahma 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 (jaytha) occur when one appoints to the office of a sacrificial priest who offers his services, thinking he (the sacrificer) should give me something, or he should choose me (for the performance of his sacrifice). This (to appoint such a man to the office of a priest) is as perverse as (to eat) the offals of a meal (which are generally not touched by others). For the acts of such a one do not benefit the sacrificer.

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1 See page 41. This rite precedes the Sämyävaka.

2 See 41, 22-23. At the Upasad Ishti only three Sämidheni verses are required, whilst their number in other Ishti amounts to fifteen, and now and then to seventeen. See page 56.

3 This is the day for the animal sacrifice, called Agnishomlya. See 1, 1-14.

4 The drift of this paragraph is to show, that, for the successful performance of the sacrifice, Brahmans, as well as the verses composed in the different metres and preserved by Brahmans only, are indispensable. The Kshatriyas and other castes were to be deduced into the belief that they could not perform any sacrifice with the slightest chance of success, if they did not appoint Brahmans and employ the verses of the Rigveda, which were chiefly preserved by the Brahmans only.

5 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 (gīrṇam) is that when a sacrificer appoints some one to the office of a priest out of fear, thinking, “he might kill me (at some future occasion), or disturb my sacrifice (if I do not choose him for the office of a priest).” This is as perverse as if food is devoured (not eaten in the proper way). For the acts of such a one do not benefit the sacrificer (as little as the devouring of food with greediness benefits the body).

Vomited (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 Sūman. For this Vāmadevya is the whole universe, the world of the sacrificer (the earth), the world of the immortals, and the celestial world. This Sūman (which is in the Gāyatrī metre) falls short of three syllables. When going to perform this chant, he should divide the word purusā, denoting his own self, into three syllables, and insert one of them at the end of each pada (of the verse ahī sva ya). Thus he puts himself in these worlds, viz. the world of the sacrificer, that of the immortals, and the celestial world. (By chanting this Sūman) the sacrificer overcomes all obstacles arising from mistakes in the performance of the sacrifice (and obtains nevertheless what he was sacrificing for).

He (the Rishī of the Aitareyins) moreover has told, that the sacrificer should mutter (as japa) the Vāmadevya in the way described (above) even if the performing priests were all of unexceptionable character.

47.

(The offerings to Dhātūr and the Deviḥās: Anumati, Rāhā, Sinivālī, Kuhū.)

The metres (chhandānī) 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 Purudā’sa belonging to the animal slaughtered for Mitra-Varuna has been offered, portion out the rice for the deviḥā hariṇāshi (offerings for the inferior deities).

For Dhātūr he should make a rice ball (the Purudā’sa) to be put on twelve potsherds. Dhātūr is the Vashatākara.

To Anumati (he should offer) a portion of boiled rice (charu); for Anumati is Gāyatrī.

To Rāhā (he should offer) a portion of boiled rice; for she is Trishtubh.

The same (he should offer) to Sinivālī and Kuhū; for Sinivālī is Jagati, and Kuhū Anushṭubh. These are all the metres. For all other metres (used at the sacrifice) follow the Gāyatrī, Trishtubh, Jagati, and

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The Vāmadevya consists of the three verses, hād vivačhīra, has tad satyo, and ahī śva yaḥ (See Sāmaveda Samh. 2, 32-34). All three are in the Gāyatrī metre. But the last ahī śva 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 ṣv, to the second ṣv, to the third ṣv.

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10 This is done at the end of the Agnīṣṭoma sacrifice.
Anuṣṭubh, 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 (suṣita) puts him (the rider) into ease,” is applicable to the metres; for they put (if well treated) the sacrificer into ease (suṣhā, comfort or happiness of any kind). He who has such a knowledge obtains such a world (of bliss) as he did not expect.

Regarding these (devikā) oblations some are of opinion that before each oblation to all (the several) goddesses, the priest ought to make an oblation of melted butter to Dhātar; for thus he would make all the goddesses (to whom oblations are given along with the Dhātar) cohabit with the Dhātar.

About this they say: it is laziness \(^{11}\) (at a sacrifice) to repeat the same two verses (the Puronuvākyā and Yājya for the Dhātar) on the same day (several times). \(^{12}\) (It is sufficient to repeat those two verses once only.) For even many wives cohabit with one and the same husband only. When the Hotar, therefore, repeats, before addressing the (four) goddesses, the Yājya verse for the Dhātar, he thus cohabits with all goddesses. So much about the oblations to the minor goddesses (devikā).

48.

(The offerings for Sūrya and the Devīs, Dyāus, Ushās, Gāus, Prithivi, who are represented by the metres. When oblations should be given to both the Devikās and Devīs. Story of Vṛddhadyumna.)

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 potsherds (cakupāla). Sūrya is Dhātar (creator), and this is the Vashaṭkāra.

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 Sinvāli, and she is Jagatī.

To Prithivi (Earth) he ought to offer boiled rice.

For Prithivi is Kuhū, and she is Anuṣṭubh.

All other metres which are used at the sacrifice, follow the Gāyatri, Trishtubh, Jagatī and Anuṣṭubh as their models (which are most frequently used).

The sacrifice of him who, having such a knowledge, gives oblations to these metres, \(^{14}\) includes (then) oblations to all metres.

The (common) saying “the horse if well managed, puts him (the rider) into ease,” is applicable to the metres; for they put the sacrificer (if well treated)

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\(^{11}\) The word jāmi is explained by dīnayam.

\(^{12}\) Both the Anuvākyā and Yājya for the Dhātar are not in the Suṣhā, but in the Anuvākyā. Sūrya, Ushā, Gāus, Prithivi, who are represented by the metres. When oblations should be given to both the Devikās and Devīs. Story of Vṛddhadyumna.

\(^{13}\) Instead of the devikā offerings those for the devi might be chosen. The effect is the same. The place of the Dhātar is occupied by Sūrya, who himself is regarded as a Dhātar, i.e. Creator.

\(^{14}\) The Instrumental cātikā-khandakā 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 (svdhā). 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 Śūrya; for thus one would make all goddesses cohabit with Śūrya.

About this they say, it is laziness at a sacrifice to repeat (several times) the same two verses (the Puronuvākyā and Yājñā for Śūrya) 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 Śūrya, he thus cohabits with all goddesses.

These (Śūrya with Dyāus, &c.) deities are the same as those others (Dhītar 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).

Sukhīrīkha Gaṇḍālayana had once portioned out the rice ball for both classes (of deities) at the sacrifi-

cence of Vṛiddhadhumma Pratārīṇa. 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 (devīs and devīhās) 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.”

49.

(Origin of the Ukthya. The Sāhkamas'ram Sāmanas. The Pramāṇīkāthya Sāman.)

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 katu. It is a Soma sacrifice also, and one of the seven Śātvatas or constituent parts of the Yajñishtoma. Its name indicates its nature. For Ukthya means “what refers to the Ukthas,” which is an older name for Dhauts, i.e. a recitation of one of the Hotr 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 Shatrus, the Vaisvadeva and Agni-Maruta, both to be repeated by the Hotar. The three Shatrus of the so-called Hotraka, i.e. minor Hotr-priests, who are (according to Asvala, Sr. 8, 5, 10), the Pradāttr (another name of the Maitriśuvrata), the Brahmamātrikāharet, and Akṣhara, are left out. But just these three Shatrus which are briefly described by Asvalāyana (Sr. 8, 10, 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 Sāmanas than in the Rik verses required at the Ukthya. Of the three triplets which constitute the Bahishpavamanam śatra (see page 150) at the morning libation of the Agnishtoma, only the two last are employed: for the first another one is chosen, parāraś vīrāca ogriyaḥ (Śāv. Sūtra 2, 125-27). The four remaining stotras of the morning libation, the so-called Aya-stotra, 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: ेत्व शू हर्षायि (6, 16, 16). The itarā girah, i.e. other voices (mentioned in this verse) are those of the Asuras. Agni rose thereupon and said: “what is it then that the lean, long, pale has to tell me?” For 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 Sūkamāsvam Ṣūman. Thence it is called so (from as'va, a horse).

Sāmaveda Śaṁh. (2, 140-1/2). At the midday libation there is the Brihad-Śaṁh (śādha iśiḥ hariśmole, Śaṁh. 8, 2, 100-100) used instead of the Rathamantam; the Śayāntam (aśi prav sa hatraya saṁa, Śaṁh. 8, 2, 101-02) instead of the Vāmanayam. At the evening libation there are three Sūtras required in addition to those of the Agniḥitaṇa. (see note 18 to this chapter).

In the Hiranyakṣi Śaṁa (9, 18) the following description of the Uktaya is given:

1. Chāyvān puṇyān eka vatsa vajraṁ. Vajrapātārān jaya viyān. At the midday libation: the god of the sun, in his chariot, is in the person of Śaṁh. 8, 2, 100-100, used instead of the Rathamantam; the Śayāntam (aśi prav sa hatraya saṁa, Śaṁh. 8, 2, 101-02) instead of the Vāmanayam. At the evening libation there are three Sūtras required in addition to those of the Agniḥitaṇa. (see note 18 to this chapter).

2. Chāyvān puṇyān eka vatsa vajraṁ. Vajrapātārān jaya viyān. At the midday libation: the god of the sun, in his chariot, is in the person of Śaṁh. 8, 2, 100-100, used instead of the Rathamantam; the Śayāntam (aśi prav sa hatraya saṁa, Śaṁh. 8, 2, 101-02) instead of the Vāmanayam. At the evening libation there are three Sūtras required in addition to those of the Agniḥitaṇa. (see note 18 to this chapter).

3. Chāyvān puṇyān eka vatsa vajraṁ. Vajrapātārān jaya viyān. At the midday libation: the god of the sun, in his chariot, is in the person of Śaṁh. 8, 2, 100-100, used instead of the Rathamantam; the Śayāntam (aśi prav sa hatraya saṁa, Śaṁh. 8, 2, 101-02) instead of the Vāmanayam. At the evening libation there are three Sūtras required in addition to those of the Agniḥitaṇa. (see note 18 to this chapter).

About this they say, the priest ought to lead the Ukthas by means of the Sūkamas'va. For if the Ukthas (Shastras) have another head save the Sūkamas'va, they are not led at all.

They say, the priest should lead (the Ukthas) with the Pramaṇhishṭhiya Śaṁan (Ṣaṁ. Saṁh. 2, 228, 229 = 2, 2, 17, 1, 2); for by means of this Śaṁan the Devas had turned the Asuras from the Ukthas.

(Which of both these opinions is preferable, cannot be settled.) He is at liberty to lead (the Ukthas) by means of the Pramaṇhishṭhiya or the Sūkamas'va.

50.

(The Shastras of the three minor Hotri-priests at the evening libation of the Uktaya sacrifice.)

The Asuras entered the Uktha (Shastra) of the Maitrāyvaruna. Indra said, “Who will join me, that we both might turn these Asuras out from here (the Shastra of the Maitrāyvaruna)?” “I,” said Varuna. Thence the Maitrāyvaruna repeats a hymn for Indra-Vaṁśa at the evening libation. Indra and Varuṇa then turned them out from it (the Shastra of the Maitrāyvaruna).

This Śaṁan is regarded as the leader of the whole Uktaya ceremony, that is to say, as the principal Śaṁan. Thence the two other Śaṁana, which follow it at this ceremony, the Śaṁhitaram (ṛiyam u trāṇi, Śaṁh. Saṁh. 2, 58-50), and the Nāmaḥsvanam (ṛatā kīndra giriṇa, 2, 60-02) are called in the Śaṁ pravṛgga the second and third Sūkamas'vam.

18 At the Uktaya ceremonies which were performed in the Tuk-khān, more than ten years ago, only the Sūkamas'va Śaṁan was used.

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equal strength, the gods could not turn them out. One of the Rishis, Bharadvaja, saw them (and said), “these Asuras have entered the Ukthas (Shastras); but none (else) sees them.” He called out Agni with the mantra: _shu u shu braravi_ (6, 16, 16). The _itarai girah_, i.e., other voices (mentioned in this verse) are those of the Asuras. Agni rose thereupon and said: “what is it then that the lean, long, pale has to tell me?” For Bharadvaja was lean, of high stature, and pale. He answered, “These Asuras have entered the Ukthas (Shastras); but nobody is aware of them.”

Agni then turned a horse, ran against them and overtook them. This act of Agni became the _Sukhamas'ram_ 16 Suman. Thence it is called so (from _asu'a_, a horse).

Sukhamas'ram (2, 140-1/2). At the midday libation there is the _Bhrhat-Saima_ (dvim bidhi kavirahke, Saim. 8, 2, 100-100) used instead of the Rathamasa; the _Srimala_ (ubhi pravah surinikshaena, Saim. 8, 2, 101-02) instead of the Vamadevam. At the evening libation there are three Sutas required in addition to those of the _Agniheka_ on the 18th to this chapter.

In the Tarnyakatuk Saima (8, 19) the following description of the Ukthya is given:

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About this they say, the priest ought to lead the Ukthas by means of the Sukhamas'ram. For if the Ukthas (Shastras) have another head save the Sukhamas'ram, they are not led at all.

They say, the priest should lead (the Uktha) with the _Pramakhshithiya_ Suman (Saim. Sanih. 2, 228, 229=2, 2, 17, 1, 2); for by means of this Suman the Devas had turned the Asuras from the Ukthas.

(Which of both these opinions is preferable, cannot be settled.) He is at liberty to lead (the Uktha) by means of the _Pramakhshithiya_ or the _Sukhamas'ram_. 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 Maitrivaruna. Indra said, “Who will join me, that we both might turn these Asuras out from here (the Shastra of the Maitrivaruna)?” “I,” said Varuna. Thence the Maitrivaruna repeats a hymn for Indra-Varuna 31 at the evening libation. Indra and Varuna then turned them out from it (the Shastra of the Maitrivaruna).

This Saima is regarded as the leader of the whole Ukthya ceremony, that is to say, the principal Suman. Thence the two other Saimas, which follow it at this ceremony, the _Sukhamas'ram_ (vaimu trum, Saim. Sanih. 2, 58-60), and the _Narapolasa_ (adhuk hintra garuna, 2, 60-62) are called in the Saima prayogas the second and third _Sukhamas'ram_.

19 At the Ukthya ceremonies which were performed in the _Kakahan_, more than ten years ago, only the Sukhamas'ram Suman was used.

20 This meaning is conveyed by the particle _aha_, which has here about the same sense as _asthara_, as Saima, justly remarks.

21 This is Indra-Varuna yuta (7, 69).
The Asuras having been turned out from this place, entered the Shastra of the Brāhmaṇāchārṣi. Indra said, “Who will join me, that we both might turn the Asuras out from this place?” Brahaspati answered, “I (will join you).” Thence the Brāhmaṇāchārṣi repeats at the evening libation an Aindra-Bhraspatya hymn. Indra and Brahaspati turned the Asuras out from it.

The Asuras after having been turned out from it, entered the Shastra of the Achāvāka. Indra said, “Who will join me, that we both might turn the Asuras from here?” Vishnu answered, “I (will join you.)” Thence the Achāvāka repeats at the evening libation an Aindra-Vaishñava hymn.²² Indra and Vishnu turned the Asuras out from this place.

The deities who are (successively) praised along with Indra, form (each) a pair with (him). A pair is a couple consisting of a male and female. From this pair such a couple is produced for production. He who has such a knowledge is blessed with children and cattle.

The Rituyājas of both the Potar and Neshtar amount to four.²⁴ The (Yajyūnas to be recited by them along with the other Hotar) are six verses. This is a Virīṭ which contains the number ten. Thus they complete the sacrifice with a Virīṭ, which contains the number ten (three times ten).

²² This is ud apruto na rīya (10, 06).
²⁴ This is saṁ caṁ karmāṇā (9, 06).
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 Uktiṣya each of these two priests has also to recite a Yajyūns. This makes six. If they are added to the four Rituyājas, then the number ten is obtained, which represents the Virīṭ.

FOURTH BOOK.

FIRST CHAPTER.

(On the Shulas’i and Aitārā Sacrifices.)

1.

(On the nature of the Shulas’i, and the origin of its name. On the Anushṭubh nature of the Shulas’i 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 Shulas’a Shastra. The Shulas’a is the thunderbolt.

¹ The first, second day, &c. refer to the so-called Shalaka or six days’ sacrifice, about which see the 3rd chapter of this Paśchikā.
² The Shulas’a sacrifice is almost identical with the Uktiṣya. The Śāmans and Shastras at all three libations are the same. The only distinctive features are the use of the Shulas’a grha, the chanting of the Gaurīvitaṃ or Nīṃsāṃ Śāman, and the recital of the Shulas’a Shastra, after the Uktiṣya (the Śāmans of the evening libation) have been chanted, and their respective Shastras recited. The Shulas’a Shastra is of a peculiar composition. It is here minutely described, and also in the Asv. Sr. S. 9, 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, kṣatra. The whole term means, the sacrificial performance which contains the number sixteen.”
By reciting the Sholasi on the fourth day he strikes a blow at the enemy (and) adversary (of the sacrificer), in order to put down any one who is to be put down by him (the sacrificer).

The Sholasi is the thunderbolt; the Shastras (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 Sholasi (and tames them). Therefore cattle return to men if threatened round about with the weapon (in the form of) the Sholasi.

Thence a horse, or a man, or a cow, or an elephant, after having been (once) tamed, return by themselves (to their owner), if they are only commanded (by the owner) with the voice (to return).

He who sees the weapon (in the form of) the Sholasi (Shastra), is subdued by means of this weapon only. For voice is a weapon, and the Sholasi is voice (being recited by means of the voice).

About this they ask, Whence comes the name "Sholasi" (sixteen)? (The answer is) There are sixteen Sotras, and sixteen Shastras. The Hitotar stops after (having repeated the first) sixteen syllables (of the Anushūtubh verse required for the Sholasi Shastra), and pronounces the word om after (having repeated the latter) sixteen syllables (of the Anushūtubh). He puts in it (the hymn required at the Sholasi Shastra) a Nivid of sixteen padas (small sentences). This is the reason that it is called Sholasi. But two syllables are in excess (for in the second half there are eighteen, instead of sixteen) in the Anushūtubh.

which forms a component part of the Sholasi Shastra. For Speech (represented by the Anushūtubh) 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 Sholasi Shastra. On the application of the Gaurīvitā or Nānada Śāman.)

He who desires beauty and the acquirement of sacred knowledge ought to use the Gaurīvitā as (the proper) Śāman at the Sholasi (ceremony). For the Gaurīvitā is beauty and acquirement of sacred knowledge. He who having such a knowledge uses the Gaurīvitā as (the proper Śāman at the Sholasi ceremony) becomes beautiful and acquires sacred knowledge.

They say, the Nānadam must be used as (the proper) Śāman at the Sholasi (ceremony). Indra lifted his thunderbolt to strike Vriśra; he struck him with it, and hitting him with it, killed him. He after having been struck down, made a fearful noise (vyamadat). Thence the Nānada Śāman took its origin, and therefore it is called so (from nadd to scream). This Śāman is free from enemies; for it kills enemies. He who having such a knowledge uses the Nānada Śāman at the Sholasi (ceremony) gets rid of his enemies, (and) kills them.

If they use the Nānadam (Śāman), the several padas of verses in two metres at the Sholasi Shastra are not to be taken out of their natural connection to

Anushūtubh metre consisting of twelve sixteen syllables, the whole Shastra has the Anushūtubh character. It commences with six verses in the Anushūtubh metre, called by Aśv. though improperly, Sotiśa, and Anurāya (for the Sotiśa verse of the Shastra is always chanted by the Sāma singers, but this is not the case with the verse in question). There are: and so Indra to (1, 64, 1-6).

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* This is Indra jāshnārā prā rrhd (Sām. Sañh. 2, 302-304).
* These verses are not to be found in the Rigveda Sañhitā, but in Aśv. b'v. 8, 6, 9.
* This is praty eśāmī pīphate (Sām. Sañh. 2, 6, 3, 2, 1-4).
join one pada of the one metre to one of the other (avihrita). For the Sāma singers do the same, using verses which are not joined in the vihrita way for singing the Nāmanda Sāman.

If they use the Gaurivitam, several padas of verses in two metres used at the Sholās'ī are to be taken out of their natural connection, to join one pada of the one metre to one of the other (vihrita). For the Sāma singers do the same with the verses which they use for singing. 6

3.
(The way in which the padas of two different metres are mixed in the Sholās'ī Shastra is shown.)

Then (when they use the Gaurivitam Sāman) the Hotar changes the natural position of the several padas of two different metres, and mixes them (vyatisahajati). He mixes thus Gāyatrīs and Paṅktis, ā tvā vakantu (1,16,1-3), and upa sāh s'rīnāhi (1,82,1-3-4). 7 Man has the nature of the Gāyatri,

and cattle that of the Paṅkti. (By thus mixing together Gāyatī and Paṅkti 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 Gāyatri and Paṅkti, they both form two Anushtubbhas (for they contain as many padas, viz. eight, as both Gāyatri and Paṅkti taken together). By this means the sacrificer becomes neither separated from the nature of Speech which exists in the form of the Anushtubbh, nor from the nature of a weapon (Speech being regarded as such a one).

He mixes verses in the Ushnīṣ and Bṛhati metres, yad indra pritamāyag (8, 12, 25-27) and uyan te astu haryata (3, 44, 1-3). Man has the nature of Ushnīṣ, and cattle that of Bṛhati. (By thus mixing together Ushnīṣ and Bṛhati verses) he mixes man among cattle, and gives him a firm footing among them.

As regards the Ushnīṣ and Bṛhati, they both form two Anushtubbhas. By this means the sacrificer becomes neither separated, &c.

He mixes a Dvipyād (verse of two padas only) and a Trishṭubh, ā dhūrāke asmāi (7, 34, 4), and brahmaṇa vīra (7, 23, 2). Man is deity, i.e. has two feet, and strength is Trishṭubh. (By thus mixing a Dvipyād and Trishṭubh), 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 Dvipyād verse consisting of twenty syllables, and the Trishṭubh (of forty-four), make two Anushtubbhas (sixty-four syllables). By this means the sacrificer becomes neither separated, &c.

He mixes Dvipyādas and Jagatis, viz. eṣa brahmā ya rītyam (As'v. Sr. S. 6, 2) 8 and pra te make

8 All the words from 'the several padas' to 'other' are only a translation of the term avihrita in order to make it better understood.
9 The reason of this is, that the recitations of the Hotri-priest must correspond with the performances of the Sāma singers.
10 Sāy, shows the way in which the metres are mixed in the two verses:

(Gāyatri) tvām dhūrākṣa va hari ṣhāpa va vaḥsahitaḥ
indraṁ uṣcātāme rathā (1, 10, 2).

(Paṅkti) uucaṃdrīvaṃ tvā tvaya maghaḥ vaṃ śvaṃ vandishmaḥ.
pra nāmaṃ pāravandhurō uta yāki visān anu yojant-vindre tv a hari.

The Gāyatri has three, the Paṅktī five feet (padas), each consisting of eight syllables. The two padas which the Paṅktī has in excess over the Gāyatri, follow at the end without any corresponding Gāyatri pada. After the second pada of the Paṅktī there is the prenas made (i.e. the syllable on is pronounced), and likewise after the fifth. The two verses, just mentioned, are now mixed as follows: tvām dhūrākṣa vaḥsahitaḥ uṣcātāme rathā pra nāmaṃ pāravandhurō uta yāki visān anu yojant-vindre tv a hari.

* These verses are not to be found in the Rigveda Saṁhitā. I therefore write them out from my copies of the As'vāl. Sāsmā—
(10, 96, 1-3). Man is Dvipâd, and animals have the nature of the Jagati. (By thus mixing Dvipâd and Jagati verses) he mixes man among cattle, and makes him a footing among them. That is the reason, that man having obtained a footing among cattle eats (them) and rules over them, for they are at his disposal.

As regards the Dvipâd verse consisting of sixteen syllables and the Jagati (consisting of forty-eight), they both (taken together) contain two Anuṣṭubhás. By this means the sacrificer, &c.

He repeats verses in metres exceeding the number of padas of the principal metres, viz. trikadhrukešu mahisô (2, 23, 1-3), and prosrvasmai puro ratham (10, 133, 1-3). The juice which was flowing from the metres, took its course to the aicchandás. Thence such metres are called aicchandás, (i.e. beyond the metre, what has gone beyond, is in excess).

This Sholás' Shastra 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 Sholás' consisting of all metres.

The Upasargas taken from the Mahánámni. The proper Anuṣṭubhás. Consequences of repeating the Sholás' Shastra in the vihrita and avihrita way. The Yájya of the Sholás' Shastra.)

He makes the additions (upasarga) taking (certain parts) from the Mahánámni verses.

The first Mahánámni (verse) is this world (the earth), the second the air, and the third that world (heaven). In this way the Sholás is made to consist of all worlds.

By adding parts from the Mahánámni (to the Sholás), the Hotar makes the sacrificer participate in all worlds. He who has such a knowledge, prospers by means of the Sholás being made to consist of all the worlds.

He repeats (now) Anuṣṭubhás of the proper form, viz. pra pra vans triṣṭubham (8, 58, 1), archata prârchatu (8, 58, 8-10), and yo vyatiśr aphaṇayat (8, 58, 13-15).

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11 These additions are called upasargas. They are five in number, and mentioned by As'v. 6, 2. They are all taken from different verses of the so-called Mahánámni, commencing with विधानमस्व अनुष्ठुव्या, which make up the fourth Aranyaka of the Alâranyaka Brâhmaṇa. These five upasargas make together one Anuṣṭubh. They are: (1) प्रचेस्मु (2) प्रचेस्मु (3) एकाधिपतिः बिष्माः प्रियाः. (4) देवस्तुव्या राज्यानां (5) प्रसाहयो वस्त्रा. Their application is different according to the avihrita or vihrita way of repeating the Sholás' Shastra. If the Shastra 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 is repeated in the vihrita 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 Anuṣṭubhás for each.

12 As yet the Anuṣṭubhás 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 (gataśṛīr), should make his Hotar repeat the Sholās'ī in the avihrītī way, lest he fall into distress for the injury done to the metres (by repeating them in the vihrītī 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 vihrītī way.

For (in such cases) man is, as it were, intermixed with the consequences of guilt (with the pāyman). By thus repeating the Sholās'ī in the vihrītī 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 bradhnasya vishṭapam (8, 58, 7) he concludes. For the celestial world is the "bradhnasya vishṭapam." Thus he makes the sacrificer go to the celestial world.

As Yājñya verse he repeats apāh purveshām harivah (10, 96, 13). By repeating this verse as Yājñya (of the Sholās'ī Shastra) he makes the Sholās'ī to consist of all libations (saranāti). The term apāh, thou hast drunk (used in this verse) signifies the Morning Libation. Thus he makes the Sholās'ī to consist of

the Morning Libation. The words atho idham savasaṃ 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 momaddhi somam, i.e. enjoy the Soma, signify the Evening Libation, which has its characteristic the term mud, to enjoy, to be drunk. Thus he makes the Sholās'ī to consist of the Evening Libation. The word trishan, i.e. bull (contained in the last pada), is the characteristic of the Sholās'ī.

By repeating as Yājñya (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 Yājñya) he prefixes to each (of the four) pada 14 consisting of eleven syllables, an upasarga of five syllables (taken) from the Mahānūmnis. 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 Devas took shelter with Day, the Asuras with Night. They were thus of equal strength, and

14 These four upasargas are :  

a) प्रकोष्ठ b) रविप्रकोष्ठ c) प्रार्थिः प्रकोष्ठ d) सप्ति प्रकोष्ठ.

They are thus prefixed:

एवं श्रवणेषु: पुष्पोऽस्थितोऽस्थितः पद्म.. &c.

These Upasargas are prefixed to the Yājñya, 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 Brāhmaṇa of the Atharvaveda, 10, 1.

10 The whole of the verse is as follows:

अया: पुष्पि यमिन: दुलामजयो दर्ष समर्कते।

वत्सह वृक्षं अवकर्मनिस्म वनो धन्यं अतिरिक्त।

d. 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.'
none yielded to the other. Indra said, "Who besides me will enter Night to turn the Asuras out of it?" But he did not find any one among the Devas ready to accept (his offer), (for) they were afraid of Night, on account of its darkness being (like that of) Death. This is the reason that even now one is afraid of going at night even to a spot which is quite close. For Night is, as it were, Darkness, and is Death, as it were. The metres (alone) followed him. This is the reason that Indra and the metres are the leading deities of the Night (of the nightly festival of Atiratra). No Nivid is repeated, nor a Puroruk, nor a Dhāvyā; nor is there any other deity save Indra and the metres who are the leading (deities). They turned them out by going round (paryāyam) with the Paryāyas (the different turns of passing the Soma cups). This is the reason that they are called paryāya (from ī to go, and pari around).

By means of the first Paryāya they turned them out of the first part of the night; by means of the middle Paryāya out of midnight, and by means of the third Paryāya 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 (sārvarā, night). He (the sage Aitareya) therefore called them (the metres) apisārvarāṇi, 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 apisārvarāṇi.

6.
(The Sthastras of Atiratra at the three Paryāyas. Sandhi Stotra.)

The Hotar commences (the recitations at Atiratra) with an Anuṣṭubh verse containing the term andhas, i.e. darkness, viz. pāntām āro andhasah (8, 81, 1).

For night belongs to Anuṣṭubh; it has the nature of night.

As appropriate Yājñyā verse (at the end of each turn of the three Paryāyas)10 Trishṭubhās containing the terms andhas darkness, pā to drink, and mad to be drunk, are used. What is appropriate at the sacrifice, that is successful.

The Sāma singers repeat when chanting at the first Paryāya 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 Paryāya they repeat twice the middle padas. By doing so they take from them (the Asuras) their carts and carriages.

At the last Paryāya 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).

10 There are four turns of the Soma cups passing the round in each Paryāya, or part of the night. At the end of each, a Yājñyā is repeated, and the juice then sacrificed. There is at each turn (there are on the whole twelve) a Sthātra repeated, to which a Yājñyā belongs. The latter contains always the terms indicated. See for instance the four Yājñyas used at the first Paryāya (Asv. Br. 8, 4, 11, 4), mātraryavo bhātara itivṛtta, 9, 14, 1 (repeated by the Hotar). In the second pada there are the words madhyam andahā “the inebriating darkness” (symbolical name of the Soma juice). The Yājñyā of the Malāravaraṇa is, asya mada pravartanaḥ (8, 84, 14), it contains the term mada “to get drunk,” and pā “to drink,” in the last pada. The Yājñyā of the Brāhmaṇāchālamatī is śāpam abhāya yajñah pūba (10, 104, 2). This verse contains both the terms pā “to drink” (in pūba of the first pada), and mad “to be drunk” (in the last pada). The Yājñyā of the Aśchārākā is, indra pība tubhyam (8, 40, 1). It contains both the terms pā and mad. The Yājñyā of the Hotar in the second Paryāya is, apadyayasyāntah kṣara madhyā (8, 80, 1); it contains all three terms, “darkness, to drink, and to be drunk”
They ask, How are the Pavamâna Stotras provided for the night, whereas such Stotras refer only to the day, but not to the night? In what way are they both made to consist of the same parts (to have the same number of Stotras and Shastras)?

The answer is, (They are provided for) by the following verses, which form parts of the Stotras as well of the Shastras (at the Atriâtra): inârâya madrane suâtam (8, 51, 19), Sâmaveda Saãh. 2, 72, idam vâso suâtam anâho (8, 2, 1, Sâm. S. 2, 84), idam huyunrâjâtâ suâtam (3, 51, 10). Sâm. S. 2, 87. In this way the night becomes also provided with Pavamânas (for the verses mentioned contain the term suâtam, i.e. squeezed, referring to the squeezing of the Soma juice, which term is proper to the Pavamâna Stotra); in this way both (day and night) are provided with Pavamânas, 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'varâvas form twelve Stotras. (Besides) they chant according to the Rathantara tune the Sandhi Stotra which contains (three sets of) verses addressed to three deities. In this way night comprises (also) fifteen Stotras. Thus both (day and night) comprise each fifteen Stotras. Thus both are made to consist of the same (number of) parts.

The number of verses for making the Stotras is limited, but the number of recitations which follow (the Stotras) is unlimited. The past is, as it were, limited, defined; the future is, as it were, unlimited (not defined). In order to secure the future (wealth, &c.) the Hotar repeats more verses (than the Sâma 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 Sâma 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.)

Brihât metre with the exception of the two last which are kakubha (a variety of the Brihât). They are put together in the Sâmav. Saãh. 2, 99-104. The two first of them, mad vo agaum (2, 99-100) are addressed to Aãu, the third and fourth, pratyâ adârâ áyatâ (101-102) to Ushâ, and the fifth and sixth, mad u vo rhuk dhävihâs (103-104) to the Asvins. The Sâmans required for singing it, is the trihipt parchârtini (see page 237). Two verses are made three by means of the repetition of the latter pedas. This Sâmân 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 (widhâna) are the same. Both are for the purpose of chanting equally divided into five parts, viz. Prastâva, Udîthâ, Pratihâra, Upadra, and Nidhâna (see page 110). For instance, the Prastâva or praloda commences in both in the low tone, and rises only at the last syllable (at me in the nâmâna of the Rathantaram, and at the so in the nâmâna of the first Sandhi Stotra); at the end of the Prastâva both there is the Stobha, i.e. flourish ws. At the end of the Upadra both have the Stobhas wd kâ wed. The finale is in both throughout, as in the rising tone.—(Sâma prayoa and Oral Information.)
SECOND CHAPTER.

(The Asvina Shashtra. The beginning day of the Gavam ayyana. The use of the Rathantara and Brihat Samans and their kindreds. The Mahavrita day of the Sattra.)

1 The Asvina Shashtra is one of the longest recitations by the Hotar. It is only a modification of the Prataranuvaka. Its principal parts are the same as those of the Prataranuvaka, the Agnya krutu, Ushasya krutu, and Asvina krutu (see page 111), i.e. three series of hymns and verses in seven kinds of metre, addressed to Agni, Ushas, and the Asvina, which dictates rule at the end of the night, and at the very commencement of the day. In addition to these three krutus of the Prataranuvaka, in the Asvina Shastra, there are verses addressed to other deities, chiefly the sun, repeated. Before commencing to repeat the hotar (not the Adhyayu) must sacrifice thrice a little melted butter, and eat the rest of it. These three oblations are given to Agni, Ushas, and the two Asvin. Each is accompanied with a Yajus-like mantra. That one addressed to Agni is: 

अग्निर्वन्दनस्य सर्वार्थः समाधिः सत्यविन्दनस्य सान्तवेव मद्यमानुष्यम् ||

"Agni is driving with the Gayatri metre (the metre being his carriage), might I reach him; I hold him; may this (melted butter) help me to him; Svayamb to him." The mantras repeated for the Aryan offerings to Ushas and the Asvin differ very little. उषा अम्बिने नेत्रोघन्य सात्त्विक सत्यविन्दनस्य सालावर्ते सत्यविन्दनस्य सान्तवेव मद्यमानुष्यम् ||

The first verse of the Shastra is mentioned in the text. It is to be repeated thrice, and to be joined, without stopping, to the first verse of the Gayatri part of the Agnya krutu (रथायाय वायस्थुपः नमः, Asv. Sr. B. 52, 6). After the opening verse which stands by itself altogether, just as the opening verse in the Prataranuvaka, the three krutus or liturgies of the Prataranuvaka (Agnya, Ushasya, and Asvina) are repeated. These form the body of the Asvina Shashtra. Each krutu is preceded by the Stotriya Pragathin, i.e. that couple of verses of the Sandhi Stotra (see page 200) which refers to that deity, to which the respective krutu is devoted. So the Agnya krutu, 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, end vo agnir naava (Samh. Samh. 2, 100-101); the ushasya krutu is preceded by praty u kimam apat (Samh. Samh. 2, 101, 102), the deity being Ushas, and the asvina krutu by ima u nim drikkina (Samh. Samh. 2, 100-104) being addressed to the two Asvin. Each couple of these verses is to be made a triplet, by repeating the last plus several times, just as the Sama singers do. (वर्षाकालबिधिः: || अथिर्याहि: प्रातः द्वारा यथा हस्ताक्षरबिधिः रवित्वाच स मयुष्यम् || अव्यः 0, 5.)

The Hotar must recite less than a thousand verses before sunrise (स्वान्तरवाकोऽक्राणाः: ) After sunrise he repeats the verses addressed to Surya, which all are mentioned in the Aitareya Brahmapramap, as well as all other remaining verses of the Asvina Shastra. The whole order of the several parts of this Shastra is more clearly stated in the Kaushtakiki Brahman (18, 9), than in the Aitareya. The verses addressed to Indra follow after the Surya verses (4, 10). At the end of the Shastra there are two Paranauvakyas and two Yajyas, for there are two Asvin.

The Asvina Shastra is, as one may see from its constituent parts; a Prataranuvaka, or early morning prayer, including the worship of the rising sun, and a Shastra accompanying a Soma libation. It follows the Sandhi Stotra at the end of the Aitareya, and is regarded as the Shastra belonging to this Stotra. To the fact of its containing far more verses than the Sandhi Stotra, the term atri-samhiti, i.e. "he repeats more verses" (used in 4, 6) refers.

2 This is the model marriage. It is described in the well-known marriage hymn samanvada (10, 85).
be attended to. (If one should observe a Hitotar commencing the As'vina Shastra with the verse agnim manye) one should say to him, “if (a Shastra) has been commenced with repeatedly mentioning agni⁴ fire, the Hitotar will (ultimately) fall into the fire (be burnt by it).” Thus it always happens. Thence the Hitotar 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 Shastra as a prize.)

Among (all) these deities who were running the race, Agni was with his mouth (the flames) in advance (of all others) after they had started. The As'vins (closely) followed him, and said to him, “Let us both be winners of this race.” Agni consented, under the condition that he should also have a share in it (the As'vina Shastra). They consented, and made room also for him in this (As'vina Shastra). This is the reason that there is in the As'vina Shastra a series of verses addressed to Agni.

The As'vins (closely) followed Ushās. They said to her, “Go aside, that we both may be winners of the race.” She consented, under the condition that they should give her also a share in it (the As'vina Shastra). They consented, and made room also for

⁴The 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 epicles.
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 as of its (primitive) vigour. This is the reason that the male ass (vâji) 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 llotar 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 llotar 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 llotar ought to commence (his recitation of the Sûrya verses) with ud u tyam jâtavcedasam (1, 50, in the Ghyatiri 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 sûrya no divas pitu (10, 158, 1, in the Ghyatiri metre). (If he do so) he is just as one who reaches the goal when running. He repeats: ud u 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, nāma mitrasya varṇasya (10, 37). In this (hymn) there is a pada (the fourth of the first verse, stīrydyā svāṃkta) which contains a blessing (āśīk). 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 Śūrya in the Asūvina Shāstra must bear some relation to Śūrya and the Bṛihati metre. The Pragāthas to Indra. The text of the Rathantara Sāman. The Pragātha to Mitrāvaruna. The two verses to Heaven and Earth. The Duipāda for Nirūtī.)

Regarding this (the recitations for Śūrya) they say, Śūrya is not to be passed over in the recitation; nor is the Bṛihati metre (of the Asūvina Shāstra) to be passed over. Should the Hotar pass over Śūrya, he would fall beyond (the sphere of) Brahma splendour (and consequently lose it). Should he pass over the Bṛihati, he would fall beyond (the sphere of) the vital airs (and consequently die).

He repeats the Pragātha, addressed to Indra, viz. indra kṛatum 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” (jyoti) in this verse, is that one (the sun). In this way he does not pass over the sun.

By repeating a Bṛihata Pragātha he does not pass over the Bṛihati. By repeating the principal text of the Rathantara Sāman (which is in the Bṛihati metre, viz. abhi tvā śīvra, 7, 32, 22-23), according to whose tune the Sāma singers chant the Sandhi Stotra for the Asūvina Shāstra, he does not overpraise the Bṛihati. 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, tasyām asya jagataḥ svardrisuṁ, i.e. the ruler of this world who sees the sky, there is an allusion made to Śūrya by “svardrisuṁ,” i.e. who sees the sky. By repeating it he does not pass the sun. Nor does he by its (the Rathantara) being a Bṛihata Pragātha pass over the Bṛihati.

He repeats a Maitrāvaruna Pragātha, viz. bhavah strīchanghāse (7, 66, 10). For Mitra is the day, and Varuṇa the night. He who performs the Atriṇa commences (his sacrifice) with both day and night. By repeating a Maitrāvaruna Pragātha the Hotar places the sacrificer in day and night. By the words strīchanghāse he does not overpraise Śūrya. The verse being a Bṛihati Pragātha, he does not pass over the Bṛihati.

He repeats two verses addressed to Heaven and Earth, viz. mahi dyānṛ prithivi (1, 22, 13), and te hi dyānṛ prithici viśvāṃbhavā (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-

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*This verse evidently refers to the Atriṇa feast, for which occasion it was in all likelihood composed by Vasabha. Say, in his commentary on this passage in the Alt. Br. takes the same view of it. It forms part of the Asūvina Shāstra which is repeated at the end of the night. Kṛutu means the Atriṇa feast; for Atriṇa is actually called a kṛutu; yamna is the last watch of the night. That Atriṇa was well known to the great Rishi, 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.
tressed to Heaven and Earth, he puts the sacrificer in two places on a firm footing. By the words: devo devi

dharmanā sūryāḥ sūkhiḥ (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 Jagati
metre, which make two Bṛihātis,9 he does not pass
over the Bṛihāti.

He repeats the Dvīpadā verse: viśvāsya devi

mrichayasya (not to be found in the Sāmkhitā, but in the Brāhmaṇam) i.e. may she who is the ruler of all that is born and moves (mrichaya) not be angry (with us), nor visit us (with destruction). They (the theologians)
have called the Asvīna Shastrā a funeral pile of wood (chitaiddhā). For when the Hotar is about to conclude
(this Shastrā), Nīrṛiti (the goddess of destruction) is lurking with her cords, thinking to cast them round
(the Hotar). (To prevent this) Bṛihaspāti saw this Dvīpadā verse. By its words "may she not be
angry (with us), nor visit us (with destruction)" he
wrested from Nīrṛiti's hands her cords and put them
down. Thus the Hotar wrests also from the hands of Nīrṛiti her cords, and puts them down when repeating this Dvīpadā 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 mrichayasya janmanāḥ, 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 Dvīpadā verse, it is the metre corresponding to man (on account of his two paddas, i.e.

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9 The Bṛihāti contains thirty-six syllables, the Gāyatrī twenty-
six, and the Jagati forty-eight. Two Bṛihātis make seventy-two,
and one Gāyatrī and Jagati make together seventy-two syllables.

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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 Dvīpadā) pass over the
Bṛihāti.

11.

(The concluding verses of the Asvīna Shastrā. The
two Yājyās of it. In what metre they ought to be.)

The Hotar concludes with a verse addressed to Brahmanaspati. For Brahma is Bṛihaspāti. By
repeating such a verse he puts the sacrificer in the Brahma. He who wishes for children and cattle
should conclude with, eva pitre viśvāmrāya (4,50,6).
For on account of its containing the words "O Bṛihaspāti, 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, bṛihaspāte
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 viḥāti 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 Brahmans). 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 Brahmaṇaspati verse.
By repeating it he does not pass over the sun. The Trishṭubh 7 when repeated thrice, comprises all metres. In this way he does not pass over the Bṛhaṭi (by repeating this Trishṭubh).

He ought to pronounce the formula Vaushat 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 Vaushat 8 with a verse in the Gâyatri, and on ein the Trishṭubh metre, becomes endowed with sacred knowledge and strength, and famous for sanctity. (The Trishṭubh verse is) aśvinā rāyanā yuvam (3, 58, 7); (the Gâyatri is) ubhā pibatam (1, 46, 15).

(There is another way of pronouncing the formula Vaushat.)

He ought to pronounce the formula Vaushat along with a verse in the Gâyatri, and one in the Virāṭ metre. For Gâyatri is Brahma, and Virāṭ 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 Vaushat along with a verse in the Gâyatri, and one in the Virāṭ 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 Vaushat along with a verse in the Gâyatri, and one in the Trishṭubh metre. They are, praćām andhāṃśi (7, 68, 2, Virāṭ) and, ubhā pibatam (1, 46, 15, Gâyatri).

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7 The verse bṛhaśpatē ati 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 Yajña; for only at that occasion the formula vaushat is pronounced.

On this day 10 (which follows the Atirātra ceremony) they celebrate the Chaturvīṁśa (Stoma). It is the beginning day (of the year during which the sacrificial session is to last). For by this day they begin the year, and also the Stomas and metres, and (the worship of) the deities. If they do not commence (the Sattra) on this day, the metres have no (proper) beginning and the (worship of) the deities is not commenced. Thence this day is called ārumbhāṣṭṣha, i.e. the beginning day. On account of the Chaturvīṁśa (twenty-four-fold) Stoma being used on it, it is (also) called Chaturvīṁśa. There are twenty-four half months. (By beginning the Sattra with the Chaturvīṁśa Stoma, i.e., the chant, consisting

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10 This is the name of a day, and a Stoma, required at the Sattra or sacrificial session, called the gavīms ayanam, (see more about it, 4, 17). It lasts for a whole year of 360 days, and consists of the following parts: 1) The Atirātra at the beginning. 2) The Chaturvīṁśa or beginning day: it is called in the Ātaṛeya Br. ārumbhāṣṭṣha, in the Tāndya Br. (4, 2) prāṇayatva. 3) The periods of six days' performance (Sahāka) continued during five months so that always the four first Shalas are Abhiprānas, and the fifth a Prāshthya (see on these terms 4, 15-17). 4) In the sixth month there are three Abhiprānas Shalas, and one Prāśthya Shalas. 5) The Abhijit day. 6) The three Śvāśāman days. 7) The Vishuvan or central day which stands quite apart. 8) The three Śvāśāman days again. 9) The Viśvājīt day. 10) A Prāśthya Shalas, and three Abhiprānas Shalas. 11) One Prāśthya Shalas at the beginning, and four Abhiprānas during four months continuously. 12) In the last month (the twelfth of the Sattra) there are three Abhiprānas, one Gostoma, one Ayuṣvāma, and one Daśatrātra (the ten days of the Dvādaśa). 13) The Naḥāvatra day, which properly concludes the performance; it corresponds to the Chaturvīṁśa at the beginning. 14) The concluding Atirātra. See Asv. Br. 8, 11, 7.
of twenty-four verses) they commence the year as divided into half months.

The Ukthya (performance of the Jyotishtoma) takes place (on that day). For the ukhas (recitations) are cattle. (This is done) for obtaining cattle.

This (Ukthya sacrifice) has fifteen Stotras and fifteen śastras.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 Ashtichatvārīma's 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 Chaturvīma's 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 Chaturvīma's Stoma. 24 times 15 makes 360.
¹³ These are, the Bahish-pavamāna, the Pavamāna, and Arbhaya-pavamāna.

The Ukthya sacrifice should, however, be performed (on the beginning day of the Sattra, not the Agnishtoma). (For) the sacrifice is wealth in cattle, the Sattra is (also) wealth in cattle (and cattle is represented by the Ukthya). If all Stotras are put in the Chaturvīma's Stoma (as is the case when the Ukthya is performed), then this day becomes actually throughout a Chaturvīma's (twenty-four-fold). Hence the Ukthya sacrifice ought to be performed (on the beginning day of the Sattra).

13.

(On the importance of the two Sāmans, Rathantaram and Brīhat. 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) Sāmans at the Sattra are the Brīhat 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). Brīhat and Rathantaram 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.

Brīhat 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 Sāmans 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 Brīhat both are kept. Should he let off
the Br̥tiṭa, then by means of the Rathantaram both are kept. 14 (The same is the case with the other Sāma Pris̥thas.) Vairūpaṃ 15 is the same as Br̥tiṭa, Vairāja 16 is the same as Br̥tiṭa, Śākvaram 17 is the same as Rathantaram, and Raivatam 18 is the same as Br̥tiṭa.

Those who having such a knowledge begin the Sattra (sacrificial session) on this day, hold their (sacrificial) year in performing austerities, enjoying the Soma draught, and preparing the Soma juice, after having reached the year as divided into half months, months, and days.

14 This refers to the so-called Sāma pris̥thas, i.e., combination of two different Sāmas, in such a way, that one forms the womb, (pnd), the other the embryo (gṛ̥bh). This relationship of both Sāmas is represented by repeating that set of verses which form the womb in the first and third turns (parādyās) of the Sūnas (see 287-28), 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 Sāmas which generally form the womb, are the Br̥tiṭa 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, yedrücka īndra te īśāma (Śaṁ. Saṁh. 3, 918-92).
16 The Vairāja Sāma is, pibd somam īndra manastu (Śaṁ. Saṁh. 2, 977-78).
17 The Śākvar Sāma is, pro abasamdi puvacat (Śaṁ. Saṁh. 2, 9, 1, 14, 1-8).
18 The Raivata Sāma is, revatir na pindhamad (Śaṁ. Saṁh. 2, 434-36).

When they (those who hold the Sattra) begin the performance of the other part 19 (of the sacrifice), they lay down their heavy burden, for the heavy burden (if they are not released) breaks them down. Therefore, he who after having reached this (the central day of the yearly sacrificial session) by means of performing the ceremonies one after the other, begins (the second part of the sacrificial session) by inverting the order of the ceremonies, arrives safely at the end of the year.

14.

(On a modification of the Nishkevalya Shastra on the Chaturviṃśa and Mahāvrata days of the Sattra.)

This Chaturviṃśa day is (the same as) the Mahāvrata 20 (the Nishkevalya Shastra being the same as in the Mahāvrata sacrifice). By means of the Brihad-deva hymn 21 the Hotar pours forth the seed. Thus he makes the seed (which is poured forth) by means of the Mahāvrata day produce offspring. For seed if effused every year is productive (every year). This is the reason, that in both parts of the Sattra the

19 This sense is implied in the words at a ārdhvaṃ, “beyond this,” i.e., beyond the ceremonies commencing on the ārdhvaṃ day of the Sattra. 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 Vishvan satra (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 Vishvanā day, that is performed the day after it, &c.

20 This sacrifice is described in the Aranyakas of the Rigveda. It refers to generation, and includes, therefore, some very obscene rites. Its principal Sūnas is the Āttrāratha, i.e., the great Shastra, also called the Brihit Shastra. The Mahāvrata forms part of Sattra. It is celebrated on the day previous to the concluding Āttrārata, and has the same position and importance as the Chaturvīṃśa day after the beginning Āttrārata. The Brihad-deva hymn is required at the Nishkevalya Shastra of both. But instead of the Chaturvīṃśa Sūnas, the Pañchaviṃśa (twenty-five-fold) Sūnas is used at the Mahāvrata sacrifice. (See Gātar. Aranyakas 1, 2.)

21 This is, tad id ān dhravasan, 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 Atiratra at the beginning (of the Sattra) is this shore (of the year), and the Atiratra at the end (of the Sattra) is the other shore.

He who has such a knowledge, arrives safely at the end of the year. He who knows how to appropriate the year (according to half months, months, and days), and how to disentangle himself from it (after having passed through it) arrives safely at the end of the year. The Atiratra at the beginning is the appropriation, and that at the end is the disentanglement.

He who has such a knowledge, safely reaches the end of the year. He who knows the prāna (air inhaled) of the year and its apāna (air exhaled) safely reaches the end of the year. The Atiratra at the beginning is its prāna, and the Atiratra at the end its udāna (apāna). He who has such a knowledge safely reaches the end of the year.

THIRD CHAPTER.

(The Shalaha and Vishwan day of the Sattras with the performance of the days preceding and following the Vishwan.)

15.

(The Tryaha and Shalaha, i.e. periods of three and six days at the Satra. The Abhiplava.)

They (those who hold the sacrificial session) perform (now) the Jyotish-Go and Ayush-Stomas. This world is the Jyotis (light), the airy region the Go (Stoma), that world āyus (life). The same Stomas (as in the first three days out of the six) are observed in the latter three days. (In the first) three days (the order of the Stomas is), Jyotish-Go and Ayush Stomas. (In the latter) three days (the order is) Go-Ayush-Jyotish-Stomas. (According to the position of the Jyotish Stoma in both parts) the Jyotish is this world and that world; they are the two Jyotish (lights) on both sides facing (one another) in the world.

They perform the Shalaha (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 Shaśalaha is the revolving wheel of the gods. Two Agniśthomas form the circumference (of this wheel); the four Ukthyas in the midst are then the nave. By means of this revolving (wheel of the gods) one can go to any place one may choose. Thus he who has such a knowledge safely reaches the end of the year. He who has a (proper) knowledge of the first Shalaha safely reaches the end of the year, and so does he who has a (proper) knowledge of the second, third, fourth, and fifth Shalahas, i.e. all the five Shalahas of the month.

16.

(On the meaning of the celebration of five Shalahas during the course of a month.)

They celebrate the first Shalaha. There are six seasons. This makes six days. Thus they secure

1 The Sattra is divided into periods of six days, of which period every month has five. Such a period is called a Shalaha, 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 Virat metre has thirty syllables. The Virat is food. Thus they procure virat (food) in every month.

Those who wished for food, were (once) holding a sacrificial session. By obtaining in every month the Virat (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 Garām ayanam, Adityānām ayanam, and Angirasān ayanam.)

They hold the Garām ayanam, i.e. the sacrificial session, called “cow's walk.” The cows are the 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 fulfillment 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 (tipara). They (continuing their sacrificial session) produced vigour (ūrya). 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 Garām ayanam.) There is an Atriātra at the beginning, and on the Chaturvīma’s day the Utkhya

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8 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 Shalahas 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 Gavâm ayanam). This is the Adityânam ayanam.

The Atiràtra at the beginning, the Úkthya on the Chaturvînîsa day, all (five) Abhiplava performed with the Prîsthhas, the performance of the ceremonies of the several days (of the Abhiplava) being different (from the Gavâm ayanam, &c.): this is the Angirasâm ayanam.

The Abhiplava Shalah is like the royal road, the smooth way to heaven. The Prîsthya Shalah 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 Shalah and the Prîsthya Shalah.

18.

(The Ekaviîsa or Vishvan day.)

They perform the ceremonies of the Ekaviîsa 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 Ekaviîsa day on which the Divâkirtya mantra

(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 Virat (the number ten). Being thus put in a Virat (in the number ten) on both sides, this (Ekaviîsa, 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 Svarsâman days which precede the Vishvan 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 Svarsâman days which follow the Vishvan day) are the three worlds. Thus there are before (the Vishvan day) three seventeen-fold Stomas (one on each of the preceding Svarsâman days), and after it (also) three seventeen-fold Stomas. In the midst of them there is the Ekaviîsa day (representing the sun) held on both sides by the Svarsâman days. On account of his being held by the three Svarsâmans (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

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8 In the Gavâm ayanam there are only four Abhiplava Shalahas; but in the Adityânâm ayanam there are all five Abhiplava Shalahas required within a month. The last (fifth) Shalah of the Gavâm ayanam is a Prîsthya, that is one containing the Prîsthhas. The difference between an Abhiplava Shalah, and a Prîsthya Shalah, is that during the latter the Sâma Prîsthhas required, that is to say, that on every day at the midday libation the Stomas are made with a combination of two different Sâmas in the way described above (page 288), whilst this is wanting in the Abhiplava.

9 In the Gavâm ayanam both the Abhiplava Shalahas and the Prîsthya Shalahas are required. Thence the sacrificers who perform the Gavâm ayanam, avail themselves of both the roads leading to heaven.

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6 The ten days which precede the Ekaviîsa are, the three Svarsâman, Abhijit, and a Shalah (a period of six days). The same days follow, but so, that Svarsâman, which were the last three days before the Ekaviîsa, are the first three days after that day, &c.

6 On Stomas, see the note to 3, 49.
placing above him the highest worlds (also). The Stomas are the highest worlds.

Now there are (as already mentioned) three seventeen-fold Stomas before, and three after (the Vishuvanan 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 Vishuvanan day) is superior (to all days which precede or follow).

It is on account of his being prominent as an ornament, that the man who has such a knowledge, becomes superior (to all other men).

19.

(The Svarasāmans. Abhijit, Visvajit, Vishuvan.) 8

They perform the ceremonies of the Svarasāman days. These (three) worlds are the Svarasāman days. On account of the sacrificers pleasing these worlds by means of the Svarasāmans, they are called Svarasāman (from asprisvan, 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 forty-eight-fold Stoma besides.

8 See the As'val. Sr. 8, 8, 5-7.

9 This etymology is certainly fanciful; Svara cannot be traced to the root aspr, a modification of pr, to love. The name literally means, “The Sāman of the tones.” This appears to refer to some peculiarities in their intonations. These Sāmanas being required only for the great Saṅtras, 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 Sāmanas.

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 Visvajit day which follows (the Svarasāman days after the Vishuvanan 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 Vishuvanan 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 Divākātya Sāmanas, 12 among which there is the Mahādivākātya Prishtha; 13 the others are, the Vikarna, the Brahma, the Bhūsas, 14 and the Agnishaṭoma 15 Sāma;

10 See the As'val. Sr. 5, 6, 3.

11 The term is asameti, ray, which Sāy. explains by parigraha.

12 Sāy. explains the words by: विवेक पठनीयानि एजु पानादि i.e. the five Sāmanas 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 (rdge, the word sāmanas being only the older denomination for the same thing) are allowed to be chanted only at day, such as the Sāraṇga, Gaṅgaṇāraṇga, etc., others are confined to the early morning, others to the night.

13 This is the triplet vihariñjhiḥ pibatu (Sām. Saṁh. 2, 802-804).

14 The Vikarma Sāma is, prishthaya vṛśane (5, 5, 1). The same verse is used, according to Sāy., for the Brahma, as well as for the Bhūsas Sāmanas.

15 The Agnishaṭoma Sāma is not especially mentioned by Sāy. He simply says in the same manner in which the Pandits up to this day

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the Brīhat and Rathantara Sāmans are required for the two Pavamāna Stotras (the Pavamāna at the midday, and the Arbhava-pavamāna at the evening libations).

Thus they pulled up the sun tying him with five cords in order to keep him and to prevent him from falling.

(On this day, the Vishuvan) he ought to repeat the Prātaranuvāka after the sun has risen; for only thus all prayers and recitations belonging to this particular day become repeated during the day-time (the day thus becomes 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 Sāmidheni verses (instead of fifteen or seventeen, as is the case at other occasions); for this day is actually the twenty-first (being provided with the twenty-one-fold Stoma).

After having repeated fifty-one or fifty-two verses of the Shastra (of this day), he puts the Nivid (ad-

dressed to Indra) in the midst (of the hymn indrasya na viryānī, 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 Ṭārkṣya triplet to be repeated in the Dūrohaṇa way. Explanation of both the Haṁsavati and Ṭārkṣya.)

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 haṁśa (with a haṁsavati). ¹⁴ (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.

¹⁴ This verse forms the Dūrohaṇa mantra. Its repetition is described by As'val. Sr. S. 8, 2, in the following way:

आक्षेप दूरहान्ति रौवितस्त्रिवशस्याः
प्रमुखश्रद्धावशस्यां
प्रशाक्ष्येकोपवाहस्यांवर्गमिव
प्रश्च गप चाचन्ति

i.e. after having called sūmadvīma, he should repeat
savat are now explained). This (Aditya, the sun) is "the swan sitting in light." He is the "Vasu (shining being) sitting in the air." He is the "Hotar sitting on the Vedi." He is the "guest sitting in the house." He is "sitting among men." He "sits in the most excellent place" (varasad), for that place in which sitting he burns, is the most excellent of seats. He is "sitting in truth" (ritasad). He is "sitting in the sky" (ryomasad), 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 (haṁsavatī verse) is, as it were, his most expressive and clearest form. Thence the Hotar should, wherever he makes the Dūrohaṇam, make it with the Haṁsavatī verse.

He who desires heaven, should, however, make it with the Tārkṣhya verse (10, 178, 1). For Tārkṣhya showed the way to the Gāyatī when she, in the form of an eagle, abstracted the Soma (from heaven). When he thus uses the Tārkṣhya (for making the Dūrohaṇam), he does just the same as if he were to appoint one who knows the fields as his guide (when travelling anywhere). The Tārkṣhya19 is that one who blows (i.e. the wind), thus carrying one up to the celestial world.

The Tārkṣhya hymn is as follows: (1) "Let us "call hither to (our) safety the Tārkṣhya, that horse "instigated by the gods, (the horse) which is enduring, makes pass the carriages (without any "impediment), which keeps unbroken the spokes of "the carriage wheel, which is fierce in battle and "swift."

He (the Tārkṣhya) is the horse (tājī) 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 (pritañāja being explained by pritañājit). By the words "to (our) safety" the Hotar asks for safety. By the words "let us call hither the Tārkṣhya," he thus calls him.

(2) "Offering repeatedly gifts (to the Tārkṣhya) "as if they were for Indra, let us for (our) safety "embark in the ship (represented by the 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 makes him (the Tārkṣhya) in order to reach the heavenly world, to enjoy it and to join (the celestial

19 It is often identified with the Garvaṇa, i.e. the celestial eagle. According to Naṅg. 14, it means "horse." Whether it is a personification of the sun, as is assumed in the Sanscrit Dictionary of Boehtlingk and Roth III., page 310, is very doubtful to me.
inhabitants). By the words "(may) the earth (be) wide, may we not be hurt," &c. the Hötar prays for a (safe) passage and (a safe) return. 30

(3) "He (the Türkshya) 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 Türkshya) who grants a thousand, who grants a hundred gifts, is as irresistible as that of a fresh arrow."

By the word śrīya 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 śoṁśāvom, he makes the Dūrohaṇam (representing the ascent to heaven). The celestial world is the Dūrohaṇam (for it is to ascend). Speech is the call śoṁśāvom; (Brahma is Speech) By thus calling śoṁśāvom he ascends through the Brahma, which is this call, to the celestial world. The first time he makes his ascent by stopping after every pada (of the Dūrohaṇa mantra). Thus he reaches this world (the earth). Then he stops after every half verse. Thus he reaches the airy region. Then he stops after having taken together three padas. Thus he reaches that world. Then he repeats the whole verse without stopping. Thus he gains a footing in him (the sun) who there burns.

(After having thus ascended) he descends by stopping after three padas, just as one (in this world) holds the branch of the tree (in his hand when descending from it). By doing so, he gains a firm footing in that world. By then stopping after each half verse he gains a firm footing in the airy region, (and by stopping) after each pada, (he gains a firm footing) in this world (again). After having thus reached the celestial world, the sacrificers obtain thus a footing (again) in this world. 31

For those who aspire only after (a footing) in one (world), that is, after heaven, the Hötar 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 Trīṣṭubh and Jagatī metre are mixed to represent a pair. For cattle are a pair; metrēs are cattle. (This is done) for obtaining cattle.

22.

(To what the Vishvan day is like. Whether or not the Shastras of the Vishvan day are to be repeated on other days during the Sattrā also. On the merit of performing the Vishvan day. On this day an uṣ is to be immolated for Viśrakarma.)

The Vishvan 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-
ance of the six months' ceremonies following the Vishuvan day) is called the "latter" (half).

The Vishuvan day is (just as) the head of a man whose both sides are equal. Man is, as it were, composed of fragments (bidala). That is the reason that even here a suture is found in the midst of the head.

They say, He ought to repeat (the recitation for) this day only on the Vishuvan day. Among the Shastras this one is Vishuvan. This Shastra (called) Vishuvan is the equator (vishvan). (By doing so) the sacrificers become vishvat (i.e. standing like the head above both sides of the body) and attain to leadership.

But this opinion is not to be attended to. He ought to repeat it (also) during the year (the Sattras is lasting). For this Shastra is seed. By doing so, the sacrificers keep their seed (are not deprived of it) during the year.

For the seeds produced before the lapse of a year which have required (for their growth) five or six months, go off (have no productive power). The sacrificers will not enjoy them (the fruits which were expected to come from them). But they enjoy (the fruits of) those seeds which are produced after ten months or a year.

Therefore the Hotar ought to repeat the (Shastra for the) Vishuvan day during the year (also). For this day's Shastra is the year. Those who observe this day's performance (during the year) obtain the (enjoyment of the) year.

The sacrificer destroys, by means of the Vishuvan day's performance, during the year all consequences of guilt (pānman).

By means of (the performance of the Sattra ceremonies in) the months (during which the Sattra is lasting) he removes the consequences of guilt from his limbs (the months being the limbs of the year). By means of the Vishuvan day's performance during the year he removes the consequences of guilt from the head (the Vishuvan being the head). He who has such a knowledge removes by means of the Vishuvan day's performance the consequences of guilt.

They ought (on the Mahāvratra day) to kill for the libations an ox for Vis'vākarman (Ivashtar) in addition (to the regular animal, a goat, required for that occasion); it should be of two colours on both sides.

Indra after having slain Vītra, became Vis'vākarman. Prajāpāti after having produced the creatures, became (also) Vis'vākarman. The year is Vis'vākarman. Thus (by sacrificing such a bullock) they reach Indra, their own Self, Prajāpāti, the year, Vis'vākarman (i.e. they remain united with them, they will not die) and thus they obtain a footing in Indra, in their own Self (their prototype), in Prajāpāti, in the year, in Vis'vākarman. He who has such a knowledge obtains a firm footing.

Vis'vāherman means "who does all work." Generally the architect of the gods is meant by the term.
FOURTH CHAPTER.

(The Drádas'áha sacrifice. Its origin, and general rules for its performance. The initiatory rites.)

23.

(Origin of the Drádas'áha. Its Gáyatri form.)

Prajápati 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 Drádas'áha 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 (Prajápati) was reproduced (i.e. that form of him 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 Gáyatri throughout the Drádas'áha everywhere the enjoyment of all things, (he meditated) how (this might be achieved).

(It was done in the following way.) The Gáyatri was at the beginning of the Drádas'áha 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 Gáyatri the Drádas'áha everywhere, he obtained the enjoyment of everything.

He who knows the Gáyatri as having wings, eyes, light, and lustre, goes by means of her being possessed of these things, to the celestial world.

The Drádas'áha (sacrifice) is the Gáyatri with wings, eyes, light, and lustre. The two wings (of the Drádas'áha) are the two Atirátras which are at the beginning and end of it (lit. round about). The two Agnishtomas (within the two Atirátras) are the two eyes. The eight Ukthya days between (the Atirátra and Agnishtoma at the beginning, and the Agnishtoma and Atirátra 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 Gáyatri.

24.

(On the different parts, and the duration of the Drádas'áha sacrifice.) On the Brihati nature of this sacrifice. The nature of the Brihati.

The Drádas'áha consists of three Tryahas (a sacrificial performance lasting for three days) together with the "tenth day" and the two Atirátras. After having undergone the Dikshá ceremony (the initiation) during twelve days, one becomes fit for performing (this) sacrifice. During twelve nights he undergoes the Upasads (fasting). By means of them he shakes off (all guilt) from his body.

He who has such a knowledge becomes purified and clean, and enters the deities after having during (these) twelve days been born anew and shaken off (all guilt) from his body.

The Drádas'áha consists (on the whole) of thirty-six days. The Brihati has thirty-six syllables. The Drádas'áha is the sphere for the Brihati (in which she is moving). By means of the Brihati 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 Drádas'áha, performed during four days, on each day thrice, that makes twelve. See about them 1, 26.
He who has such a knowledge secures a firm footing (for himself).

About this they (the theologians) ask, How is it, that this (particular metre of thirty-six syllables) is called Brihati, i.e. the great one, there being other metres which are stronger, and exceed the (Brihati) in number of syllables? (The answer is) It is called so on account of the gods having reached by means of it (all) these worlds, by ten syllables, this world (the earth), &c. He who has such a knowledge obtains anything he might desire.

25.

(Prajápati instituted the Drádasáha. The nature of this sacrifice. By whom it should be performed.)

The Drádasáha is Prajápati's sacrifice. At the beginning Prajápati sacrificed with it. He said to the Seasons and Months, “make me sacrifice with the Drádasáha (i.e. initiate me for this sacrifice).”

After having performed on him the Dikshá ceremony, and prevented him from leaving (when walking in the sacrificial compound) they said to him, “Now give us (first something) then we shall make the sacrifice.” He granted them food, and juice (milk, &c.). Just this juice is put in the Seasons and Months.

When he granted them that, then they made him sacrifice. This is the reason that only a man who can afford to give something is fit for performing this sacrifice.

When receiving his gifts, they (the Seasons and Months) made him (Prajápati) sacrifice. Thence must be who receives gifts, sacrifice for another. Thus both parties succeed those who, having such a knowledge, bring sacrifices for others, as well as those who have them performed for themselves.

The Seasons and Months felt themselves burdened, as it were (with guilt), for having accepted at the Drádasáha (which they performed for Prajápati) a reward. They said to Prajápati, “Make us (also) sacrifice with the Drádasáha.” He consented and said to them, “Become ye initiated (take the Diksha)!” The deities residing in the first (the so-called bright) half of the months first underwent the Diksha ceremony, and thus removed the consequences of guilt. Thence they are in the daylight as it were; for those who have their guilt (really) removed, are in the daylight, as it were (may appear everywhere).

The deities residing in the second half (of the months) afterwards underwent the Dikshá. But they (could) not wholly remove the evil consequences of guilt. Thence they are darkness, as it were; for those who have their guilt not removed are darkness, as it were (comparable to it).

Thence he who has this knowledge ought to have performed his Dikshá first and in the first half (of the month). He, who has such a knowledge thus removes (all) guilt from himself.

It was Prajápati who, as the year, resided in the year, the seasons, and months. The seasons and months thus resided (also) in Prajápati as the year. Thus they mutually reside in one another. He who has the Drádasáha performed for himself resides in the priest (who performs it for him). Thence they (the priests) say, “No sinner is fit for having the Drádasáha sacrifice performed, nor should such an one reside in me.”

The Drádasáha is the sacrifice for the first-born. He who first had the Drádasáha performed (became) the first-born among the gods. It is the sacrifice for a leader (a d’reshthá). 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 Dvādasāha 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 Brīhaspati, "Bring for me the Dvādasāha 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 Dvādasāha) are ascending (i.e. the metres required are from the morning to the evening libation increasing in number); the middle three (Soma) days are crossed, (i.e. there is no regular order of increase nor decrease in the number of syllables of the metres); the last three (Soma) days are descending (i.e. the number of syllables of the metres from the morning to the evening libations is decreasing).

On account of the (metres of the) first three days (tryāha) being ascending, the fire blazes up, for the upward region belongs to the fire. On account of the (metres of the) middle three days being crossed, the wind blows across; the wind moves across (the other regions), and the waters flow (also) across; for the region which is across (the others) belongs to the wind. On account of (the metres of) the three last days being descending, that one (the sun) burns downwards (sending his rays down), the rain falls down, (and) the constellations (in heaven) send (their light) down. For the region which goes down belongs to the sun.

The three worlds belong together, so do these three Tryadhās. These (three) worlds jointly shine to the fortune of him who has such a knowledge.

26.

(When the Dikshā for the Dvādasāha is to be performed. The animal for Prajāpatī. Jamadagni Śimiḍhēni verses required. The Purodāsa for Vāyu. On some peculiar rite when the Dvādasāha is performed as a Sattrā.)

The Dikshā 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 (Sīṣṭa); 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 Dikshā for a sacrificial session 3 should come (by itself) to him, should have the Dikshā rites performed on him-

3 The Dvādasāha is regarded as a Sattrā or session. The initiation for the performance of a Sattrā is a Sattrā dikshā.
self during the two months of the dewy season. Thus he takes his Dikshā when the Dikshā herself is present, and receives her in person.

(The reason that he should take his Dikshā during the two months of the dewy season is) because both tame and wild animals are, in these two months (for want of green fodder), very thin and show only bones, and present in this state the most vivid image of the Dikshā (the aim of which ceremony is to make the sacrificer lean by fasting).

Before he takes his Dikshā he sacrifices an animal for Prajāpati. For (the immolation of) this animal he ought to repeat seventeen Śāmidheni verses. For Prajāpati is seventeen-fold. (This is done) for reaching Prajāpati. Apri verses which come from Jamadagni are (required) for (the immolation of) this animal. About this they say, Since at (all) other animal sacrifices only such Apri verses are chosen as are traceable to the Rishi ancestors (of the sacrificer), why are at this (Prajāpati sacrifice) only Jamadagni verses to be used by all? (The reason is) The Jamadagni verses have an universal character, and make successful in everything. This (Prajāpati) animal is of an universal character, and makes successful in everything. The reason that they use (at that occasion) Jamadagni verses, is to secure all forms, and to be successful in everything.

The Purodāsa belonging to this animal is Vāyu's. About this they ask, Why does the Purodāsa, which forms part of the animal sacrifice, belong to Vāyu, whilst the animal itself belongs to another deity (Prajāpati)? (To this objection) one ought to reply, Prajāpati is the sacrifice; (that Purodāsa is given to Vāyu) in order to have the sacrifice performed without any mistake. Though this

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Purodāsa belongs to Vāyu, it is not withheld from Prajāpati. For Vāyu is Prajāpati. This has been said by a Rishi in the words punamānaḥ praśāparthā (9, 5, 9), i.e. Prajāpati who blows.

If the Dwadasāaḥa be (performed as) a Sattra, then the sacrificers should put all their several fires together, and sacrifice in them. All should take the Dikshā, and all should prepare the Soma juice.

He concludes (this sacrifice) in spring. For spring is sap. By doing so he ends (his sacrifice) with (the obtaining of) food (resulting from the sap of spring).

27.

(The rivalry of the metres. The separation of Heaven and Earth. They contract a marriage. The Sāma forms in which they are wedded to one another. On the black spot in the moon. On posha and úsha.)

Each of the metres (Gāyatri, Trishṭubh, and Jagati) tried to occupy the place of another metre. Gāyatri aspired after the place of Trishṭubh and Jagati, Trishṭubh after that of the Gāyatri and Jagati, and Jagati after that of Gāyatri and Trishṭubh.

Thereupon Prajāpati saw this Dwadasāaḥa with metres being removed from their proper places (vyūthakaḥkadaśa). 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

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* 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 Rathantaram Sāman this earth is wedded to heaven, and in the form of the Brihat Sāman, heaven is wedded to the earth. (And again) in the form of the Naudhasa Sāman the earth is wedded to heaven, and in the form of the Śyaita Sāman, heaven is wedded to the earth.

In the form of smoke this earth is wedded to heaven, in the form of rain heaven is wedded to the earth.

The earth put a place fit for offering sacrifices to the gods into heaven. Heaven (then) put cattle on the earth.

The place fit for offering sacrifices to the gods which the earth put in heaven is that black spot in the moon.

This is the reason that they perform their sacrifice in those half months in which the moon is waxing and full (for only then that black spot is visible); for they only wish to obtain that (black spot).

Heaven (put) on the earth herbs for pasturage. About them Tura the son of Kavasha said: O Jana-mejaya, what is (to be understood by the words) posa (fodder) and ūṣha (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 ūṣhas, i.e. herbs of pasturage? For ūṣha 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 Sāma Prishṭhas.)

At the beginning there were Brihat and Rathantaram; through them there were Speech and Mind. Rathantaram is Speech, Brihat is Mind. Brihat being first created, thought Rathantaram to be inferior; the Rathantaram put an embryo in its body and brought forth Vairūpam. These two, Rathantaram and Vairūpam joined, thought Brihat to be inferior to them; Brihat put an embryo in its own body, whence the Vairūjam was produced. These two, Brihat and Vairūjam joined, thought Rathantaram and Vairūpam to be inferior to them. Rathantaram then put an embryo in its body, whence the Śūkvaram was produced. These three, Rathantaram, Vairūpam, and Śūkvaram thought Brihat and Vairūjam to be inferior to them. Brihat then put an embryo in its body, whence the Raivatam was produced. These three Sāmans on each side (Rathantaram, Vairūpam, Śūkvaram, and Brihat, Vairūjam, Raivatam) became the six Prishṭhas.

At this (time, when the Sāma Prishṭhas originated) the three metres (Gūyatṛi, Triśṭubhi, and Jagati)

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8 See page 214.
9 The purport of this paragraph is to show why on certain days of the Dvādasāshā the Rathantara Sāman, and on others the Brihat Sāman is required for forming a Prishtha with another Sāman. See on these different Sāmans, 4,13.
were unable to get hold of these six Prishthas. Gayatri put an embryo in herself and produced Anushthubh. Trishtubh 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 Dikshā when knowing this production of the metres and Prishthas.

FIFTH CHAPTER.
(The two first days of the Dvādasāha 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 Sāman Rathantaram, the metre Gayatri. He who knows what deity, what Stoma, what Sāman, what metre (are required on the first day), becomes successful by it. The words ā and pra are the characteristics of the first day. (Further) characteristics of this day are: yuktā joined, rathu carriage, āṅā swift, pā to drink, the mentioning of the deities in the first padās (of the verses repeated) by their very names, the allusion to this world (earth), Sāmans akin to Rathantaram, metres akin to Gayatri, the future of kṛi to make.

The Ajya hymn of the first day is, upa prayanta adhvaram (1, 74); for it contains the term pra, which is a characteristic of the first day.

The Pra-uga Shastram is, vāyuvāyahi darśate, (1, 2-3); for it contains the term ā, a characteristic of the first day.

The Pratipad (beginning) of the Marutvatiya Shastra is, ā nā ratham yathotaye (8, 57, 1-3); its Anuchara (sequel), idām rava squatam andahā (8, 2, 1-3); they contain the terms ratha, and pība (drink) which are characteristics of the first day.

The Indra-Nihava Pragātha is, indra nefiṣya ed ihi (Vālukh, 6, 5-6); here the deity is mentioned in the first padā, which is characteristic of the first day.

The Brahmanspatya Pragātha is, praī Bhra-
manspati (1, 40, 3-4); it contains the term pra which is a characteristic of the first day.

The Dhāvyūṣ are, agnir netā, team Soma kratubhih, pincantu op'h (Ait. Br. 3, 18); here are the deities mentioned in the first padās, which is a characteristic of the first day.

The Marutvatiya Pragātha is, pra va indrāya brihate (8, 78, 3-4); it contains the term pra, which is a characteristic of the first day.

The (Nivid) hymn is, ā yātv indro vace (4, 21); it contains the term ā, which is a characteristic of the first day.

(Niskevynya Shastra).

The Rathantara Prishtham is, abhi trā sūra nonumo (7, 32, 22-23) and abhi trā pīraṃvitye (8, 3, 7-8); (this is done) at a Rathantara day, of which characteristic the first day is.

The Dhāvyuḥ is, yād rām (Ait. Br. 3, 22); it contains the term ā, which is a characteristic of the first day.

The Sāma Pragātha is, pība sutasya (8, 3, 1-2); it contains the term pība "drink," which is a characteristic of the first day.

The Tārkṣhyam is, tyam u śu rājinaṃ (Ait. Br. 4, 20). The Hotar repeats it before the (Nivid) hymn
(of the Nishkevalya Shastra). The Tārṅkhyaṁ is safe journey. (It is repeated) for securing safety. He who has such a knowledge makes his journey in safety and reaches the end of the year in safety.

30.

(The rest of the Nishkevalya Shastra, and the Shastras of the evening libation.)

The (Nivid) hymn (of the Nishkevalya Shastra) is, एवं indro dhīvād (4, 20); it contains the term ए, 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) Saṁpātatas.1 Vāmadeva after having seen (once) these (three) worlds, got possession of them (सांपततत्र) by means of the Saṁpātatas. On account of his getting possession of (सांपतत्र) by means of the Saṁpātatas, they are called by this name (सांपतत्र).

The reason that the Hotar, on the first day, repeats two Saṁpātata hymns, is, to reach the celestial world, to get possession of it, and join (its inhabitants).

The Pratipad (beginning verse) of the Vaisvāveda Shastra on the first day, which is a Rathantara day.

1 See Alt. Brāhmaṇa, 6, 18.

* The so-called Rathantara days of the Drvādas'ṭha are the first, third, and fifth. Sāvy, here remarks that the Pratipad of the Vaisvāveda Shastra is joined to the Rathantara Śāman. This is, however, an erroneous statement, as I can prove from the Sāma prayoga of the Drvādas'ṭha (the last sacrifice of this kind has been, in this part of India, performed about thirty years ago) which is in my possession. The sacrifice addressed to Savitar is always (at all Śāma sacrifices) the opening of the Vaisvāveda Shastra on the evening libation; but on the first day of the Drvādas'ṭha there is besides the Arbha Paramāna Sūtra, only the Yajna yajñiya Śāma used, the same which is required at the evening libation of the Agniśthoma. Sāvy, wrote that explanation only to explain the term rathantara. This means only that this is done on the “Rathantara day.” The Rathantara is on this day required at the midday libation.

is, तत् सवितर व्रिजिमाहे, (5, 82, 1-3); its Anuchara (sequel) is, adya no deva savitor (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, yuṣjante manas uta (5, 81); it contains the term yuj to join, which is a characteristic of the first day.

The (Nivid) hymn for Heaven and Earth is, pra dyācā yajñīthiḥ (1, 150); it contains the pra, which is a characteristic of the first day.

The (Nivid) hymn for the Ribhus is, iheka 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 (prāishyaṁ) from this world. This is the reason that the Hotar repeats on the first day (as Nivid hymn for Heaven and Earth) iheka mano (though it does not contain the terms characteristic of the first day). In, i.e., here, is this world. By doing so, the Hotar makes the sacrificers enjoy this world.

The (Nivid) hymn for the Visvāvedaḥ is, devān hve bṛihach chhurcasah heṣastane (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 Visvāvedaḥ 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 Drvādas'ṭha, 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 Agnimārūta Shastra is, vaisvānariya prithupājas (3, 3). The deity (Vaisvā-
ñara) is mentioned in the first pada, which is a characteristic of the first day.

The (Nivid) hymn for the Marutas is, *pra tvah-
shosah pra tuvarshah* (1, 87). It contains the term *pra*, which is a characteristic of the first day.

He repeats the Játavedás verse, *játavedase su-
úvāma* (1, 99, 1) before (the Játavedás) hymn. The Játavedás verse is a safe journey. (It is repeated) for securing a safe journey (for the sacrificer). He who has such a knowledge reaches in safety the end of the year.

The (Nivid) hymn for Játavedás is, *pra tvahyasi-
mavasyām* (1, 143). It contains the term *pra*, which is a characteristic of the first day.

The Agnimáruta Shastra (of the first day of the Dvādasāha) is the same as in the Agnishóma.5 The creatures live on what is performed equally in the sacrifice (i.e. in several different kinds of sacrifices). Thence the Agnimáruta Shastra (of the first day of the Dvādasāha) is identical (with that of the Agnishóma).

31.

(The characteristics of the second day of the Dvā-
dasāha. The Shastras of the morning and midday libations. Story of Súryáta, the son of Manu.)

Indra is the leading deity of the second day; the Stoma (required) is the fifteen-fold (puñchadasan), the Sáman is Bṛihat, the metre is Trishtubb. He who knows what deity, what Stoma, what Sáman, what metre (are required for the second day) succeeds by it. On the second day neither á nor pra (the characteristics of the first day) are used, but uthā (derivations from this root) “to stand,” is the characteristic. Other characteristics of the second day are, uthāra

upwards, prati towards, antar in, between, vrishan male, vridhun growing, the deities mentioned (by their names) in the second pada, the allusion to the airy region, what has the nature of the Bṛihat Sáman, what has the nature of the Trishtubb, the present tense.

The Ajya (hymn) of the second day is, *agnim dátam
vramāha* (1, 12); this contains the present tense (in vramāhe) which is characteristic of the second day.

The Pra-uga Shastra is, vágo ye te suhasriyo (2,
41); it contains the term vridhun growing, increasing, in the words suñaka soma vídavridhá (2, 41, 4), which is a characteristic of the second day.

The Pratipad (beginning) of the Marutvatiya Shastra is, *visi vánapasya va patim* (8, 57, 4-6), and its Anuchara (sequel), *indra it S-mapá* (8, 2, 4-6). They contain the terms vridhun (8, 57, 5) and antar (8, 2, 5) which are characteristics of the second day.

The constant (Indra-Nihāva) Pragátha is, *indra nedyā edhī*.

The Prabhamaspati Pragátha is, *uttishtha brha-
manaspati*; it contains the term uthāra up, upwards. (in the word uttishtha, i.e. rise) which is a characteristic of the second day.

The constant Dháyus are, *agnir neta, tavan soma
kratubhah, pinvanti apah*.

The Marutvatiya Pragátha is, *brihad indráya
gáyita* (8, 57, 1-2); it contains the term vridhun increasing, in the word vitarriddhi.

The (Nivid) hymn (of the Marutvatiya Shastra) is, *indra somam somapate* (3, 32); it contains the

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4 The word for “present tense” in the original is krama, which is the participle of the present tense of the root kri to make. That it cannot have any other meaning, unambiguously follows from the application of this term to the hymn *agnim dátam vramāhe*, 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 

The Brihat Prishtham (i.e. Stotriyam, and Anurupam) is, tvam iddhi hramake (6, 46, 1-2) and tvam hvechi cherave (8, 50, 7-8); (this is done) on the Bhratasa day, of which kind the second day is (the use of the Brihat prishtha) being a characteristic of the second day.

The constant Dhavya (of the Nishkevalya Shastra) is, yad vavana.

The Sama Pragatha is, ubhayam srimvachcha (8, 50, 1-2); (the term ubhayam, i.e. both) means, what is today and what was yesterday. It belongs to the Brihat Suman, which is a characteristic of the second day.

The constant Tarksha is, tyam u shu vajinam.

32.

(The remainder of the Nishkevalya Shastra, and the Shastras of the evening libation on the second day.)

The (Nivid) hymn (of the Nishkevalya Shastra) is, ya ta utar avam (6, 25); it contains the term trishan in the word trishyani (6, 25, 3), which term is a characteristic of the second day.

The Pratipada of the Vaisvadeva Shastra is, visvo devasya nelus (5, 50, 1), and lat svit tur vammyam (3, 62, 10-11), the Anuchar (sequel) is, visvo vadeva 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 savit (6, 71); it contains the term “up, upwards” (in ud) which is a characteristic of the second day.

* The Bhratasa days are the second, fourth, and sixth.
FIFTH BOOK.

FIRST CHAPTER.

(The characteristics and Shastras of the third and fourth days of the Dvādasāha.)

1.

(The characteristics of the third day. The Shastras of the morning and midday libations.)

The leading deities of the third day are the Viśvedevāh; its (leading) Stoma is the so-called Saptadasā (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, (punarāśrīti) consonance (in the ending vowels), cohabitation, the term “covered, closed,” (paravata), 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 Ajāya Shastra is, yuhṣkrāh hi devahitamān (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” (vīrūpā); when the Asuras were becoming deformed, the Devas entered (heaven). This produced the Sūman called Vairūpam; thence it is called so (from vīrūpā 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'vante) 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 Ajāya hymn on the third day contains the term as'va horse, which is a characteristic of the third day.

The Pra-uga Shastra consists of the following triplets, vāyavravajāh vítayā (3, 51, 5-7), vayā yāh śivād (8, 20, 23-25), indras'ca vāyav emhām suhātanām (5, 51, 6-8), āmitre varumē vayam (5, 72, 1-3), asvinākṛta gachhatām (5, 75, 7-9), ayāh advibhiḥ (5, 40, 1-3), saujīr devēbhīr vis'vēbhīr (7, 34, 15-17), utanāh priyā (6, 61, 10-12). They are in the Uṣṇih metre, have a refrain (samānudurkham), which is a characteristic of the third day.

Tum tam id rudhase (8,57,7-9), traya indrasya Soma (8, 2, 7-9) are the beginning and the sequel of the Marutvatiya Shastra, which contain the terms nrtā, i.e., consonance (8, 57, 7) and traya, i.e., three, which are characteristics of the third day. Indra nediya (Vaśā. 5, 6-6) is the constant (Indra-Nihaya) Pragāthāh. Pra nīnām Brahmanaspatīr (1, 40, 5-6) is the Brahmānaspatya Pragātha, which has a consonance (of vowels), is a characteristic of the third day. Agnir netā (3, 20, 4), tvaṁ Soma kruṭubhiḥ (1, 91, 2), and pinnanty rō (1, 64, 6) are the immovable Dhūyyás. Nukih Sudāsō ratam (7, 32,

1 Pāñcāśī explains punarāśrītī as follows:

वृत्तीकर्षण सर्वविशेषतः घटना, यत्र: पुनर्वर्षण वा मर्यादा धारण
This clearly expresses what we call consonance; the recurrence of the same vowel at the end is compared to the movements of a dancer (mānīrātām).
10) is the Marutvatiya Pragātha, which contains the term puryasta, i.e., covered, closed. Tryyamā manusāka deratātā (5, 29) is the (Nivid) hymn (for the Marutvatiya Shastra); it contains the term “three.” Yad duṣāca indra (8, 59, 5-6), yad indra yāvatas (7, 32, 18-19) form the Varāpam Prishāham on the third day, which is a Rathantara day, which is a characteristic of the third day.

Yad vārāna (10, 74, 6) is the constant Dhāvya. By repeating (after this Dhāvya): abhi trā sūtra manusmahā (7, 32, 22-23) the Hotar turns back the womb (of this day) because this (third) day is, as to its position, a Rathantara day, which Sāman is therefore, the womb of it. Indra tridhātu vārṇyam (6, 46, 9 10) is the Sāma Pragātha; it contains the term “three” (in tridhātu). Tyam ā shu vājīnam (10, 178) is the constant Türkshya.

2.
(The Nivid hymn of the Nishkevalya Shastra, and the Shstras of the evening libation of the third day.)

Yo jātō eva prathamā manasvān (2, 12) is the (Nivid) hymn, every verse of which ends in the same words (sa janāsā Indrah) which is a characteristic of the third day. It contains the words sa jana and Indra. If this be recited, then Indra becomes possessed of his Indra (peculiar) power. The Śāma singers, therefore, say, the Rigvedis (the Hotars) praise Indra’s peculiar nature (power, intriṣāya indriyam). This hymn is by the Rishi Gritsāmada. 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 Savitar vriṣimahe vayam (5, 82, 1-3) and adya nō deva savitaḥ (5, 82, 3-5) are the beginning and the sequel of the Vaisvadeva Shastra on the third day, which is a Rathantara day.

Tat dhraṣya Savitar vīrjaṃ mahād vriṣimahe (4, 53, 1) is the (Nivid) hymn for Savitar. Because the end (which is aimed at) is a great one (mahād); and the third day is also an end. Grittēna dhyāvā prithivī (6, 70) is the (Nivid) hymn for Dyāvuprithivī. It contains the words ghrītasvī, ghrīta prichā, ghrītavrīdhā, in which there is a repetition (because the word ghrīta is three times repeated) and the consonance of the terminating vowels (because there is three times ā at the end), which are characteristics of the third day.

Anasvō Ḫatō anabhisurtles (4, 36) is the (Nivid) hymn for the Ribhus. It contains in the words r̥thas tri-chakrah, the term “three” (tri) which is a characteristic of the third day.

Parāvato ye dhīthiṣanta (10, 63) is the (Nivid) hymn for the Vīśvedevā. Because the word anta (the end) is to be found in the word paravațō (anta in the strong form anta), and the third day is an end (an object). This is the Gayaśikta, by which Gaya, the son of Plata, obtained the favour of the Vīśvedevā and conquered the highest world. He who has this knowledge obtains the favour of the Vīśvedevā and conquers the highest world.

Vaisvānārya dhīshantā (3, 2) is the beginning of the Agnimūrtas Shasta. The anta (end) is in dhīshantā (but the t is wanting). The third day is also an “end” (of a Tryāha or period of three days).

Dhūrāvurdh marutā (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 Tryāha).
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Jñávedára mánará (1, 90, 1) is the constant verse for Jñávedára. Téam agré pratháma angára (1, 31) is the (Nívid) hymn for Jñávedára, where each verse begins by the same words (téam agré), which is a characteristic of the third day. By repeating the term téam (in every verse) the Ihotar 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 Shástra of the third day) a hymn every verse of which contains the term téam have both series of three days performed without interruption and breach.

3.

(On the Nyáūkha.)

(Sáy). These periods of three days form part of the Navaratri—a nine nights—included in the Dvádásáha.

The rules for making the Nyáūkha are laid down in Asvá, Sr. 8. (7, 11). They are: रामसूतिप्रवधि दृष्टा यूक्ति रूपैः

 concessions विद्वत्त्वादिः सीतामलं च भक्तं श्राद्वादन्तिस्वाभाविकस्ते

 Téam, ते ते ते ते ते ते ते ते ते ते ते ते ते ते ते ते ते ते ते ते ते ते ते ते

 i.e. "On the fourth day is the second sound (syllable) of each of the first two half verses in the beginning of the Prátranaúváka to be pronounced with Nyáūkha. (This Nyáūkha is made in the following manner). The ó (in ápá práte and dúcha) is pronounced threes with three moras, the high tone (uddhá); this ó thus pronounced in the high tone with three moras: is each time followed by an indefinite number of half or (i.e. the vowel ó pronounced very abruptly with half a mora only) or by five only, the last ó (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 Nyáūkha." 

This description is quite exact, as I can assure the reader from my having heard the Nyáūkha pronounced by a Sáirabigha, is illustrated in Asvá by several instances. It occurs twice in the first verse of the Prátranaúváka (after the words pására and dúcha, the last syllable of both being changed into ó), and once in the Ájya Sáktha (ájyám 10, 21), after the ó of the word pására, and in the Náhkaavála Sástra. The Nyáūkha is always followed by a Pratigára, pronounced by the Adhávárya, containing also the Nyáūkha.

The first Tryahah or period of three days is now explained, and the very same is the first part of the Prásh.thyam com.rising six days. Now the middle part of the Navaratri (the second three days) are to be explained.

The Stoma 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 vách which consists of three sounds; vách is one syllable, and (this) syllable consists of three sounds, which represent the latter three days (out of the six), of which Vách (Speech) is one, and Gaás (Cow) is one, and Dyaas (Heaven) is one. Therefore Vách alone is the leading deity of the fourth day.

On just the fourth day they make Nyáūkha, 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 Nyáūkha is (produces) food, for the singers seeking a livelihood, wander about in order to make food grow (by their singing for rain).

By making Nyáūkha on the fourth day they produce food; (because it is done) for producing food.

Thence the fourth day is játam, i.e. productive. Some say, one must make Nyáūkha with a word comprising four sounds; for the animals are four-footed, in order to obtain cattle. Others say, one must make Nyáūkha with three sounds. Those three sounds are the three worlds. In order to conquer these worlds, they say, one must make Nyáūkha with one sound only. Sángáliyama, the son of Madgala, a Brahman, said "The word 'Vách' comprises one syllable only; therefore he who makes Nyáūkha by one sound only, does it in the right way." They say, one must make Nyáūkha 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 Nyūṅkha with two sounds. At the beginning he makes Nyūṅkha in the morning prayer (Prātaranuvāka); because creatures first eat food with the mouth. In this way the Hotar places the sacrificer with his mouth (ready for eating) towards food.

In the Ajya Shastra the Nyūṅkha is made in the middle; for in the middle he makes the creatures fond of food, and places thus the sacrificer in the midst of food. In the midday libation the Hotar makes Nyūṅkha at the beginning, because animals eat food with their mouth. Thus he places the sacrificer with his mouth towards food. Thus he makes Nyūṅkha at both the libations (morning and midday) for obtaining food.

(The characteristics of the fourth day. The Shastras of the morning and midday libations.)

The leading deity of the fourth day is the Vāch. The Stoma is the twenty-one-fold, the Sāman is Vairajā, the metre is Anuṣṭubh. He who knows what deity, what Stoma, what Sāman, what metre (are required) on the fourth day, succeeds through it (the fourth day). The terms ā and pra are the characteristics of the fourth day. The fourth day has all the characteristics of the first, viz. yunaka ratha, āṣu, pā (to drink); the mentioning of the deity in the first pada, an allusion to this world. Other characteristics of the fourth day are, jūta, hara, sīkra, what has the form of speech (the Nyūṅkha), what is by Vimada viriphatit, what has different metres (richandas), what is wanting in syllables, and

what has an excess of them; what refers to Virāj and to Anuṣṭubh; the tense is future (karashyāt).

Agnim na pravritkibhiḥ (10, 21) is the Ajya 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 (viriphatitam). Such a hymn is a characteristic of the fourth day. It consists of eight verses, and is in the Paṅkti metre; because the sacrifice is a Paṅkti (series of ceremonies); and cattle are of the Paṅkti nature (i.e. they consist of five parts); (it is done) for obtaining cattle.

These eight verses make ten Jagatis, because

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8 The word viriphatitam has, it appears, been misunderstood by Sāyana, who explains it by “nyūṅkha,” i.e. in which the Nyūṅkha is made. It is true, the Nyūṅkha is made by the Hotar, when repeating the two Vimada hymns (Agnim na pravritkibhir 10, 21, and kha kha vritta tundaka 10, 22) on the morning and midday of the fourth day (See As. Sr. 8, 7, 11). But the term nyūṅkha being perfectly known to the author of our Brāhmaṇam, and its application even being accurately described by him (in 6, 21), it is surprising only why he should call this peculiar word of lengthening the syllable ā(m) in the midst of a verse here viriphatitam. Besides the Nyūṅkha does not take place in the Vimada hymns only, but in the beginning verse of the Prātaranuvāka, which verse is by the Śūdra Rishi Karaha Aīlūṣha. Viriphatitam 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 varahaka, and contains the words viro made, which are an allusion to the name of the Rishi Vimada, who is therefore also called viriphati; in the second, there occurs in the two verses in the same place (in the commencement of the second pada) the term adya, and at the end of several pada in the following verses, the word virāj. These repetitions of the same words, generally commencing with vi, vi, ve is, no doubt, the proper meaning of the term “viriphatitam” as understood by the author of our Brāhmaṇam.

4 This is brought about by repeating thence the first and last verses. The Paṅkti consists of 41 syllables. In this way of computation one obtains 480 syllables, just as many as 10 Jagatis comprise (Srav.) If they are divided by 35 (the number of syllables for the Anuṣṭubh metre), then we obtain 15 Anuṣṭubhs, and if divided by 21, 20 Gāyatrīs.
this morning libation of the middle three days (from the fourth to the sixth) belongs to the Jagat (i.e. Jagati). This (the connection of the Jagati with the morning libation) is a characteristic of the fourth day.

These eight verses comprise ten Anushtubhs; for this is the Anushtubh day, in the application of which metre one of the characteristics of the fourth day consists.

These eight verses contain twenty 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 Vich 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: Vāyō sūkra (4, 47, 1), vihi hoi rā arītā (4, 48, 1), vāyō sātum harintum (4, 48, 5), indras'cha cāyav eshām (4, 48, 2-4), ā chhihīna sukratū (5, 66, 1-3), ā no visvabhūr śatibhiḥ (7, 24, 4 6), tyam u vo apraham (6, 44, 4-6), apa tyam rūjinam ripum (6, 51, 13-15), ambitame muditame (2, 41, 1-3). In them there occur the words ā, pra, and sūkra, which are characteristics of the fourth day.

Tam tvā yajnebhīr imahe (8, 57, 10) is the beginning (pratīṣṭhān) of the Marutvati 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, Indrā vaso sutam andhā (8, 2, 1-2), Indrā nemiya (Vīl. 5, 5-6), prāītv Brahmānspatī (1, 40, 34), Agvīr netā (3, 20, 4), tvāvī Soma kṛtvārthā (1, 91, 2), pinvantu apō (1, 64, 6), pra va indrāya bhūtate (8, 78, 3), which form part of the Marutvati Shastra of the first day, are also required for the fourth day, and a characteristic of it. Śrutvīh havam mā vishānya (2, 11, 1) is the hymn which contains the word hava, (call) being a characteristic of the fourth day. In the hymn Marutvīma Indrā vishāḥbhā (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 Trishūlbh 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 na māyīnam hava (8, 65, 13) is the setting (paryāsa) containing the word hava which is a characteristic of the fourth day. The verses (of this hymn) are in the Gāyatri metre, for the Gāyatri 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) Gāyatri verses the Nivid.

Pība Somam Indrā mandatu (7, 22, 1-2) and śrutvīh havam cripānāsvādṛer (7, 22, 4-5) is the Vairāja Prishṭham of the Brihat days, to which the fourth
day belongs. This (reference to the Brihat) is a characteristic of the fourth day.

Yad râvâna (10, 74, 6) is the immovable Dhâyya.

Tvam iddhi havâmaha (6, 46, 1) forms the womb (central verse) to which the Hotar brings (all) back, after the Dhâyya has been recited; for this is a Brihat sâma day according to its position (thence the Pragâtha, constituting the text of the Brihat Sâman is its womb).

Tvam Indra pratârtishu (8, 88, 5) is the Sâman Pragâtha; (the third pada) as'astihâ janitâ contains the term "jâta" which is a characteristic of the fourth day. Tyam âhu vâjinam (10, 178) is the immovable Tûrkhya.

5.

(The remainder of the Nîshkvañalya Shastra, and the Shastras of the evening libation.)

Kuha śrûta indraḥ (10, 22) is the Vimada hymn with alliterations, assonances, and consonances, by the Rishi whose (name) is contained in an alliteration (vi vo made in 10, 21 being taken as equal to vimada). This is one of the characteristics of the fourth day. The hymn yudhmasya te vrishabhasya (3, 46) contains (in the fourth verse) the word janushâ (from the root jau "to be born,"') which is a characteristic of the fourth day. It is in the Trishûtbh metre. By means of the padas of this hymn which stand firm, the Hotar keeps the libation, lest it fall from its proper place.

Tvam vâk satrâsâham (8, 81) is the setting. Its words viś'vânu girhu áyatam 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 Gâyatrî metre; the Gâyatrîs 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 Gâyatrî. Vîś'vâ devasya netus (5, 50, 1), tat savitur vareṇyam (3, 62, 10-11), á visuddvaṃ saṃpatim (5, 82, 7-9), are the beginning and sequel of the Vaisvâdeva Shastra on the fourth day, which is a Brihat day, being one of the characteristics of the fourth day. A derô yâtu (7, 45) is the (Nivid) hymn for Savitar; it contains the term â, which is a characteristic of the fourth day.

Pra dyâvâ yajñâh prîthivi (7, 53) is the (Nivid) hymn for Dyâvaprîthivi; it contains the term pra, which is a characteristic of the fourth day. Pra ribhubhyô dîtam iva vîcham ishya (4, 33) is the (Nivid) hymn for the Ribhu; it contains the words pra and vîcham ishya, which are characteristics of the fourth day. Pra s'ukrâtu devi mânishâ (7, 34) is the (Nivid) hymn for Vîśvedevâ; 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.

Vaisvâna-samyasumata svâma (1, 98) is the beginning of the Agnimâruta Shastra; it contains the term jâta, which is a characteristic of the fourth day. Kâ im yuvakâ (7, 56) is the (Nivid) hymn for the Marutas. (In the third pada of its first verse) there are the words, nahir hy esham jumûnshi veda, which contain the root jan to be born (in janûnshi), 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.

Játavedas sunâvâma somam (1, 99, 1) is the immovable Játavedâs verse. Agnim nárô didhitibir (7, 1) is the (Nivid) hymn for Játavedás; it contains the term janayanya, which is a characteristic of the fourth
day. Its metres are unequal; there are in it Virājas and Trishṭūlbs. This constitutes a characteristic of the fourth-day.

SECOND CHAPTER.
(The characteristics and Shastras of the fifth and sixth days of the Devādasāha.)

6
(The characteristics of the fifth day. The Shastras of the morning and midday libations.)

The leading deity of the fifth day is Gāus (the cow). Its Stoma is the Trīṇava (twenty-seven-fold), the Śāman is the Sākvaram, the metre is Paṅkti. He who knows what deity, what Stoma, what Śāman, 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 śrīvra, prati, antar, trishan, tridhan: 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, (duḥ to milk) udha (udder), dhenu (cow), prisini (cloud, cow), mad (drunk), the animal form, an increase (adyásah), for the animals differ in size, as it were, one being smaller or bigger than the other. This (fifth) day is jāgatm, i.e. it refers to the movable (jagati) things (or the Jagati metre), for

the animals are movable; it is bārhatam, for the animals have reference to the Brihati metre; it is paṅktam, for the animals refer to the Paṅkti metre; it is rāmam, i.e. left, because the animals are of this quality. 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 śākvaram paṅktam, and has the present tense, just as the second day.

Imam u shu vo atithim (6.15) is the Ajya Shastra. It is in the Jagati metre with additional other metres (such as Sakvari, Atiśakvari, &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 yujnam dirisprisam (8, 90, 9-10), ā no vāyo (8, 46, 25), ratthena prithapujasas (4, 46, 5-7), bhavāva sirachakasasū (7, 66, 10-12), inā u vām dirishtya (7, 74, 1-3), pīva santasya rasiū (8, 3, 1-3), devam devam vo vose devam (8, 27, 13-15), bṛihad u gāyise vachā (7, 96, 1-3).

In the verse yat pāṇchajanyayārisū (8, 52, 7), which is the beginning of the Maṟutatīya Shastra, there is the word pāṇchajanyayā (consisting of five families) which (five) is a characteristic of the fifth day (it being paṅkti, i.e. five-fold).

Indra it sōmāpā ekāḥ (8, 2, 4), Indra nēdiya edhi (Vil. 5, 5), uttisṭha Brahmānapate (1, 40, 1), Aṅkir netā (3, 20, 1), tvaṃ soma kratubhī (1, 91, 2),

1 The Pasū is considered to have five feet, the mouth being reckoned as the fifth. Sāy.
2 The original, viṭṭharaḥ ita pārśavā cannot be literally translated. I therefore must content myself with a paraphrase, based chiefly on Sāyana; Ashaūra means small, low, and vi expresses "different, manifold."
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 S'akvari verses. Thence they are called S'akvari (from s'ahuṇotī, he has the power). He (Prajāpati) made them (these Mahānāmīs) to extend beyond the frontiers. All that he created as extending beyond the frontiers, turned cord's (śimā), a cord. Thence comes the word śimā, from śimā, a cord.

The verses Śīḍor itthā vishūcato (1, 84, 10), upa no haribhiḥ sutam (8, 82, 31), indram viśvā avirīdhāma (1, 111, 1) are the Anurūpa (of the Nishkevalya Shastra); they contain the words śrīṇ, priśīṇ, mad, vṛīṭhān, which are characteristics of the fifth day. Yad vārāna (10, 74, 6) is the immovable Dhāyaṇa. By repeating Abhi trā v'āra nunsu after the Dhāyaṇa, 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 vaghataś'chan (7, 32, 1-2) is the Sāma Prāgāthe with an additional foot, having the animal form (five parts), which is a characteristic of the fifth day. Tyam u shu vjīnum is the immovable Türkshya.

8.

(The remainder of the Nishkevalya Shastra. The Shastras of the evening libation.)

The hymn, prēmān brahma (8, 37) is in the Pańkti metre, comprising five padas. The hymn, Indro ma-dāya vārtiṇa (1, 81) is in the Pańkti metre, consisting of five padas, and containing the term "mad." By means of the hymn Satrā maḍdāsma tara (6, 36, 1) which contains the term "mad" also, and is in the Trīṣṭubh 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 vājayāmavi* (8, 82, 7-9) is the setting (paryāsa). (Its third pada) *sa vrishā vrishabhō bhūvat*, contains the animal form (there is the word *vrishan*, i.e. male, in it). It is in the Gāyatrī metre for the Gāyatrīs are the leading metres at the midday libation in this Tryāla (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 savitū vṛ slimāhe* (5, 82, 1-3), adhyā no deva savitar (5, 82,13-15), are the beginning and sequel of the Vaisvadeva Shashtra on the Rathantara day, of which the fifth is one. *Ud u shya devah savitā damānā* (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 Dyāvāprithivi hymn, *mahī dyārāprithivi* (4, 56) the words *rural dhokshā* (in the last pada) contain the animal form (because the word *dhokshā* from the root *duḥ* to milk, is in it).

*Ribhur vibhava vāja* (4, 34) is the Ribhu hymn. Because the animals are *vājaḥ*, i.e. property, booty, which (*vājaḥ*) is an animal form. *Stvas he janaṁ surataṁ navyaśāhīr* (6, 49, 1) is a hymn (in the Tristīnbh metre) with an additional pada (in the last verse, which is in the Sākvari, instead of in the Tristīnbh 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. *Havīh pāntam ajaram* (10, 88, 1) is the beginning of the Agnirātra Shashtra. It contains the word *havis*, i.e. offering, which is a characteristic of the fifth day. *Vopur nac tachchikitusvē* (6, 66) is the (Nivid) hymn for the Marutas, which contains the word *vopum*, i.e. form. *Jātavedas sunavāma* is the invariable Dhāyyā. *Agnir hotā grīhovatī* (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 Rituvidās of the sixth day.)*

The sixth day is *deva 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 Rituvidās (offerings to the Ritus), each for himself, without appointing another one to do it for them.⁸ 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 Maitrāvaraṇa), for the Ritu offerings are the Vāch, who is weared 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 weared, tired, sinking under her load (the number of mantras recited on the previous days) and faltering in her

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⁸ This refers to the circumstance that at the common Soma sacrificers, such as the Agnirātra, the Rituvidās mantra for the Adhvaryu and the sacrificer are repeated by the Hotar, and not by the Adhvaryu and the sacrificer themselves. But at a Sātra, to which class of sacrificers the Dvādasha belongs, this is not allowed; each must act for himself, each member of the body of priests who are performing a Sātra, being alternately priest and sacrificer. The Rituvidās mantras for the Adhvaryu and sacrificer are the eleventh and twelfth in order. See the note on page 333-33.

⁹ Ribhavahi; *rihna=bhagna*, broken, stards, as Śāy. observes instead of *vrīkha*.
voice. But if the priests do not repeat the order for the Ritu offerings, nor repeat váushat after the Vájyá, then they fall from the line of the sacrifice which should not be broken and (consequently they fall) from the sacrifice, from the präña (breath), Prajápati and cattle, and will (henceforth) walk crooked. Therefore the order (prashka) to repeat the mantras, as well as the Vájyá verse (at the end of which the Váshaṭkára occurs) should be preceded by a Rik verse. Thus they will not have the Vách 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 präña, nor from Prajápati, 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 Paruthhepa verse (one seen by the Rishi Paruchhepa) before each of the Vájyás, which are repeated by the seven Hotārs in their order (the so-called prasthitas). 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

1 Váshardripta.
2 The verse to be prefixed to the Praśha and Vájá is tathyaam Abhānd (9, 30, 1).
3 Previous to the recital of every Vájá, one of the Paruchhepa verses is to be repeated. These are, vriñhann Indra rikha pūndas śubhakhat (1, 120, 6-11) and pūk somaṃ Indra surinām (1, 130, 2-10).

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 Vách for the connection (of the whole). Those who are possessed of such a knowledge have the three days connected and unbroken.

11. (On the origin of the Paruchhepa verses.)

The Devas and Asuras waged war in these worlds. The Devas turned the Asuras by means of the sixth day's ceremonies out of these worlds. The Asuras seized all things which they could grasp, took them and threw them into the sea. The Devas following them behind seized by means of this metre (of the Paruchhepa verses which have seven padas) all they (the Asuras) had grasped. Just this pada, viz. the additional pada (the seventh in the Paruchhepa verses) became a hook for the purpose of gathering the treasures (thrown into the sea by the Asuras). Therefore he who has this knowledge deprives his enemy of his fortune and turns him out of all these worlds.

12. (The characteristics of the sixth day. The Shastras of the morning and midday libations.)

Heaven (Dyús) is the leading deity of the sixth day. The Stoma is the thirty-three-fold, the Sáman in Iśvatam, Atichhardhaṃ the metre. What has the same end (refrain) is a characteristic of the sixth day.

10 Anuḥāya = prashhatāṃ gataḥ S.
The sixth day has the same characteristics as the third, viz. the words, *as'va, anta* end, repetition, consonance, cohabitation, *paryanta* (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 *Narāṇāṃkya*, the *Nabhānīdithya*, the *Raivatam* the *Atichandāḥ*, and the past tense.

*Ayaṃ jāyata manusho dhurimāṇi* (1, 128) is the *Ajya* *Shastra*, which is a *Paruchhepa* hymn, an *Atichandāḥ* (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 *Atichandāḥ*, comprising seven *padas*: *stiryaṃ barhir ṛṇa no yāhī viitaṃ* (1, 135, 1-3), *aṃ vāma rathō nīyūcīn* (1, 135, 4-6); *svahumā yatam adribhir* (1, 137, 1-3); *yuvāṃ stowebhīr decayanto* (1, 139, 4-6); *aṣṭaḥ maḥa* (1, 133, 6-7); *astu sāraḥ sat* (1, 139, 1); *o shu no agne s'ri-nukhi trām iśūtō* (1, 139, 7); *ye devaśa dīry ekadān* (1, 139, 11); *iyam adadād rabhānas* (6, 61, 1-3).

*Sā pūrṇyō mahānām* (8, 52, 1-3) is the beginning of the *Marutvatiya Shastra*, because *mahan* 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 neṇīyaṇ edhīḥ* (Val. 5, 5-6); *pra nūnāṃ Brahmāṇapātur* (1, 40, 5-6); *Agnir metā* (3, 20, 4); *trān Soma kṛtān-bāīḥ* (1, 91, 2); *pinvanī apā* (1, 64, 6); and *nākhi sudāśō rathāṃ* are the extension (*ātānāk* of the *Marutvatiya Shastra*) and identical with those of the third day.

*Yam trām rathāṃ indra medhaśātaye* (1, 129) is a *Paruchhepa* hymn in the *Atichandāḥ* metre, consisting of seven *padas*. *Sa yo trīṣāḥ trīṣhūryebhiḥ* (1, 100) is the hymn whose verses have the same refrain11 (samānādākya). *Indra Marutvā tīha pāhī* (3, 51, 7) is the hymn12 which contains an *anta* (a participle of present tense form in *anta*, or its equivalent) in the words (verse 9), *tebhhiḥ sāham pibatu trītrakāhāḥ*; because *trītrakāhāḥ* (ādhi being taken as equivalent to *anta*) is the *anta*, and the sixth day is the end (*anta*). By means of this hymn, which is in the Trishťubh metre, the *Hotar* keeps through its *padas* which remain firm, the libation in its proper place, preventing it from falling. *Ayaṃ ha yena* (10, 65, 4-6) is the triplet which serves as a setting, for in its words, *svar muntecaḥ jītaṃ* there is an *anta*, *jita* is an *anta*.13 These verses are in the Gāyāтри metre; the Gāyatris are the leading metres at the midnight libation during these three days. The *Nivid* is put in the leading metre; thence the *Hotar* puts the *Nivid* in the Gāyāтри metre.

The verses, *revarāt na sarthāmāde* (1, 30, 13-15), and *veṛaṇ id* (8, 2, 13-15) form the *Raivata Prishi-tha* (the *Raivata Sāma*), which is used on a *Brihat* day, to which the sixth day belongs. The verse *yad vārāna* is the invariable Dhāyū. By “*trāṃ iddhi harāmaḥ*” (6, 46, 1-2) which follows the Dhāyū, the *Hotar* returns all to the womb of the *Brihat* *Sāma*; for this is a *Brihat* day according to its position. *Indram id devatātaya* (8, 3, 5-6) is the *Sāma* Pragātha which has the characteristic of *ninīta* (has a consonance).14 *Tyam u śu vājīnam* is the invariable Tārkṣhya.

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11 This is *Marutvā in no bhārata indra uti*
12 In the present state of the Saṁhitā it is incorporated with another one.
13 This appears to be an error, the form *anta* is to be sought in *munteca*.
14 Because in every *pada* there is the word *Indra*, the repetition of which resembles the sounding of a bell metal instrument.—*Śdy.*
Narāśāṃsams hymns, in which the term “three” occurs, being a characteristic of the third day.

The two hymns Idam itthā ráudram (10, 61), and ye vajñena dakshinayā samākāt (10, 62) form the Vaisvadeva (Nābhānedishṭha) hymns.

14.

(The story of Nābhānedishṭha, the son of Manu.)

He recites the Nābhānedisṭhām. Nābhānedishṭha was a son of Manu, who was given to the sacred study (after his investiture in the house of his Guru); 17 his brothers deprived him of his share in the paternal property. He went (to them) and said, “what portion is left to me?” They answered, “Go to the adjudicator 18 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 Angirasāḥ just engaged in holding their sacrificial session (Sattra) for going to heaven. As often as they commence the ceremonies of the sixth day, they are puzzled (frustrated in their design). Let them recite on the sixth day those two hymns (above mentioned, Rigveda 10, 61-62), then they will give thee the sum of a thousand which is contributed by all the sacrificers who participate in the sacrificial session, 19 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,

17 This is the meaning of the term brāhmaṇacaryam vasantam.
18 Nīshēdeva
19 This is the translation of sattra-parivarśeṣam.

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“I will show you how to perform the sixth day, then give me the reward for the sacrificial session of a thousand (cows or other valuables), when you go up to heaven.” They said, “Well, let it be so.” He made them recite on the sixth day those two hymns; then they became aware of the Yajna (the sacrifice regarded as a person, leading to heaven), and of the heaven-world. Therefore the Hotar recites those two hymns on the sixth day, in order that the sacrificer might become aware of the sacrifice, and to have subsequently pointed out the heaven-world. When they were going up, they said, “This thousand, O Brāhmaṇa, belongs to thee.” When he was putting all together (the thousand pieces), a man clothed in a blackish (dirty) dress 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 Nābhānedishṭha 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.

15.

(On the auxiliary Shastras at the evening libation, Nābhānedishṭha, Vālakhilya, the Sukirti hymn, Vrishākapi, and Evayāmarut. The Agnimārutra 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, Vālakhilya, Vrishākapi and Evayāmarut 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 Vālakhilya, then the sacrificer will lose his breath; if he foregoes the Vrishākapi, 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 Nābhānedishṭham, he (the priest) poured the semen into the sacrificer; by means of the Vālakhilya verses he transformed them (to make an embryo). By means of the hymn by Sukirti, 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 (Bṛahma, the Sukirti hymn), then the Hotar imparts to the sacrificer the faculty of walking by means of the Evayāmarut hymn (5, 87). If he has done all required for making the sacrificer walk, then he walks (he has obtained the faculty of walking).

Aha śa kṛishnam aha arjum (6, 9, 1-3) is the beginning of the Agnimārutra Shastra, because ahas

20 Sky. says that according to another Sākhā, this man is Budra, the master of cattle.

21 A pa prācha Indra (10, 131).
ahas is a repetition, and a consonance, which is a characteristic of the sixth day. Madhvo vo náma mārutam yajatá (7, 57) is the Maruta hymn. Here is the plural (because the Marutas are many) to be urged; because the plural is an anta, and this is a characteristic of the sixth day.

Játavedase sunaváma (1, 99, 1) is the invariable Játavedás verse. Sa pratnáthā sahasá (1, 96, 1) is the (Nvid) hymn for Játavedás, whose verses have the same refrain, which is a characteristic of the sixth day.

The priest, apprehending the anta, i. e. ends of the sacrifice, might fall down, keeps them up by repeating twice the word dhárayan,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 á and pra are the characteristics of the seventh day. The seventh day is just like the first, yuka, ratha, ás u, piba, the deity mentioned in the first pada, the allusion to this world (earth), játa, aniruktá, harishyát (future), these are the characteristics of the seventh day.

Samudrád úrmin (10, 123, 2) is the Ajya hymn. Here is something hidden (aniruktā, i. e. not explicitly stated) which is a characteristic of the seventh day. In the sea (Samudra) is Vách; because neither the sea becomes (ever) extinct, nor Vách. Thence this (hymn) is the Ajya (Shas- tra) of the seventh day. From the Yajña (sacri- fice) only, the Hotar thus extends the sacrifice,1 and thus they recover Vách 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'apáramásá Isha) they cause to drip upon the pieces of sacrificial food drops of melted butter (ująja), in order to make them hot again 2 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 Shas- tra of the seventh day. It is in the Trishábhi metre; because this is the metre at the morning libation during the (last) three days.

The Pra-uga Shastra consists of the following mantras: á váño bhúsha (7, 92, 1), prajábhír yási (7, 92, 3), á no nityábhik s'atínir (7, 92, 5), pra sóta jíro adhareshu asthát (7, 92, 2), ye váyaiva indra máda nása (7, 92, 4); vá vám s'álam (7, 91, 6);1 pra yád yam Mitrávárunyá (6, 67, 9-11), á gomáitá násatáy (7, 72, 1-3) á no deva s'axasá (7, 30, 1-3), pra vo vájneshu (7, 43, 1-3), pra kshodásá dhúyásá (7, 95, 1-3). In these verses there are the characteristics of the

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1 With the sixth day the sacrifice is finished. Vách is done up; but the priest commences now developing the Yajña again. This can be done only by starting from the Yajña itself (without any other help), and recovering the Vách in the form of this allusion.

2 All this is implied in the expression pratyabhígárayan.

3 These six verses form two triplets; they all are so called ekapad- tinac, and constitute the two triplets for Váyu and Indra respectively, which are always required at the Pra-uga Shas- tra.
seventh day, श्व and प्रां, contained. They are in the Trishtubh metre, because this is the metre at the morning libation during the (last) three days.

A त्र रथम यथोत्तया (४, ५७, १-२), इदं वसो सुलम अन्धिः (८, २, १-२), इंद्र वेदीया तद्वि (विद्व. ५, ५-६), प्राती ब्रह्मणाः (१, ४०, ३-४), अग्नि नैत (३, २०, ४), त्वम तममा यथैर (१, ९१, २), पिन्रंतया अपाक (१, ६४, ६), प्रा रा इन्द्राया ब्रिहते (८, ७८, ३) are the extension (of the Marutvatiya Shastra) of the seventh day, identical with that of the first.

In the hymn, Kayā सुभ्ध सरयासु (१, १६५) (9th verse) in the words ना ज्याता मानसे नात्र the term ज्यात the term ज्यात occurs, which is one of the characteristics of the seventh day. This is the Kayā शुभिया hymn which effects unanimity (among people) and prolongs life. By means of it इंद्र, अगस्त्य, and the दुरुस्त बनें (unanimous). By reciting the Kayā शुभिया hymn, the Hotar produces unanimity. But it bears upon the prolongation of life also. Who desires that, may have repeated the Kayā शुभियम. 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 mahāyā (१, ५२) contains (in the second pada of the first verse) the words अत्यान्त विज्ञ हरणस्यादारथम, the term रथम, त. ए. carriage, being a characteristic of the seventh day. It is in the Jagati metre, for the Jagatis are the leading metres at the midday libation of these three last days. The Nivid is placed in that metre which is the leading; thence one places (here) the Nivid in the Jagatis.

The hymns representing cohabitation are now repeated; they are in the Trishtubh and Jagati metres. Because cattle is represented by cohabitation and the Chandomās are cattle and calculated for obtaining cattle. Tvām iddiḥi havāmahē, and tvam kyēhi
cherane (8, 50, 1-2) form the Brihat Prishtha on the seventh day. The same Prishthas take place as on the sixth day. The Vairúpam (Sáma) belongs to the Rathantaram; the Vairújam to the Brihat; the Sakkvaram to the Rathantaram, and the Raivatam to the Brihat. Therefore (because the Raivatam representing the Brihat was chanted on the sixth day) the Brihat Prishtha takes place (on the seventh day); for they fasten through that Brihat (of the sixth day) the Brihat (of the seventh day) to prevent the cutting off of the Stomas; for if the Rathantaram (which is opposed to the Brihat) is used, then the union (of the sixth and seventh days) is destroyed. Therefore only the Brihat is to be used (on the seventh day).

Yad varána is the immovable Dháyya. By the subsequent recital of the Rathantaram abhi trá sûra nonuma the Hotar brings all back to the womb; for this is a Rathantara day according to its position. Pitá sutasya raxinah (8, 3, 1-2) is the Sáma Pragátha, which has pita, one of the characteristics of the seventh day. Tyam ú shu rájinam is the invariable Tárkshya.

17

(The remainder of the Nishkevalya Shatra. The Shastras of the evening libation.)

Indrasya nu virágni (1, 32) is a hymn which has the characteristic word pra of the seventh day. It is

in the Trishtubh metre. By means of the pádas which remain firm, the Hotar keeps the libation in its proper place, preventing it from falling down.

Abhi tyam meham purúhitam (1, 51, 1) is a hymn in which pra is replaced by abhi, forming a characteristic of the seventh day. It is in the Jágati metre, because the Jágatis 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 Trishtubh and Jágati metres; because cohabitation represents cattle, and the Chandomás represent cattle; (this is done) in order to obtain cattle.

Tat savitar vriñmahè (5, 82, 1-3), adya no deva Saritar (5, 82, 3-5) are the beginning and sequel of the Vaisvádeva Shatra in the Rathantara days, on the seventh day. Abhi trá deca 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.

Pretúm yajnasu (2, 41, 19) is the (Nivid) hymn for Dyáváprithivi, which contains the word pra. Asam dera yajnammana (1, 20) is the (Nivid) hymn for the Ribhus, which contains the word jena, to be born.

He repeats now the verses, consisting of two pádas, commencing ayáhi ranásu suha (10, 172, 1); for man has two feet, and animals have four; animals are represented by the Chandomás. (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 duco (1, 14) is the (Nivid) hymn for the Vaisvedevá, which has the characteristic d of the seventh day. It is in the Gáyatri metre; for

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* He makes him obtain them.
the third libation is headed by the Gāyatri during these three days.

_Visvānarāṇa añj mat_ is the beginning of the Agni-māruta Shastra, which contains the word _jun_ to be born. _Pra vad vas trishṭuḥbam (8, 7)_ is the (Nivid) hymn for the Marutas, which has the word _pra_. _Jātavednusunāvāma (1, 99, 1)_ is the invariable Jātavedās verse. _Dūtam vo visvavedasam (4, 8)_ is the (Nivid) hymn for Jātavedās, where the name (Jātavedās) is not explicitly mentioned (only hinted at). All these are in the Gāyatri metre; for the third libation on these three days is headed by the Gāyatri.

18.

_(The characteristics of the eighth day. The Shastras of the morning and midday libitations.)_

Neither the words _ā_ nor _pra_, but what is “standing” is the characteristic of the eighth day; because the eighth is identical with the second. The characteristics are, _ūrdhva, prati, antar, vishān, vṛdhan_, the mentioning of the deity in the middle páda, an allusion to the airy region, twice the name Agni (in the same páda), the words _mahād, vihūta, punar_, the present tense.

_Agnim vo deram agniḥbhīḥ (7, 3)_ is the Ajya of the eighth day; because it contains twice the word _agni_. It is in the Trishṭuḥbham metre; for the Trishṭuḥbham is the leading metre at the morning libation during these three days. The Pra-nga Shastra is composed of the following verses; _Kurid anga namasā (7, 91, 1), pivo annān (7, 91, 3), uchhan ushavān (7, 90, 4), w’antā dūtā (7, 91, 2), yāvat taras (7, 91, 4-5), prati vām sūra udite (7, 65, 1-3), dhenuḥ pratnusya (3, 58, 1-3), Brahmana indropa (7, 28, 1-3), ārdhino agniḥ sumatim (7, 39, 1-3), uta svā mah sarasvīnt (7, 95, 4-5). In these verses are the characteristics prati, antar, vihūta, ārdhino contained; they are in the Trishṭuḥbham 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: _Visvānarāṇaya varpatim (8, 57, 4), Indra it Somapā ehah (8, 2, 4), Indra nediyā ed dh (Vāl 5, 5-6), uttishtha śrīmahāsūtruiti (1, 40, 1-2), agnir netā, tvam Soma kratbo bhī, pinvanti apo, brijhācānāmyā gāyata_. This Shastra is identical with that of the second day.

Now follow the _Mahādot_ hymns, _i.e._ such ones as contain the word _mahād_ great. (These are) _sānaḥ mahām (3, 49), mahās’cit teem (1, 169), pibā somam abhi yam (6, 17, in the words _ūrvam gāvam mahī), mahām indro urvat (6, 19). _This hymn is in the Trishṭuḥbham metre; by means of its pádaś which remain firm, the Hotar keeps the libation in its proper place, preventing it from falling down._

_Tam aṣya dyāvā pritieci (10, 113) is a _mahādot_ hymn also; for in the second páda of the first verse the word _mahimāno_ occurs. It is in the Jagati metre_. The Jagatis are the leading metres at the midday libation during the three last days (above mentioned). Thence the Nivid is placed in it. These hymns represent cohabitation; they are in the Trishṭuḥbham and Jagati metres, for cattle is represented by cohabitation, and for obtaining cattle, the _mahādot_ hymns are repeated. The air is _mahād_; in order to obtain the airy region, _five_ hymns (there are _five_, four in Trishṭuḥbham, and one in Jagati) are required. For the Paṅkti metre comprises five pádaś, the sacrifice belongs to this metre, cattle belong to it; cattle is represented by the Chāndamās.

_Abhi tvā śūra nonumah, and abhi tvā párvapitaye form the lānthantaram Prishṭham of the eighth day. Yad vārānā is the invariable Dhāyya_. By _tvā_ _iddhi harāmaha_ all is brought back to the womb;
for this day is a Bārhatā day according to its position. Ubbayaṁ srīnavaścchā (8, 50, 1-2) is the Śāma Pragāthā; the meaning of ubbayam, 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 Bṛhat day. Tyam uśu rājānam is the invariable Tārkhya.

19.
(The Mahādeva hymns of the Nīshkhraḷya Shastra. The Shastras of the evening libation.)

The five Mahādeva hymns are, apīrūyā purutamāni (6, 32), tāṁ su te kṛitim (10, 54), tvaṁ mahān Indra yo ha (1, 63), tvaṁ māhān indra tubhayam (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 varinā (1, 55), which contains in the words, indram na māhān the term māhat great. For obtaining cattle these Mahādeva hymns are repeated. The air is māhat, and for obtaining the airy region two times five hymns must be repeated. Because a Pāṇkti (a collection of five hymns) has five feet, the Yajña consists of five parts, cattle consist of five parts. Twice five makes ten; this decade is Virūṭ, Virūṭ is food, cattle are food, the Chāndamās are cattle.

Vis'c'eva devasa netus (5, 50, 1), tat savitar vareṇyam ā vis'vedevam saptatim (5, 82, 7-8), are the beginning and sequel of the Vais'vedeva Shastra. Hiranvaṇḍaṁ śūlaya (1, 22, 5-7) which contains the word śūla, is the (Nivid) hymn for Savitar. Mahi dyāh prithivi chana (1, 22, 13-15) is the (Nivid) hymn for Dvāpi-prithivi, which contains the word māhat. Yuvānāpitā purāṇā (1, 20, 4-8) is the (Nivid) hymn for the Ribhbus, which has the characteristic word “punah.”

Imā nu ham 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. Devānāṁ id aro māhāt (8, 72, 1) is the (Nivid) hymn for the Vis'vedevā, which contains the term māhat. These verses are in the Gāyatri metre (except the Dvipūḍa), because the Gāyatri is the leading metre at the evening libation during these three (last) days.

By pitārānam vais'vānarā (As've. S'r. S. 8, 10), commences the Agnīmārtha Shastra; because in the words agnir vais'vānaro māhōn, there is the word māhat contained. Kriśan vah s'ardho māruim (1, 37) is the (Nivid) hymn for the Mūrta; because it contains (in the fifth verse) the word varaḍhe, which is a characteristic of the eighth day.

Jātavedaṁ sunarāma is the invariable Jātavedā verse. Agne mṛila māhān aśi (4, 9) is the (Nivid) hymn for Jātaveda; it contains the characteristic term māhāt. All these verses are in the Gāyatri metre, which is the (leading) metre at the evening libation during these three (last) days.

FOURTH CHAPTER.
The ninth and tenth days of the Dvāpāśāha. 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

SāKy.—The five Mahādeva hymns of the Mahādeva Shastras are to be understood.
cattle. (This is done) for obtaining cattle. Five (such) hymns are repeated. For the Pañkti consists of five pādās; the sacrifice has the nature of the Pañkti, and so have cattle (also); the Chandomāḥ are cattle; (this is done) for obtaining cattle.

Tvām itdhi huvāmhe and tvām khyetm cha ravi, form the Brihat Prishtha. Yad vāvānā is the invariable Dāyya. By abhi teo sūra numo all is brought to the womb, because the ninth day is a Rathantara day according to its position. Indra tridhātu sūrayam (6, 46, 9-10) is the Sāma Pragātha containing the characteristic “three.” (The Türkshya just as on the other days.)

21.

(The remainder of the Nishkevalya Shastra. The Shastrus of the evening libation.)

There are five other pair-hymns enumerated, the four first are in the Trishṭubh, the fifth in the Jagati metre. These are, saṁ cha tee jagmur (6, 34), which contains the word “gone,” kudā bhuvan (6, 35) which contains the word “kshı” to reside (in kshayant), which is an autarāpa, “he resides, as it were, gone to an end (having gained his object),” ā satyo yātu (4, 16) which contains satya truth, tat ta indriyam paramam (1, 103), which contains an anta in the word “paramam” i.e. highest. Ahaṁ bhuvām (10, 48, 1), which contains an anta in jaśāmi, I conquer.1

The commencement and sequel of the Vaisvadeva Shastra is, tat Savitur tvirāmhe, and adyā no deca Savitar. (The Nivid) hymn for Savitar is doṣho āgāt (?) The (Nivid) hymn for Dyāvāprithivi is, pravām mahi dyavī abhi (4, 56, 5-7).

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1 For the sentences here omitted in the translation (they are only repetitions) see 5, 19.
Indra isha dālātu māh (8, 82, 34), te no ratnāni (1, 20, 7-8) form the (Nivid) hymn for the Ribhus, the words trir ā saptāni (1, 20, 7) contain the characteristic "three." Babhur cho nishvan (8, 29) is the Dwipadā. By repeating a Dwipād, the Hotar puts the two-legged sacrificer among the four-legged animals. Ye triiṃsati trayas paru (8, 28) is the (Nivid) hymn for the viśvesevāh, because it contains the term "three." Vairavāra na útaye (As’v Sr’. S. 8, 11) is the Pratipad of the Agnimārute Shastrā; it contains the term parāvatah, which is an anta.

Maruto yasya hi kshaya (1, 86) is the (Nivid) hymn for the Marutās. It contains the term kshi to reside, which is an antarūpam; for one resides, as it were, after having gone to a (certain) object.

The (Nivid) hymn for Jātavedās is, prāgnaye vāchan traya (10, 187) (each verse of which ends with) sa naḥ parshad ati dvishaḥ, i.e., may he (Agni) overcome our enemies, and bring (safely our ceremonies) to a conclusion. He repeats this refrain twice. For in this Navaratrā sacrifice (which is lasting for nine days) there are so many ceremonies, that the committal of a mistake is unavoidable. In order to make good (any such mistake, the pāda mentioned must be repeated twice). By doing so, the Hotar makes them (the priests and sacrificers) free from all guilt. These verses are in the 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 Dwādasāha are to be likened. The tenth day.)

The six Prīśtha days (the six first in the Dwādasāha) represent the mouth; the Chandomāḥ 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 Prīśtha days are comparable to the nostrils, and what is between them, to the Chandomāḥ days; but that by which one discerns the different smells, this is the tenth day. Or the six Prīśtha days are comparable to the eye; the Chandomāḥ 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 Prīśtha days are comparable to the ear; while the Chandomāḥ 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," 8 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 (pāti-nirādā). That one of the priests, who should know this invocation offering (āhūti), shall say:

"Hail one another;" then he shall offer the oblation by repeating the mantra "here be thou happy, here be ye happy, here may be a hold, here may be a hold for all that is yours;" may Agni carry it (the sacrifice) up! Svāhā! 5 may he take it up!"

When he says, "be happy here," then he makes happy (joyful) all those (sacrificers) who are in this

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8 This is a very common superstition spread in Europe; not to speak, for instance, on finding some treasure in the earth. Gūṭ. explains cārvita by "to blame;" but this is not required, and is not good sense.

9 To make Homa.

5 All that you have, all your possessions may be upheld and remain in the same prosperous state.

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" (rāṭ) the Rathantaram Sāman is to be understood, and by "Śvāhā! may he carry it up!" the Bṛihat Sāman is meant. For the Rathantaram and Bṛihat Sāman are the habitation of the gods; by means of this habitation of the gods one obtains generation; by means of this habitation of the gods generation is produced. (This is done) for production. He who has this knowledge obtains children and cattle.

Now they all go and make ablution and proceed to the place of the Agnidhra. That one who knows the invocation offering (ākṣiśi) shall say, "hold now one another," then he should bring the offering and recite, "he who produced besides us this ground (our) mother, he, the preserver who feeds (us), may preserve in us wealth, vigour, health, and strength, Śvāhā!" Who knowing this, recites this formula, gains for himself, as well as for the sacrificers, wealth, vigour, health, and strength.

23.

(The chanting and repeating of the Serpent mantra. The Chaturhotri mantra. Its effect. Who ought to repeat it.)

All the other priests (except the Udgāṭris) go from thence (the Agnidhiya 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 Udgāṭris walk together. They chant the verses (seen) by the Queen of the Serpents (Sarpa-rājini); because the earth (iyam) is the Queen of the Serpents, for she is the queen of all that moves (sarpat). She was in the beginning without hair, as it were (without trees, bushes, &c.) She then saw this mantra, which commences, āyam gāh prīsīṁ akramit (10, 189). In consequence of it, she obtained a motley appearance, she became variegated (being able to produce) any form she might like (such as) herbs, trees, and all (other) forms. Therefore the man who has such a knowledge obtains the faculty of assuming any form he might choose.

The three Udgāṭris, Prastagotar, Udgātar, and Pra-tihartar, 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 habitation of the gods. By means of this habitation 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 Shastra accompanying the Stotram (the chanting of the verses just mentioned) by the Udgāṭris. The sacrificial name of the deities in the Chaturhotri was concealed. Therefore the Hotar now sets forth these names, and makes public the appropriate sacrificial name of the deities, and brings what has become public, to the public. He who has this knowledge, becomes public (i.e. celebrated).

A Brahman who, after having completed his Vedic studies, should not attain to any fame, should go to a forest, string together the stalks of Dharba grass, with their ends standing upwards, and sitting on the right side of another Brahman, repeat with a loud voice, the Chaturhotri mantras. (Should he do so, he would attain to fame).

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6 This is generally done before the singing of a mantra by the Udgāṭar; but the Udgāṭar 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 Udugitar) with their hands, thinking, "I touch food and juice;" for the Udumbara tree represents juice 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 subordinate the heaven-world. No speech is allowed during the day; if they would speak during the day, they would hand over the day to the enemy; if they would speak during the night, they would hand over the night to the enemy. Only at the time when the sun has half set, they should speak; for then they leave but this much space (as is between the conjunction of day and night) to the enemy. Or they should speak (only) after the sun has completely set. By doing so, they make their enemy and adversary share in the darkness. Walking round the Ahavaniya fire, they then speak; for the Ahavaniya fire is the sacrifice, and the heaven-world; for by means of the sacrifice, which is the gate of the heaven-world, they go to the heaven-world. By the words, "if we have failed, by omission, or improper application, or by excess, of...

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7 The sap of the Udumbara tree is to be understood. It grew out of the food scattered by the gods on the earth.—Ed. compare 7, 91.
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!"  

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" Soma, and by "fortunate" cattle are meant.

(5 & 6) The houseless and the dauntless. "Houseless" is Vâyu, 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 (upadītā), 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. "Agni is the house-father; thus say some, for he is the master (house-father) of the world (earth). Vâyu is the house-father, thus say others; for he is the ruler of the airy region. That one (Aditya, the sun) is the house-father; for he burns (with his rays). The Ritus are the houses. He who knows what god is their (the Ritus’) house-father, becomes their house-father, and succeeds. Such sacrificers are successful (they become masters themselves). House-father (master) becomes he who knows the god who destroys the evil consequences of sin (Aditya, the sun). This house-father destroys the evil consequences of sin and becomes (sole) master. These sacrificers destroy the evil consequences of their sin (and say), O Adhvaryu! we have succeeded, we have succeeded!

FIFTH CHAPTER.

(The Agnihotram. On the duties of the Brahmana priest.)

26.

(The Agnihotram. 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 Gîrhapatya fire) the Ahavaniya fire." Thus he says at evening; for what good he was doing during the day, all that is taken away (together with

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8 Heaven-world. The gods ascended to heaven by sacrifice. The same is the object of the sacrificer. This is the Graha 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 Brahmanas ought to repeat. It begins with the words, Agni prîhpaṇītā and ends with orītams. 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 Asv. St. 6, 13.
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 Vayu. What is being milked belongs to the Asvins. What has been milked, belongs to Soma. What is put on the fire to boil belongs to Varuna. What bubbles up (in boiling) belongs to Pushan. What is dripping down belongs to the Maruts. What has bubbles, belongs to the Visvedevas. 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 Vishnu. What is placed (on the Vedi) belongs to Brahma. The first offering is Agni’s, the latter portion is Prajapati’s, the offering itself (chief portion) belongs to Indra. This is the Agnihotram, belonging to all gods, which comprises sixteen parts.

27.

(How the priest has to make good certain casualties which may happen when the Agnihotram is offered.)

If the cow of an Agnihotri, which is joined to her calf, sits down during the time of being milked, what is the penance for it? He shall repeat over it, this mantra, “Why dost thou sit down out of fear? from this grant us safety! protect all our cattle! Praise to Rudra the giver!” (By repeating the following mantra) he should raise her up. “The divine Aditi (cow) rose, and put long life in the sacrifice, she who provides Indra, Mitra, and Varuna with their (respective) shares (in the sacrifice).” Or he may hold on her udder and mouth a vessel filled with water and give her (the cow) then to a Brahman. This is another Priyaschitta (penance).

If the cow of an Agnihotri, which is joined to her calf, cries during the time of being milked, how is this to be atoned for? If she cries out of hunger to indicate to the sacrificer what she is in need of, then he shall give her more food in order to appease her. For food is appeasing. The mantra śrīyav-sāḍ bhagavatī (1, 164, 40) is to be repeated. This is the Priyaschitta.

If the cow of an Agnihotri which is joined to her calf moves during the time of being milked, what is the Priyaschitta? 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 cow herself is called Agnihotri.
This is the Prāyas'chitta. 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 Aśvina Shastra, Mahāvrata, and Agnicayana are hinted at in it.)*

That Aditya (the sun) is his (the Agnihotri's) sacrificial post, the earth is his altar, the herbs are his Barhis (seat of grass), the trees are his fuel, the waters his sprinkling vessels, the directions the wooden sticks laid round about (the hearth). If anything belonging to the Agnihotri should be destroyed, or if he should die, or if he should be deprived of it, then he should receive all this in the other world, placed, as it were, on the Barhis (sacrificial litter). And the man who, having this knowledge, performs the Agnihotram, will actually obtain (all this).

He brings as 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 Aśvina Shastra (which commences with a verse addressed to Agni). By using the term vāc, i.e. speech (when taking out the Agnihotram) he makes a (pratigāra) i.e. response (just as is done at the repetition of a Shāstra).

By (thus) repeating every day “Vāc” the Aśvina Shastra is recited by Agni at night, for him who, having this knowledge, brings the Agnihotram.

By offering the morning oblation to Aditya, he commences the Mahāvrata ceremony. By using (a term equivalent to) prāya i.e. life (when eating the remainder of the Agnihotram) he makes a pratigāra (also). By (thus) repeating every day the word “food” (life), the Mahāvrata (Shastra) 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 (1:440) 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 Sattrā.

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*The Aśvina Shastra is required at the commencement of the Gavām ayanam, when making Aśvitra. See 4, 17-11. The author of our Brahmāṇa here tries to find out some resemblance between the performance of the evening Agnihotram, and the Aśvina Shastra. He finds it in the circumstance, that this offering belongs to Agni and the Aśvina Shastra commences with a verse addressed to Agni (4, 7). Having thus obtained the commencement of the Shastra, he must find out also the pratigāra or response which belongs to every Shastra. This he discovers in the formula: vācā ted hota which the Agnihotri repeats as often as the offering is taken out for being sacrificed.

*This concludes the Gavām ayanam. See the note to 4, 12. The resemblance between the Mahāvrata and the morning Aniśtoma is found by our author in the following points: The morning Agnihotram belongs to Aditya, and the Nākevālya Shastra of the Mahāvrata commences with a mantra addressed to the same deity. The Pratigāra he finds in the mantra, annam payo rote smāda which the Agnihotri repeats as often as he casts the remainder of his offering.
lasting all the year (and) with Agni Chityya* (the hearth constructed at the Chayana ceremony).

29.

(Whether the morning oblation of the Agnihotri is to be offered before or after sunrise.)

Vriskas'ma, the son of Vatavata, the son of Jatukarna, 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. Therefore 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 (Ahoráttra). 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 Ahoráttra (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 Gâthâ (stanza) which runs as follows:

“All that was, and will be, is connected with the “two Sâmans Brihat and Rathantarâm, and subsists “through them. The wise man, after having estab- “lished 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 Rathantarâm, the day to the Brihat. Agni is the Rathantarâm, 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 Gâthâ chanted, which runs as follows:

“Just as a man who drives with one pack-horse
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,
Janaśruteya, a resident of a town (a Nagari), said
to an Aikādasāksha, a descendant of Manvantu,
"we recognise from the children whether one brings
the Agnihotram with or without the proper know-
ledge." Aikādasāksha 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 knowl-
dedge, and sacrifices after sunrise, lifts up with this
hand (Aditya's hand) his sacrifice, and puts it down
in the heaven-world. Therefore the sacrifice is to be brought after sunrise.

When rising, the sun brings all beings into motion (pravayati). Therefore he is called prâna (breath). The offerings of him who knowing this, sacrifices after sunrise, are well stored up in this prâna (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 “Bhûr, Bhuvah, Svar, Om! Agni is Light, Light is Agni;” and the morning sacrifice by “Bhûr, 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.)

Prajápati had the desire of creating beings and multiplying himself. He underwent (consequently) austerities. Having finished them, he created these worlds, viz. earth, air, and heaven. He heated them (with the lustre of his mind, pursuing a course of austerities); three lights were produced: Agni from the earth, Vâyu 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 Vâyu, and the Sâmaveda from Aditya. He heated these Vedas, in consequence of which three luminaries arose, viz. Bhûr came from the Rigveda, Bhuvah from the Yajurveda, and Svar from the Sâmaveda. 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).

Prajápati spread the sacrifice (extending it), took it, and sacrificed with it. By means of the Iti (Rigveda), he performed the duties of the Hotar; by means of the Yajas, those of the Adhvaryu; and by means of the Sûman, those of the Udgâtar. Out of the splendour (seed) which is inherent in this three-fold knowledge (the three Vedas), he made the Brahma essence.

Prajápati offered then the sacrifice to the gods. The gods spread it, took it, and sacrificed with it, and did just as Prajápati had done (regarding the office of the Hotar, &c.) The gods said to Prajápati, “If a mistake has been committed in the Rik, or in the Yajus, or in the Sûman, in our sacrifice, or in consequence of ignorance, or of a general misfortune, what is the atonement for it?” Prajápati answered, “When you commit a mistake in the Rik, you shall sacrifice in the Gârhapatya, saying Bhûh. When you commit one in the Yajus, then you shall sacrifice in the Agnidhriya fire or (in the absence of it as is the case) in the Havis offerings in the cooking fire (Dakshina Agni) saying, Bhuvah. When a mistake is committed in the Sûman, then it is to be sacrificed in the Ahavanasya fire by saying Svar. When a mistake has been committed out of ignorance, or in consequence of a general

* It is regarded as a person.
* This is used only in the soma sacrifice.
* Such as the Darşāpârpamâsa lañhi, Châturmâsa lañhi, &c.
mishap, then you shall sacrifice in the Ahavaniya fire, reciting all three words, Bhūh, Bhurah, Svār. These three “great words” (vyāhritis) are like nooses to tie together the Vedas. It is just like joining one thing to another, one link to another link, like the stringing of anything made of leather, or of any other thing, and connecting that which was disconnected, that one puts together by means of these great words all that was isolated in the sacrifice. These Vyāhritis, are the general Prāyaschittā (penance); thence the penances (for mistakes) at a sacrifice are to be made with them.

33.

(On the office of the Brāhmaṇ priest. He ought to remain silent during all the principal ceremonies.)

The great sages (mahāvadāḥ) ask, “When the duties of a Hotar are performed by the Rik, those of the Adhvaryus by the Yajus, and those of the Udgātar 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 Brāhmaṇ 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 Vācā); but the Brāhmaṇ priest performs his duty by the mind only. Some Brāhmaṇ priests after having muttered the Stoma-bhāgas when all arrangements have been made for the repetition of the Prātaranuvāka (the morning prayer) sit down, and speak (without performing any of the ceremonies).

Respecting this (the silence on the part of the Brāhmaṇ priests) a Brāhmaṇ, who saw a Brāhmaṇ 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 (bhresheha nyeti), and if the sacrifice has fallen, the sacrificer falls after it too (if the Brāhmaṇ priests talk during the time they ought to be silent). Therefore the Brāhmaṇ priest should, after the order for repeating the Prātaranuvāka has been given, refrain from speaking till the oblations from the Upāmsu and Antaryāma (Grahas) are over. After the order for chanting the Pavamāṇa 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 Savitar in honour of Brhaspati. The last (fourth) part is in all the Stomabhāgas mantras the same. I give here some of these mantras, which are all to be found in the Tāṇḍya Brāhmaṇam (1, 8–9). They commence:

1 (a) देवीदेवी (b) प्रजाया मा (c) यह जिस (d) विनाशज्ज्वावेद

2 (a) श्रीराम (b) चरंल (c) चरं जित्य (d) चरणाय

3 (a) अलिनत्तार (b) सत्य (c) दिर्ज्ञ (d) चरणाय

4 (a) विभिन्नत (b) अग्निर्धात (c) अण्णिको जिन (d)

5 (a) एवद्यते नात्र (b) एवात्र अ (c) नात्र जित्य &c.

The proper meaning of the repetition of these and similar mantras by the Brāhmaṇ 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 Vashatkara (at the end of the Yajya 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 Brahma. He permits the chanters to chant.)

They say, When the sacrificer has the reward (dakshina) given to the Adhvaryu, he thinks, “this priest has seized with his hands my Grahas (Soma cups), he has walked for me, he has sacrificed for me.” And when he has the reward given to the Udgatara, 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 Anuvakya, and the Yajya, and repeated the Shastras.” But on account of what work done is the Brahma 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 Brahma is the physician of the sacrifice (which is regarded as a man). Because of the Brahma 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, Udgatara) do the other half. (The Brahma priests tell if any mistake has been committed in the sacrifice, and perform the Prayaschittas, as described above.)

The Prasotar says, after the order for chanting the Stotram has been given, “O Brahma, we shall now chant, our commander!” The Brahma then shall say at the morning libation, “Bhur! 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,

12 I have not translated the passage regarding the Prayaschitta to be performed by the Brahma priest if any mistake has been committed; for it is only a repetition from 5, 32.

13 The announcement of the Prasotar, that the chanters are ready to perform their chant, as well as the order to do so given by the Brahma and Maitryavana, are contained in full in the Astra. S. 8. (5, 2), and in the Astra. S. 8. (5, 8). I here give the text from the Astra. S.:

The announcement of the Prasotar, that the chanters are ready to perform their chant, as well as the order to do so given by the Brahma and Maitryavana, are contained in full in the Astra. S. 8. (5, 2), and in the Astra. S. 8. (5, 8). I here give the text from the Astra. S.:

(When the Prasotar calls) “Brahma, we shall chant, O commander!” then the two priests (the Brahma and Maitryavana) whose duty it is to allow (the chanters to sing) give their permission. The Brahma after having first muttered the words “bhur, 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 bhur, bhurak; and at the evening libation, etter (the remainder of the Japa being the same). Before all the Stotras which follow the Agnidevata Shastras (which concludes the Shastras of the Agra-shtoma), that is to say, at the Ukhya, Sholavati, Atiratra sacrifices, etc., the Brahma mutters all the three great words (bhur, bhurak, om), along with the remainder of the formula) at the same time. The Maitryavana, after having muttered “Speak what is right and true, ye who are created by Savitar, the god to whom honour praises are chanted, do not lose the sacred verses (chanted by you) which are life, may be protect both bodies of the Samaa (the verses and the tune) Omi!” says aloud “chant!”
he says, “Svar! filled with the thought of Indra, ye may sing.”

At the time of the Ukhya or Atiratra sacrifice, all the three great words, Bhūr, Bhūvah, Svar, are required. If the Brahmā says, “Filled with the thought of Indra, ye may sing,” this means, that the sacrifice is Indra’s, for Indra is the deity of the sacrifice. By the words, “filled with the thought of Indra,” the Brahmā priest connects the Udgitha (the principal part of the chant) with Indra. This saying of the Brahmā means, “Do not leave Indra; filled with him, ye may sing.” Thus he tells them.

SIXTH BOOK

FIRST CHAPTER.

(On the offices of the Grāvastut and Subrahramanyd.)

1.

(On the origin of the office of the Grāvastut. The Serpent Itiśi Arubda.)

The gods held (once upon a time) a sacrificial session in Sarvacharu. They did not succeed in

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1 See also him about As’v. Br. 6, 5, 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 iliaviridānas (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 (aṅghavimete) of the southern iliaviridāna, he throws off a stalk of grass held in his hand, which ceremony is called wiramāṇa (it is performed often by other priests also). He then faces the Soma abouts assuming a peculiar posture. The Adhvaryu gives him a band (aṅghavimeta) which he ties round his face. As soon as the Adhvaryu and his assistants take the Soma sprouts from below the adhvārvavimeta board (see the note to 7, 32), he ought to repeat the mantras over the Grāvāyas which are now being employed for extracting the Soma juice. He commences with verses containing the term aṅh to squeeze, or derivatives of it. The first is: aṅhī tṝḍeva svarītā (1, 24, 3).

After some more single verses follow the three principal Grāvāya hymns, viz. pratyā grāvyam (10, 19), ṣa ṣa rūmav (10, 70), and pramānān grāviṣaḥ (10, 17). The first and the last are said to have been seen by Arubda the Serpent Itiśi, the second by Jarat Karpa, one of the Serpent tribe also. These hymns very likely formed part of the so-called Sarvaveda or Serpent Veda (see the Gapatha Brāhmaṇam 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 Nivid 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 Arbudda Sarpani (at the sacrificial compound).

The King (Soma) made the gods drunk. They then said, "A poisonous serpent (as'vish-) looks at our King! Well, let us tie a band round his eyes." They then tied a band round his eyes. Therefore they recite the spells over the Soma squeezing stones, when having tied (round the eyes) a band in imitation (of what the gods did).

The King (Soma) made them drunk. They said, "He (the Serpent Rishi) repeats his own mantra over the Soma squeezing stones. Well, let us mix with his mantra other verses." They then mixed with his mantra other verses, in consequence of which he (Soma) did not make them drunk. By mixing his mantra with other verses for effecting propitiation, they succeeded in destroying the consequences of guilt.

In imitation of this feat achieved by the gods, the Serpents destroyed all consequences of their own guilt. Having in this state (being quite free from guilt and sin) left off the old skin torn, they obtain a new one. Who knows this destroys the consequences of his own guilt.

2.

(How many verses are to be repeated over the Gravastut. 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 Gravastut) 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 Prajipati is unlimited; and this recital of the mantras referring to the Soma squeezing stones belongs to Prajapati, 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 pada by pada, 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 pada. If the verses are repeated with stopping at every syllable, or every four syllables, then the metres become mutilated, for
many syllables (sounds) would thus be lost. Thence he ought to (repeat) these mantras one half verse by another. For man has two legs, and cattle are four-footed. By doing so, he places the two-legged sacrificer among the four-legged cattle. Thence he ought to repeat these mantras by half verses.

Since the Grāvastutu repeats only at every midday libation mantras over the Soma squeezing stones, how do mantras become repeated over them at the two other (morning and evening) libations? By repeating verses in the Gāyatrī metre, he provides for the morning libation; for the Gāyatrī metre is appropriate to the morning libation; and by repeating verses in the Jagati metre, he provides for the evening libation; for the Jagati metre is appropriate to the evening libation. In this way he, who, with this knowledge, repeats the mantras over the Soma squeezing stones only at the midday libation, supplies these praises for the morning and evening libations.

They say, What is the reason, that, whilst the Adhvaryu calls upon the other priests to do their respective duties, the Grāvastutu repeats this mantra without being called upon (without receiving a praśana)? The ceremony of repeating mantras over the Soma squeezing stones is of the same nature as the mind which is not called upon. Therefore the Grāvastutu repeats his mantra without being called upon.

3.

(The Subrahmanya formula. On its nature. By whom it is to be repeated. The ablation from the Pārśvanāta Graha. The Yājñā of the Agniśatr.)

The Subrahmanya ⁸ is Vāch. Her son is the king Soma. At the time of buying Soma, they call the Subrahmanya (thither) just as one calls a cow.

peculiar pronunciation of this formula is noted by Pāṇini (1, 2, 37-38). The most complete information on its use being only to be found in the Śāmaśastra Sūtras, I here give the passages from Śāmaśastra referring to it along with the formula itself:

After the Āṭitīya Āstāni has been finished, he (the Subrahmanya) should stand in the front part of the enclosure made for the wife of the sacrificer inside the Veil, and when touching the sacrificer and his wife, after having called three “subrahmanyaṃ,” recite the following formula, “Come, Indra! come owner of the yellow horses! ram of Kṛṣṇaśāla! Menā of Vṛṣṇiśūla! thou buffalo (gauru) who ascended the female (avasakṣāndu) lover of Aśvādyā! son of “Kuśika! Brahmā! son of Gauatama! (come) thou who art called” (to appear; at the Soma feast in so and so many days how many there might intervene (between the day on which the Subrahmanya calls him, and that of the Soma festival at which his presence is requested). The Subrahmanya is required on the second, third, fourth, and fifth day of the Agniśatr, and almost on every day of the other Soma sacrifices. On the second day, the terms tryaśa sūtraṃ, “three days hence” (i.e. on the fifth); on the third day, dṛṣṭa sūtraṃ, i.e. two days hence; on the fourth, pavesa a tomorrow; and on the fifth (the day of the Soma feast) adya, i.e. the day, are used to mark the time when the Soma banquet, to which Indra is by this formula solemnly invited, is to come off. As far as ālifta which is followed by the mentioning of the time appointed where, yathā etc. there is no difference anywhere observable. But the few sentences which follow, and which conclude the formula, differ according to different schools. Some were (according to Śāmaśastra) of opinion, that only āsvaḥ “come hither” to follow; others recommended āsvaḥ svaḥ, “come hither, O Maghavari.” Others, such as Gautama, were of opinion, that either is to be omitted, and the concluding formula, devā śāstra āsvaḥ svar asvat, “come, ye divine Brahma priests, come, come!” has to follow immediately upon suṣṭa.

⁸ The Subrahmanya formula is contained in the Śāmaśastra Śrānta Sūtras (1, 2), the Agniśaṭa Śama Prayoga, the Śatapatha Brāhma., (6, 6, 4, 17-20), and the Taittirīya Aranyakā (1, 12, 3-4). The
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 Brahmaâ, the measure is called Sâmpâ, the Bhûti is Aditya, and Indra is the deity.

At the so-called Agni-âhit sacrifices, which open the Chatur-āldâtra Satras (sacrificial sessions lasting for a fortnight), (Asâv. Sr. S. 11, 2) the Subrahmanyâ calls Agni instead of Indra (Lâtyây. 1, 4) according to Gautama, by the following formula:

अग्नि आगिन्तानि द्वैण्याय जपाते। विश्रवेन अग्निरुप भाग्यारथाधरेष्।

The remainder as above) i.e. “Come, O Agni, with (thy) two red ones (horses), thou brightly shining, thou blazing in smoke, Jâtâvatá, thou wise! Âgiras! Brahmaâ. (come) called,” &c. In the concluding formula द्रवीष द्रवीष, Agni fire, is used instead of द्रवीष.

According to Dhanamâyâ the Subrahmanyâ formula for Agni runs as follows: अग्नि आगिन्तानि आगिन्द्राय सरसा जय हव:।

The sacrifice 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 (in 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 (trishâ), the Subrahmanyâ is a female, both making thus a couple. (This is done) for producing offspring from this pair.

The Agrihâra repeats the Yâjyû mantra for the Pûtnivâta Graha (a Soma vessel), with a low voice. For the Pûtnivâta is the semen virile, and the effusion of the semen virile passing on without noise, as it were, he does not make the Anuvashâkûra. For
the Anuvashatâra is a stop. Thinking, I will not stop the effusion of the semen, he does not make the Anuvashtâra, 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 Subrahmanyâ ends after the distribution of the Dakshinâ, for she is Vâch. The Dakshinâ is food; thus they place finally the sacrifice in food, which is Speech.

SECOND CHAPTER.

(On the Shastras of the minor Hotri-priests at the Sattras.)

4.

(On the Shastras of minor Hotri-priests at the morning and evening libations.)

The Devas spread the sacrifice. When doing so, the Asuras approached them, thinking, let us obstruct their sacrifice. They attacked them from the right side, thinking this to be the weak point. The Devas awoke, and posted two of their number, Mitra and Varuna, on the right side. Through the assistance of these two, the Devas drove the Asuras and Rakshas away from the morning libation. And thus the sacrificers drive them away (if they have the Maitrâvaruna Shastra repeated); thence the Maitrâvaruna priest repeats the Maitrâvaruna Shastra

at the morning libation. The Asuras, defeated on the right side, attacked the centre of the sacrifice. The Devas awoke, posted then Indra, and defeated through his assistance the enemies. Therefore the Brâhma-nîchina repeats at the morning libation the Indra Shastra.

The Asuras, thus defeated, attacked the sacrifice on the northern side. The Devas posted on this side Indrâgni, and defeated thus the Asuras. Therefore the Adbhuvâka repeats the Aindrâgni Shastra at the morning libation. For by means of Indrâgni the Devas drove the Asuras and Rakshas away from the northern side.

The Asuras, defeated on the northern side, marched arrayed in battle lines towards the eastern part. The Devas awoke and posted Agni eastwards at the morning libation. Through Agni the Devas drove the Asuras and Rakshas away from the eastern front. In the same way the sacrificers drive away from the eastern front the Asuras and Rakshas. Thence the morning libation is Agni's. He who has such a knowledge destroys the evil consequences of his sin.

The Asuras when defeated eastwards, went westwards. The Devas awoke and posted the Vis'Ve Devâh themselves (westwards) at the third libation, who thus drove the Asuras and Rakshas away from the western direction at the third libation. Likewise the sacrificers drive through the Vis'Ve Devâh themselves at the third libation the Asuras and Rakshas away. Thence the evening libation belongs to the Vis'Ve Devâh. He who has such a knowledge destroys the consequences of his sin.

In this manner the Devas drove the Asuras out of the whole sacrifice. Thence the Devas became masters of the Asuras. He who has this knowledge becomes therefore through himself (alone) master of his adversary and enemy, and destroys the con-

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* He represents Agni.
* The Dakshinâ 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 Anu-
rūpa 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 Anurūpas\(^1\) (of the
preceding day). They make in this way the follow-
ing day the Anurūpa (corresponding to the preceding
day). Thus they commence the performance of
the preceding day with a view to that of the
following. But this is not done at the midday
libation; for the Prishthas\(^2\) (used then) are happi-
ness (they are independent); they have at this (the
midday libation) not that position (which the verses
have at the morning libation) that they could use
the Stotriya (of the following day) as Anurūpa (of
the preceding day). Likewise they do not use at the
third libation, the Stotriya (of the following day) as
Anurūpa (of the preceding day).

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\(^1\) See on the meaning of the terms stotriya and anurūpa, note 41
on page 190. The first contains always those verses which the Śama
singers chant, the latter follows its form, and is a kind of supplement.

\(^2\) The Śamans of the midday libation are called Prishthas; and the
Stotriyas and Anurūpas which accompany them, go by the same
name.
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 Brāhmaṇāchāhaṇi 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 revealed them which were hidden, to the Aṅgiras, and flung away Bala" contain the expression of a gift to them (the Aṅgiras). By the words, "indrena rochana dīvi (verse 9) the heaven-world is alluded to. By the words, "The fixed lights (stars) of heaven have been fastened by Indra, the fixed ones he does not fling away," the sacrificers approach every day heaven and walk there.

Ahaṁ sarasvatītavat (8, 38, 10), is the verse of the Achhūvaka. 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 Indrāgni." For the voice is the beloved residence of Indrāgni. Through this residence one makes both successful. Who has this knowledge will be successful in his own residence (his own way).

8.

(On the Ahīna and Aikāhika concluding verses of the Shastras of the minor Hotri-priests.)

The concluding verses of the Hotri-priests (Maitrāvaruṇa, Brāhmaṇāchāhaṇi, and Achhūvaka) are, at

the morning and midday libations, of two kinds, viz. ahīna (which are proper for Śoma sacrifices which last for several days successively), and aikāhika (which are proper for Śoma sacrifices which last for one day only). The Maitrāvaruṇa uses the aikāhikas, preventing (thus) the sacrificer from falling out of this world. The Achhūvaka uses the ahīnas for making (the sacrificer obtain heaven). The Brāhmaṇāchāhaṇi uses both; for thus he holds both worlds (with his hands) and walks in them. In this way he (the Brāhmaṇāchāhaṇi) walks holding both, the Maitrāvaruṇa and the Achhūvaka, the Ahīna and Ekarha, and (further) the sacrificial session lasting all the year round (such as the Āvān āyanaṇi) and the Āgnishtoma (the model of all Aikāhikas).

The Hotri-priests require at the third libation Ekarhas only for concluding. For the Ekarha is the footing, and thus they place the sacrifice at the end on a footing.

At the morning libation he must read the Yājñya verses without stopping (anarūmam). The Hotar shall not recite one or two additional verses (ātiśāhūmaṇam) for the Śoma. 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 Šastrām 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

* For the Ekarha 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 libration. 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 libration, the same concluding verses.

THIRD CHAPTER.

(The hymns for lifting the Chamusa (Soma cups). The Prashthita Yajñas of the seven Hotaris 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 Achhāvāha.)

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 libration the Soma cups are lifted and filled, he (the Maitrāvarūna) recites the hymn, ā tva vahamā harayaḥ (1, 16) the several verses of which contain the words, yashānu (male), pita (drunk), eva (squeezed), mad (drunk), are complete in their form and are addressed to Indra, for the sacrifice is Indra's. He repeats Gayatri's; for Gayatri is the metre of the morning libration. At the morning libration he recites nine verses only, one less (than ten). For the semen is poured into a place made narrow (nyīna). At the midday libration he repeats ten verses; for the semen which was poured in a narrow place grows very large, after having reached the centre of the woman's body. At the evening libration he repeats nine verses, one less (than ten); for from a narrow place (represented by the third libration) 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 librations, asserting that there must be as many Puronuvākyas as there are Yajñivas. Seven (Hotri priests) having their faces turned (towards the fire) recite the Yajñivas, and pronounce Vauschat! Now they assert that those (seven verses) are the Puronuvākyas of these (seven Yajñivas); 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 Maitrāvarūna 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...
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 Yajyā 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 Brāhmaṇāḥṣaṃs, at the morning libation, for the Soma drops which are in readiness, repeat Yajyā where Indra's very name is mentioned, the Yajyā of the Hotar being idam te somiyam madhur (8, 64, 8), that of the Brāhmaṇāḥṣaṃs, indra trū vrishabham rayam (3, 40, 1)?

When the other (priests) repeat verses addressed to different deities, how do they concern Indra? For the Yajyā of the Maitrāvaruna is mitram rayam harāmahe (1, 23, 4), "we invoke Mitra;" but in its words varṣyam somāpitaye, i. e. "we call Varuna to the Soma beverage;" there is an allusion to Indra; for whatever word refers to "drinking," hints at Indra, and pleases him.

The Yajyā of the Potar is, Maruto yasya hi bhaṣya (1, 66, 1); its words sa sugopātavā samah, 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 Yajyā of the Neshtar is, agne patnir hita vaha (1, 22, 9); in its words, trāsthāram somāpitaye,

There is an allusion to Indra; for Indra is Trashtar, which is a characteristic of Indra. Thus he pleases him.

The Yajyā of the Agnīdhra is, Ukhānāyā (8, 43, 11); in its words Soma pristhāya vedase, there is an allusion to Indra; for Indra is Vedhā (striker, beater) which is a characteristic of Indra. Thus he pleases him.

The verse of the Achānāvā, which is directly addressed to Indra, is complete, viz: pratīryavabhī (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, Varuna, &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 vānādevatās, or different deities, and Agni.

11.

(The hymn to be repeated over the Soma cups being lifted, and the Prasthita Yajyā at the midday libation.)

At the midday libation, when the Soma cups are being lifted, the Hotar repeats, Asvā devam garīchham (7, 21). This hymn contains the words, trīshan, pita, suta, mad; its verses are complete in form and addressed to Indra. For the sacrifice belongs to Indra. The verses are in the Trishubh 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 Anuvākyā and Yajyās? 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 Anuvākyās 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 Brāhmaṇāchāhāṃsi) make the Yājyās with verses containing (besides the name of Indra) the words, abhi triḍ. So the Hotar repeats, pibā somam abhi yam ugra torda (6, 17, 1); the Maitrāvaruṇa, sa im pāhi ya rījishi (6, 17, 2); and the Brāhmaṇāchāhāṃsi, eva pāhi pratnathā (6, 17, 3).4

The Yājyā of the Potar is, araṅg ehi somahāṃm (1, 104, 9). The Yājyā of the Neshtar is, tarā yam somas trām (3, 35, 6). The Yājyā of the Achāvāka is, indrāyā somaḥ pra dīvo vidānā (3, 36, 2). The Yājyā of the Agnidhra is, āpurnā uṣya kalaśaḥ svāhā (3, 32, 15).

Among these verses there are those containing the words abhi triḍ. For Indra once did not conquer at the morning libation; but by means of these verses he broke down the barriers and made himself master (abhi triṇat) of the midday libation. Thence these verses.

12.

(The hymn and the Praṅkha 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 sāvasē napāta (4, 35, 1). Its verses which are complete in form, are addressed to Indra, and belong to the Ribhus, contain the words trīṣanah, pīta,

4 These three verses contain forms of the verb trīḍ (Lat. tradere) "to injure, to kill," with the preposition abhi.
plurality is expressed, which is a characteristic of the Ribhus.

The Yâjvâ of the Potar is, á vahantu sap-tayo (1, 85, 6); in its words, râghava itva prajigata bâmukhir, there is a plurality (these three words are in the plural) expressed, which is the characteristic of the Ribhus.

The Yâjvâ of the Neshtâr is, ameun naâ suhavâ (2, 36, 3), in it the word gantana “go ye!” expresses a plurality.

The Yâjvâ of the Achhâvâka is, indrâvishnâ pibatam madho (6, 69, 7); its words, á vâm andhâmâi madhâmâi expresses a plurality.

The Yâjvâ of the Agnidhra is, imaâm stomam arhate (1, 94, 1); in its words ratham iâ saînirhemâ (this is first person plural) there is a plurality expressed.

In this way all these verses become Aindra-Arbbhavah. By repeating verses being (apparently) addressed to various deities, he pleases other deities (also), save Indra and the Ribhus. They are the conquerors of the jayat, i.e. world; therefore the Jugati metre is required for the evening libation, to make it successful.

13.

(On the relationship of those Hotârs who have to repeat a Shastra to those who have none. How the Shastras of the minor Hotâ-priests are supplied at the evening libation.)

Some one asks, Some of the duties of the Hotâ-priests being performed without Shastra, some with Shastra, how are then all these ceremonies (as it should be) provided with their respective Shastras, and consequently equal and complete? (The answer is) They call the performance (i.e. the repetition of Yâjvâs) of those (Hotârs) who like the Potar, Neshtâr, and Agnidhra, have no Shastra (to repeat) Hotak (also), on account of their reciting their (respective) verses along with (the other Hotâ-priests, such as the Hotar, Maitrâvarûna, &c. who repeat proper Shastras). In this way they are equal. But in the fact that some Hotâ-priests perform their duties with Shastras, others without Shastras, lies their inequality. Thus (both kinds of Hotâ performances) become provided with Shastras, equalised and successful (for the Yâjvâs of all seven Hotâ-priests are repeated one after the other).

Now the Hotâ-priests (Maitrâvarûna, Brâhmanâchârâ, Achhâvâka) repeat Shastras at the morning and mid-day 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 Hotâ-priests (who properly speaking repeat one Shastra only) repeat two Shastras, as many as the (chief) Hotar does? One ought to answer, Their Yâjvâs are addressed to two deities.

* The Hotar repeats at the morning libation the Aîya and Prâ-utra Shastra, at the midday libation the Marutvâlya and Navayâlya Shastra, and at the third libation the Vaîjcâstra and Agnimârata Shastra.

* Beside the Hotar only the Maitrâvarûna, Brâhmanâchârâ, and Achhâvâka repeat Shastras; the others, such as the Potar, &c. do not do it. But the former repeat them at the Agmalûma, only at the morning and midday libations.
more than the others). Thence come the two requests (for Neshtar and Potar). The performance of the Agnidhra was strengthened by one additional verse to his Yâjya; therefore his Yâjyas are super-numerary by one verse.

Some one asks, When the Maitrâvaruna calls upon the Hotar by the words, "may the Hotar repeat the Yâjya! may the Hotar repeat the Yâjya!" 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 Yâjya?" (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 Yâjya," is) "may the life repeat the Yâjya, may the life repeat the Yâjya!"

If some one asks further, Are there requests for the Udgâtri priests (to chant)? One should answer, Yes, there are. For if all (the priests) are ordered to do their respective duties, then the Maitrâvaruna, after having muttered with a low voice (a mantra), says, "Praise ye!" These are the summons for the Udgâtri priests.

Some one asks, Has the Achhâvâka any preference (to the other priests)? The answer is, Yes, he has; for the Adhvaryu says to him, "Achhâvâka, speak what you have to speak (and no more)!"

Some one asks, Why are at the evening libation the Stotriya and Anurûpa verses addressed to Agni, whilst the Maitrâvaruna at that time repeats an Indra-Varuna Shastra? (The answer is) The Devas turned the Asuras out of the Shastras by means of Agni as their mouth. Therefore the Stotriya and Anurûpa are addressed to Agni.

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1. The Agnidhra addresses the Yâjya to Agni, to whom the Ajya Shastra belongs; the Potar to the Marutae, to whom the Marutaviya Shastra belongs, and the Neshtar to the Vaisvadevas, to whom the Vaisvadeva Shastra belongs.
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 Brāhmaṇāchāṭhāyā is addressed to Indra and Bṛhaspati, and that of the Achhāvāka to Indra and Vishṇu? (The answer is) Indra turned the Auras out from the Shastras (of which they had got hold) and defeated them. He said to the Devas, "Which (from among you) follows me?" They said, "I, I, we will follow," and thus the Devas followed. But on account of Indra having first defeated (the Auras) 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, we will follow," and (actually) followed, both the Brāhmaṇāchāṭhāyā 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 Maitrāvarūṇa, Brāhmaṇāchāṭhāyā, and Achhārāka. The last four syllables of the last Shastra of the Soma day to be repeated twice.)

Some one asks further, For what reason do they repeat at the commencement of the evening libation hymns addressed to Indra, and composed in the Jagati metre, whereas the evening libation belongs to the Viṣvedevas? (The answer is) Having got hold of Indra (drābhya having commenced with him) by means of these (hymns), they proceed to act, being sure of success. The Jagati metre is used because the evening libation belongs to the Jagati, implying a desire for this world (jagat); and any metre which is used after (this commencement) becomes related to the Jagati (jagat), if, at the beginning of the evening libation, hymns in the Jagati metre are repeated which are addressed to Indra.

At the end (of the Shastras) the Achhāvāka repeats a hymn in the Trishtubh metre, suṁ rām harmūyā (6, 69). The word harmū (ceremony) alludes only to the praise of drinking (the Soma). In the words suṁ iṣaḥ, the word iṣaḥ means food; it (serves) for obtaining food (by means of this mantra). (By the words of the last pañcū) "both (Indra and Vishṇu) carry us through on safe paths," he pronounced every day something relating to welfare.

Some one asks, Why do they conclude the evening libation by Trishtubhs, if properly the Jagati metre should be used at it? Trishtubh is strength; (by repeating at the end Trishtubhs) the priests (who are at the Śatras the sacrificers themselves) get finally possessed of strength.

The concluding verse of the Maitrāvarūṇa is, iyām Indūram Vīruṣam (7, 84, 5). That of the Brāhmaṇāchāṭhāyā is, Bṛihispatīra pariyāṭa (10, 42, 11). That of the Achhāvāka is, uḥḥa jīva-thā (6, 69, 8). For "both (Indra and Vishṇu) had been victorious (jīva-thāḥ), i.e. they had sustained any defeat, neither of them was defeated."10

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11 The word alluded to is, pandūya, which is traced to a root pāṇ- (soma) to praise; but it hardly can mean "praising" in general. I refer, as Sāyana justly remarks, to the "drinking of the Soma juice." In the fifth verse of the hymn in question, we have the word pandūya, which is the same as pandūya, where the words śārjitaṁ mṛt pandūyām rṇa 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 (uḥd jīva-thā). It differs little from
In the words indras'cha Vishnu yad opaspridhetham (there is hinted) that Indra and Vishnu fought with the Asuras. After they had defeated them, they said to them, “Let us divide!” The Asuras accepted the offer. Indra then said, “All through which Vishnu makes his three steps is ours, the other part is yours.” Then Indra stepped through these (three worlds), then over the Vedas, and (lastly) over Vâch.

They ask, What is meant by the “sahasram,” a thousand? One should say in reply, These worlds, the Vedas, and Vâch. The Achhûvâka repeats twice the (last) word airayethâm, i. e. “you both (Indra and Vishnu) strode,” at the Ukthya sacrifice; for the part (repeated) by the Achhûvâka, is the last in it; whereas at the Agnîshûma and Atirâtra the Hotar (repeats twice the four last syllables of his Shastra); 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 Brâhmaṇas. The only difference of the paraphrase from the original is the substitution of tayok for eno, which is an uncommon dual form (sem.) of a demon-female form; one ought to expect enayok.

14 This is the second half of the last verse of 6, 69, 6, which concludes the hymn repeated by the Achhûvâka. The author of the Brâhmaṇas 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; opaspridhetam he explains by yuguddita, “they two have fought,” and yanairayetham by viśekha, “he stepped through.” The meaning of these words is certainly correct; but the grammatical structure is misunderstood by our author; aiyayetham is taken by him as a singular, though it is a dual, for it refers to both Indra and Vishnu, and not to Vishnu alone.

15 In the last pada of the last verse ubhâ jîgayathur. There the words tredhâ sahasram vi lad airayethâm mean “they 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 Sholasi 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 Sholasi).

16.

(Why the Achhûvâka at the end of his Shilpa-Shastra does not recite verses addressed to Narâsâsma.)

Some one further asks, Why does the Achhûvâka at the end, in his Shilpas, recite verses not addressed to Narâsâsma at the third libation, although this libation belongs to Narâsâsma? The Narâsâsma 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 prajñâtum (the proper form).16 Or the Narâsâsma is a soft and loose metre, as it were; and the Achhûvâka 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 Achhûvâka does not repeat at the end, in his Shilpas, verses referring to Narâsâsma.17

16 Sâv. 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 Narâsâsma 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, 59.
FOURTH CHAPTER.
(The Saṃpāta hymns. The Vālakhilyas. The Dvāra-kaṇḍa.)

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 (ekadh). 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 Pragithas. the same Pratipads (beginning triplets), the same hymns. For Indra walks in the sacrifice on the first as well as on the following day, just as one who has occupied a house. (The Soma days are thus equalised) in order to have (always) Indra (present).

18.
(On the Saṃpāta hymns. The counter-Saṃpāta hymns. On a peculiarity in the use of the hymn of the Achhāvāka.)

Visvāmitra saw for the first time (the so-called) Saṃpāta hymns; but Vāmadeva made those seen by Visvāmitra known to the public (us'rijata). These are the following: eva trāṁ indru (4, 19); yunna indro (4, 22); kathā mukhān arīdhat (4, 23). He went at once after them (sampuptut) and taught them his disciples. Thence they are called Saṃpātas.

Visvāmitra then looked after them, saying, "The Saṃpāta hymns which I saw, have been made public" by Vāmadeva. I will counteract these Saṃpātas by the publication of other hymns which are like them. Thus he made known as counterparts the following hymns: sałyo ha jato vir-haṅhaḥ (3, 48); indraḥ pūrbhōd ādirād (3, 31); imām u śnu prabhritim (3, 36); ichhandi trā śonyāsah sakāḥyaḥ (3, 30); sūsal vahnir dukhit (3, 31); ahih tashtera ñidhajī manishām (3, 38); (Other Saṃpāta hymns are), the hymn of Bhāradvāja, ya śnu id dhavyas (6, 2); those of Vasishtha, ya śnu yām śrīrohī virhaṅhaḥ na bhima (7, 19), uṣ u bhrahmāyu aivita (7, 23); and that of Nodhā, asmā id u práteca (1, 61).

These Hotri-priests (Maitrāvaraṇa, Brāhmāchhaṁsi, 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 satya yātu mahavaran (4, 16); for the Maitrāvaraṇa (by whom it is to be repeated) is endowed with satya, i.e. truth. The Brāhmāchhaṁsi repeats, asma id u práteca (1, 61); for in this hymn there occur the words indraya brahmāṇi rávatamā (in the fourth pada of the first verse), and Indra brahmāṇi Gotamāso 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 sampuptat.

2 The term is sṛṣṭi, to emit.
repeats sāsad vahmir (3, 31), in which the words janayanta vahmir (verse 2) occur; for he is the Vahni (guide).

Some one asks, Why does the Achhāvāka repeat in both kinds of days (of the Gavām ayanam sacrifice) this Vahni hymn in those days which stand by themselves (parānchi) as well as those which form regular periods (of six days) one following the other (abhyāvartī)? The answer is, the Bahvricha (Itigveda) priest (i.e., one of the Hotṛis) is endowed with power, and the Vahni hymn leads (rahati); for the Vahni (guide horse) draws the beams to which he is yoked. Therefore the Achhāvāka repeats the Vahni hymns in both classes of days.

These Ahina hymns are required during the five days (in the Gavām ayanam), viz. on the Chaturvimśa, Abhijit, Vishuvat, Visvajit, and Mahāvrata days; for these (five) days (though the performance of each lasts for one day only) are ahinas, for nothing is left out (na hiyate) in them; they (further) "stand aloof" and do not re-occur in the other turn (as is the case with the Shālahas). Thence the Hotṛi-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.

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* This refers to two classes of days of which a great Sūtra consists, i.e. single days, which only once occur in the course of the session, and regular periods of the same length which follow one another. See page 319.

* The Sāṃpātis which are mentioned here are meant.

* They are here called akhinas from a purely etymological reason. Strictly speaking, they are akākinas.

19.

(On what days, in what order, and by whom the Sāṃpāta hymns are to be repeated. The Avapana hymns.)

Thereupon the Maitrāvaruṇa repeats on every day (of the Shālahas, but not on those five days mentioned) one of the three Sāṃpātis, inverting their order (in the second three days' performance of the Shālahas). On the first day he repeats eva tvām indra; on the second, vanna indro jyūshe; and on the third, kathā mohām arridhat.

The Brāhmanaḥchhaṃsi repeats three Sāṃpāta hymns, every day one, inverting their order (in the second three days' performance), viz. pūrthuḥ ātitad on the first day; ča id dharjas on the second; and yas tigmas śrīnugo, on the third day.

In the same manner the Achhāvāka repeats three Sāṃpātis, every day one, viz. imām u shu prabhātim on the first day, ichhanti tū śomyāsah on the second day, and sāsad vahmir 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 Viraj verses by Vimada, to be recited without Nyūkha on the fourth, the Paṅkti verses on the fifth, and the Paruchhepa verses on the sixth day. Then on the
days when the Mahashtomas are required (the Chandomā days) the Maitrāvarūṇa inserts, ko adya naryo devakāmā (4, 25, 1), the Brāhmaṇāchāhāṃsi, vanena vāyo nyadhāyī (10, 29, 1), and the Achāhāvāka, ājāhā arvāṅg upa (3, 43, 1). These are the Avapana hymns (intercalary hymns), by means of which the Gods and Rishis conquered the heaven-world, and by means of which the sacrificers conquer heaven (also).

20.

(On the hymns repeated by the Maitrāvarūṇa, &c. which precede the Saṃpātās.)

Before the (Ahnina) hymns are repeated, the Maitrāvarūṇa repeats every day, sadyo ha jāto vrishabhaḥ (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 Viśvāmitra hymn, for Viśvāmitra (all-friend) was the friend of all; therefore all will be friendly towards him who has this knowledge, if the Maitrāvarūṇa knowing this repeats (this hymn) every day before the Ahnina Sūktas. This hymn (sadyo ha) contains the word "bull," and is therefore a pāsūmat (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 Brāhmaṇāchāhāṃsi repeats every day the Brāhma hymn, which is complete, ud u brāhmaṇy uirata (7, 23).

This hymn leads to heaven; by means of it the Gods conquered the heavenly world, and the Rishis did the same; by means of it the sacrificers conquered the heavenly world. It is a Vasishtha hymn; by means of it Vasishtha obtained Indra's favour, and conquered the highest world. He who has such a knowledge obtains Indra's favour, and conquers the highest world. It consists of six verses; for there are six seasons; in order to gain the seasons (ritus), he repeats it after the Saṃpātās. For the sacrificers have thus a firm footing in this world, in order to reach the heavenly world (after death).

The Achāhāvāka repeats every day, abhi tashṭeva didhāyā (3, 33). This hymn contains the characteristic abhi (towards) in order to establish a connection (with the other world). Its words "abhi priyāni marmis'at parāvī," 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, haṃuḥ ichāhāṃ saṃdriśe sumedhā, i.e. "I wish to see the wise prophets," he means by haṃu the departed Rishis. This hymn (abhi tashṭe:ā) is a Viśvāmitra hymn, for Viśvāmitra was friend to all; everyone will be friendly to him who has this knowledge.

He repeats this hymn which belongs to Prajūpāti, though his name is not expressly mentioned (aniruk-tam, only hinted at) in it. For Prajūpāti 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 Achāhā-

7 In the last verse (3, 33, 10); but several times alluded to by the name "vrischabha," i.e. bull.
vāka repeats this hymn after the Saṃpātas in order to secure the heavenly world (for the sacrificers), whilst the sacrificers move in this world.

21.

(The Kadra hymns. The Trishtubhas.)

The beginning Pragāthas of every day are the hadcantas (containing the interrogative pronoun has who?) viz. has tam Indra (7, 32, 14-15), hannaayo (8, 3, 13-14), had u nu asya (8, 65, 9-10). By has i.e. who? Prajāpati is meant; these Kadantaḥ Pragāthas are suitable for obtaining Prajāpati. Kam (old neuter form of has) signifies food; the hadcantas therefore serve for obtaining food. For the sacrificers are every day joined to the Ahina hymns, which become (by containing the term ham, i.e. happy) propitiated. They make by means of the hadrad 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 Bhāstras of the minor Hotri-priests being at the Dvādasāha and Sutras 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 Bhāstras, the Mahāvarana, Brāhmaṇaḥ,aśaḥ, and Achaśākā repeat one after the other the several parts of the Bhāstras in the following order: 1) Stotriya and Anurāpa. 2) One of the three Trishtubh verses as introductory to the Ahina hymns and the Kadantaḥ Pragāthas. 3) The Ahina hymns, of which each has to repeat two, viz. the Mahāvarana tadayo ha jāta, the Brāhmaṇaḥ,aśaḥ asmīd id u pra tatac, and the Achaśākā sārd vanhit; and further, the Mahāvarana u maipu patu, the Brāhmaṇaḥ,aśaḥ, nd u brahmadi, and the Achaśākā, abhi tathāya (see the reference in 0, 18.) 4) The three Kadantaḥ Pragāthas, of which each has to repeat one. 5) The Sāmīkṣa hymns, see 0, 19. The principal parts of the Bhāstras of the minor Hotri-priests are only the two latter, the hymns and verses which precede being regarded only as intercalary (tadnya); hence the Kadantaḥ Pragāthas are here called dvaḥkhaṇya, i.e. beginning Pragāthas. See on the whole Aṣṭāval. 8’ 8, 7, 6.

They ought to repeat the Trishtubh as the beginning of the (Ahina) hymns. Some repeat them before these Pragāthas, calling them (these Trishtubh) Dhīyūyas. 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 Dhīyūyas which ought to be repeated by the Hotar alone) they would make the subject revolt against his ruler, which would be a breach of the oath of allegiance.

(The repetition of these Trishtubhs by the minor Hotri-priests is, however, necessary). He ought to know, “these Trishtubhs 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, this in the same manner the sacrificers should enter (i.e. begin with) these Trishtubhs. 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 Trishtubhs the call soñśācum; for the metre must run in one and the same strain (without any interruption, through the call soñśācum, in order to be successful).

The Hotar further ought to think, I will not make the Dhīyūyas, if they recite those (Trishtubhs), and further, let us use as a conveyance the hymns with their well known introductory verses (the Trishtubhs). If they then repeat these verses (Trishtubhs), they

* This is the translation of pīpa vegaram.

* Thus Śāya, explains, tattvadhi, tracing it to tri-annam. But I doubt the correctness of this explanation; very likely the front of the ship which might have had the form of a plough (śīra) 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 Trishṭubh of the minor Hotṛis.)

The Maitrāvaruna repeats every day before the hymns (the Trishṭubh) apa prača 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 Maitrāvaruna) wishes to be in safety (thence he has to repeat this verse).

The Brāhmaṇaḥchaśaṇi repeats every day Brahmāna te brahmāpyajā (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 Aḥinas).

The Achhāvīka repeats every day, uṛum 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 Aḥina 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 verses, which are every day the same.

Indra is the occupant of their (of the sacrificer's) house; he is at their sacrifice. Just as the bull goes
to the cow, and the cow to her well-known stable, so does Indra go to the sacrifice. He ought not to conclude the Aḥina with the verse sūnam 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 Aḥinas.)

There is a joining as well as a disconnecting of the Aḥina sacrifice. By the mantra ry antariksham atirat (8, 14, 7-9) the Brāhmaṇaḥchaśaṇi joins the Aḥinas (at the morning libation); by evr Indra (7, 23, 6) he dissolves them (at the midday libation).

By the mantra ā hum sarvanravator (8, 38, 10) the Achhāvīka joins them, and by nānām sā te (2, 11, 22) he dissolves them.12

By te syāma dera Varna (7, 66, 9) the Maitrāvaruna (joins them), and by nā ṣhṛtā (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 (Aḥinas). Their (general) junction consists in their being joined on the Chaturviṃśa day; and their (general) disconnection in disconnecting them before the concluding Atiratra (on the Mahāvrata day). When the Hotṛi-priests would conclude on the Chaturviṃśa day with verses appropriate to the Ekhās, then they would bring the sacrifice to a close, without performing the ceremonies referring to the Aḥinas. When they would conclude with the concluding verses of the Aḥina days, then the sacrificers

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12 The verbs visunachati as well as yuvāste are here used in an elliptical sense (प्रयत्नश्च वाच). To the former, yuvāste, and to the latter, visunachati is to be supplied, each thus implying its contrary.
would be cut off, just as (a bullock) who is tired must be cut off (from the rope, for he does not move). They ought to conclude with both the Ekāha and Ahīna verses, just as a man setting out on a long journey takes from station to station fresh animals. Thence their sacrifice becomes connected, and they themselves (the sacrificers) find relaxation.

He ought not to overpraise the Stoma (i.e., not to repeat more verses than the singers chant) at the two (first) libations by (more than) one or two verses. When the Stoma is overpraised with many verses, (i.e., more than two) then they become for the Hotar like extensive forests (through which he has to pass without a resting place). At the third libation (he ought to overpraise the Stoma) with an unlimited number of verses. For the heavenly world has no limits. (This serves) for obtaining the celestial world. The Ahīna sacrifice of him who with such a knowledge extends it, remains, if once commenced, undisturbed.

24. (The nature of the Vālakhiliya Shastra. How to repeat it.)

The gods after having perceived the cows to be in the cavern, wished to obtain them by means of a sacrifice. They obtained them by means of the sixth day. They bored at the morning libation the cavern with the bore mantra (nābākṣu). After having succeeded in making an opening, they loosened (the

The first two are to be repeated páda by páda; the third and fourth by half verses; the fifth and sixth by whole verses (Asv. St. 6, 8, 9). The general rule for this transposition is expressed by Asval. पूर्वक्रम दशांकृति

The first verse of the first hymn is:

Abhi pra vah surdāhanam indram archa yathā videm.
Yo jaritihīyo mohahrā purūṇanān tehaṃsaṃ vikshatī.

The second verse of the second hymn is:

Sātānīka hṛdaya aṣya dushkārab indraṣya samīchā māhī.
Girir na bhujmā mohavatū purate yaditā sūta amanvāsah.

If the several pádas of these two verses are to be mutually transposed, it is then done in the following way:

(1) Abhi pra vah surdāhanam indraṣya samīchā māhī.
Sātānīka hṛdaya aṣya dushkārab indram archa yathā videm.
Girir na bhujmā mohavatū pūrakem yaditā sūta amanvāsah.

(2) Yo jaritihīyo mohahrā purūṇanān tehaṃsaṃ vikshatī.
Girir na bhujmā mohavatū purate yaditā sūta amanvāsah.

At the end of the five first Pṛagāthā verses an Ekapādī or verses containing one páda only is added. Four of them belong to the performance of the tenth day. These are according to Asval. (8, 2): 1) indro viśreyāya gopatī; 2) indro viśreyāya bhkapatī; 3) indro viśreyāya chetā; 4) indro viśreyāya rājatī. The fifth is from the Mahāvratu day, śivaradī indraśe viśrojaḥ. These five Ekapādīs are not joined to the Pṛagāthā without a stop after the latter. (प्राण्वियण्याः पुरातत्रिष्कृताः प्रामाणयाः : महाया 8, 2.)

The Pṛagāthā with the Ekapādī belonging to it is the vṛddha kītā, i.e. the point of Speech, according to Siyana. But this appears not to be quite correct. According to an unmistakable indication in Alt. Br. 6, 21 (upadā vyāhṛ kītā ekapādāyam) it can mean only the Ekapādī which is added to the Pṛagāthā.

This story is frequently alluded to in the Śamhitā of the Rigveda.

See page 333.
stones), and then, at the third libation, broke up the cavern by means of the Vālakhilya verses, with the Ekapadā as Vāchaḥ kūta, 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 Nabhaṇa, and make, by boring, its structure loose. Hence the Ihotri-priests repeat at the morning libation the Nabhaṇa triplet. The Maitrāvaruna repeats, yaḥ kakubho nishāravya (8, 41, 4-6); the Brāhmanāchāraṇa, pārvitā ta indra (8, 40, 9-11); the Achhāvāka, tā hikṣaḥyam bharānām (8, 40, 3-5).

At the third libation they break up the cavern with the Vālakhilya verses, and the one-footed Vāchaḥ kūta which serve as a weapon, and obtain the cows. There are six Vālakhilya hymns. He repeats them in three turns; for the first time he repeats them foot by foot, dissecting the verse by insertion; for the second time half verse by half verse; and for the third time verse by verse. When he repeats them foot by foot, dissecting the verse by insertion, then he ought to put in every Pragātha verse (of which each hymn is composed) one additional foot (ekapadā), which is the Vāchaḥ kūta, 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 Mahāvāra 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 Mahānāmnis as often as they might be wanting; for the other pādas (of the Mahānāmnis which he does not require for filling up the deficiency in the Pragātha) he ought not to care.

When reciting the Vālakhilyas half verse by half verse, he ought to repeat those Ekapadās; and the pādas from the Mahānāmnis which consist of eight syllables. When repeating the Vālakhilyas verse by verse, he ought (also) to repeat those Ekapadās, and the pādas of eight syllables which are taken from the Mahānāmnis. When he repeats, for the first time, the six Vālakhilya hymns, then he mixes (viharati) 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 Vālakhilyas, which serve as a weapon, the Vāchaḥ kūta in the form of an Ekapadā and the formation of life will be fulfilled (also).

He repeats the (Vālakhilya) Pragāhas for the fourth time without mixing the verses of two hymns. For the Pragāhas 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 Ihotri-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 kūta), thou hast deprived him of cattle (altogether). And thus it always happens. Hence one ought never to insert the Ekapadās at this occasion.

The two last Vālakhilya hymns (the seventh and eighth) he adds as a setting (cover). Both are mixed. In such a way, Sarpi, the son of Vatsa, 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 Sūkta is first to be repeated, and then follows the seventh.
him (सर्पि) as much Dakshiṇā¹⁸ as to the great priests (Hotar, Adhvaryu, Udgātar, Brahmā). This Shāstra procures cattle and heaven. Thence one repeats it.

25.

(What kind of hymn ought to be chosen for the Dūrohaṇām.)

He recites a hymn in the Dūrohaṇā way, about which a Brāhmaṇa 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 Jagati metre, for cattle have the nature of Jagati, they are (movable); it should be a great hymn (a mahaśuḥta),¹⁹ for then he places, by it, the sacrificer among the largest number of cattle. He may choose for making Dūrohaṇām the Baru hymn (seen by the Itiṣh Baru), which is a large hymn and in the Jagati metre.²⁰

For one who aspires after a firm footing, an Indra-Varuṇa hymn is required; for this performance of the Maitrāvaruṇa (his hotra) belongs to this deity; (and) the Indra-Varuṇa²¹ (Yūjya) is the conclusion of it. It is the Dakshiṇā of the great priests.

¹⁸ The term is only nindya, to which dākṣiṇā “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 dākṣiṇā itself is only an abbreviation of dākṣiṇā vīti, “what has been carried to the right side.” Very soon the word was used as a feminine substantive. The noun to be supplied is dīr direction. The reciter of the Vālakahīya Shāstra is the Maitrāvaruṇa, who as one of the minor hotra-priests, obtains generally only half the Pakshiṇā 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 khudrasáktīs (small hymns). Šay.

²⁰ It commences pra to make (10, 90).

²¹ This is, indrāvaruṇa medhumattamaṁyaya (8, 88, 11).

26.

(Whether or not the Maitrāvaruṇa should repeat the Ahina and Ekaḥaa hymns along with the Dūrohaṇām.)

They (the interpreters of Brahma) ask, Shall he recite together (with these Dūrohaṇās the Ahina hymns which are required on the sixth day) or shall he not do so? To this question they answer, He shall recite them; for why should he recite them on all other days, and not do so on this day? But (others) say he ought not to recite them together with these hymns;²² for the sixth day represents the heavenly world; the heaven-world is not accessible to every one (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 Dūrohaṇās, 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 Dūrohaṇās 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, tmarī tujā ḍhṝyādhyayāṁ (Vālakh. 11). It is addressed to Indra-Varuṇa.

²³ The Shastra of the Maitrāvarūṇa 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 Vālakhiliyas are his breath. When he repeats (the Ahīna 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 Vālakhiliyas (which was a very arduous task), well, I will now repeat before the Dūrohaṇa the Ekāha hymns," he should not entertain such a thought (for it is useless). But, however, should he pride himself too much of his skill, that he would be able to repeat after the Dūrohaṇa (the repetition of which is very difficult) is over, many hundred mantras, he may do so for gratifying that desire alone which is (to be gratified by repeating many mantras). He then obtains what he was wishing to obtain by repeating many mantras. He would, however, do better not to recite them. For the Vālakhiliyas belong to Indra; in them there are pādas of twelve feet and every wish to be gratified by an Indra hymn in the Jagati metre, is contained therein (therefore no other Indra hymn is required).

(Another reason that he had better not recite them) is the Indra-Varuṇa hymn (of the Dūrohaṇa), and the Indra-Varuṇa (Yājyā) which concludes (for these represent a firm footing, of which the sacrificer might be deprived, when repeating hymns which serve for connecting the several days).

They say, the Shastra must always correspond with the Stotra. Now the Vālakhiliyas being repeated by mixing verses of two hymns (vihīta), are then the Stotras to be treated in the same way or not? The answer is, There is such a mixing in (the Stotra), a pāda of twelve syllables being joined to one of eight.

They say, the Yājyā must correspond with the Shastra. If in (the Shastra) there are three deities, viz. Agni, Indra, and Varuṇa mentioned, how does he make the Yājyā with a verse addressed to Indra-Varuṇa alone, and omit Agni? (The answer is) Agni and Varuṇa are one and the same being. So said a Rishi in the mantra, "Thou Agni! art born as Varuṇa" (5, 3, 1). If he therefore makes his Yājyā with an Indra-Varuṇa mantra, then Agni is not left out.

FIFTH CHAPTER.

(The so-called Shilpas, viz. the Nābhānedikṣa, Nārāśāsa, Vālakhīla, Sukīrti, Vṛṣṭakapi, and Evayāmaruṭ hymns. The Kuntāpa Shastra.)

27.

(The Nābhānedikṣa and Nārāśāsa hymns repeated by the Hotar.)

They repeat the Shilpas (hymns for produc—
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 Nabhânedishtha hymn (one of the Shilpas). For Nabhânedishtha is the sperm. In such a way he (the priest) effuses the sperm. He praises him (Nabhânedishtha) without mentioning his name. For the semen is like something un-speakable secretly poured forth into the womb. The sperm becomes blended. For when Prajâpati 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 Narâsâmaṇḍa,² for naraḥ means “offspring,” and sâmaṇḍh “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 Narâsâmaṇḍa before (the Nabhânedishtha), saying, Speech has its place in the front (of the body); others repeat it after (the Nabhânedishtha), saying, Speech has its place behind (in the hinder part of the head). He shall recite it in the middle; for speech has its place in the middle (of the body). But speech being always, as it were, nearer to the latter part (of the Nabhânedishtha hymn), the Narâsâmaṇḍa must be repeated before the Nabhânedishtha is finished.³

The Hotar having effused the sacrificer in the shape of sperm (symbolically), gives him up to the Maitrâvaraṇa, saying, “form his breaths.”

28.

(The Vâlakhilyas repeated by the Maitrâvaraṇa.)

He (the Maitrâvaraṇa) now repeats the Vâlakhilyas. For the Vâlakhilyas 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 Prâna the Apâna, and with the Apâna the Vyâna. The two first hymns are repeated pâda by pâda; 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 Vâlakhilya Pragâthas, always two Brihatis, and two Satôþrithis together. Though the wish obtainable by mixing the verses is obtained by this way of recital, yet no Pragâthas are thus formed.

¹ This is mentioned in the fifth verse of the Nabhânedishtha hymn (10, 61). Prajâpati’s intercourse with his daughter is alluded to in this hymn.
² This is called the second Nabhânedishtha hymn (10, 62), beginning ye yajñena. There the birth of the Aûgiras is spoken of.
³ The Nabhânedishtha hymn, idam itthâ randrum (10, 61) consists of twenty-seven verses; after the twenty-fifth verse is finished, the following Narâsâmaṇḍa hymn is repeated. The repeater of both the Nabhânedishtha and Narâsâmaṇḍa hymns is the Hotar.
⁴ The six first Vâlakhilya hymns are repeated in three sets, each comprising two hymns, see page 419.
⁵ The form required for the Pragâtha metre is the combination of the Brihati with the Satoþrita. If two Brihatis are taken together, no Pragâtha is formed, nor if two Satoþrithas are joined.
He must repeat them by inserting an additional pāda; then thus are the Pragāthas formed. The Vālakhilya verses are the Pragāthas. Therefore he must repeat them by inserting a pāda (in order to obtain the Pragātha metre). The Brihati of the Pragātha is the soul, the Satobrihati the life. If he has repeated the Brihati, then the soul (is made); and if he has repeated the Satobrihati, the vital airs (are made). By thus repeating the Brihati and the Satobrihati, he surrounds the soul with the vital airs. Therefore he must repeat the Vālakhilyas in such a way as to obtain the Pragātha metre. The Brihati is the soul, and the Satobrihati the cattle. If he has repeated the Brihati, then the soul (is made); and if he has repeated the Satobrihati, then cattle (is made). By repeating both he surrounds the soul with cattle. The two last hymns are repeated in an inverted order (first the eighth and then the seventh).

The Maitrāvaruṇa, after having made in this way the vital airs of the sacrificer, hands him over to the Brāhmaṇaḥchaṃsi, saying, “create him now (in the human form).”

29.
(The Sukirti and Vrīṣhakāpi hymns repeated by the Brāhmaṇaḥchaṃsi.)

The Brāhmaṇaḥchaṃsi repeats the Sukirti hymn; for the Sukirti is the womb of the gods. He thus causes the sacrificer to be born out of the sacrifice, which is the womb of the gods.

He repeats the Vrīṣhakāpi hymn. For Vrīṣhakāpi is the soul. In this way he makes the soul of the sacrificer. He repeats it with Nyūṅkha. The Nyūṅkha is food. In this way he provides him with food, just as (a mother) gives the breast to her child. That hymn is in the Paṅkti (i.e. five-foot) 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 Brāhmaṇaḥchaṃsi, 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 Bulīla.)

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 Jagati and Atjagati 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 Nābhaṇedīṣṭha, Vālakhilyas, Vṛīṣhakāpi, 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).

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* See above page 419. This is called Atimara. 
* This is the hymn, ops prāchā (10, 131). It is repeated by the Brāhmaṇaḥchaṃsa. 
* This is the hymn vīkī reṭa (10, 86). 
* This Nyūṅkha differs somewhat from the usual way of making it. The sound i is uttered sixteen times, three times with three morns, and thirteen times with half morns. See Asval. Sr. 8, 3. 
* Pra te maha matayak (3, 67).
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 As'vatora, the son of As'vra, being once Iotar 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 Maitrawaruna and that of the Brahmaṇāchhaṁsi) to the midday libation in the Vis'vajit of the sacrificial sessions for a year, I thus (in further addition) will repeat the Evavamaruta.” 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 Evavamaruta is repeated by the Achaḥvāka standing north from the Hotar. He further said, “The midday libation belongs to Indra. Why dost thou wish to turn out Indra from it?” He answered, “I do not wish to turn out Indra from the midday libation.” He said, (Yes, you do), for this particular metre being the Jagati and Atijagati is not fit for the midday libation, and the hymn is besides addressed to the Marutas (not to Indra, as it should be); therefore one should not repeat it now. Bulila then said, “Stop, Achaḥvāka, I wish to carry out Gaus’la’s order.” Gaus’la then said, “He shall repeat an Indra hymn, in which the mark of Vishnu is impressed.” Thence thou, Hotar, shalt

leave out from thy Shastra this Evavamaruta, which was recited after the Rudra Dhūyya, 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 Nābhanedishṭha in the Vis'vajit, Atriatra, and on the sixth day of the Shalaha, when they make the sacrifice complete and reproduce the sacrificing (in a mystical way), although the Maitrāvaruna repeats the Vālakhilyas which represent the breaths, but not the sperm (as the Nābhanedishṭha does), whilst the sperm must precede the breaths (in the act of generation)? In the same way why does the Brahmaṇāchhaṁsi repeat the Vṛishākapi when the Nābhanedishṭha is not repeated? For the Vṛishākapi is the soul, whilst the sperm represented by the Nābhanedishṭha hymn precedes the making of the soul. How then can the sacrificing 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 sacrificing (make him anew) by means of the sacrificial process. Therefore the whole being of the sacrificing 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 sacrificing is made ready, then the reproduction of the sacrificing is effected.

The Hotar repeats the Evavamarut at the third libation. For this is the sacrificing’s footing on which the Hotar places him at the end.
32.  

(On the origin and nature of the so-called Kuntāpā hymns, Atharvaaveda 20, 127-136. The Nārāsāṁśi, Raibhi and Pārikṣhitī, Diśām hiripti 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 Nārāsāṁśi he kept down (the juice) of the Gāyatrī, with the Raibhi that of the Trishṭubh, with the Pārikṣhitī that of the Jagatis, with the Kāraṇyā that of the Anush-  

13 The so-called Kuntāpā hymns are to be repeated by the Brahmanahs after he has finished the Vrīshākapi. Their repetition has several peculiarities regarding the response, which are all noted by Asval. St. 5, (8, 3). The response for the first 14 verses beginning with idām jana upa śruta is at the end of each verse only; it is simply oṁhāma daivam. The verses which immediately follow up to oṁh āhāpāṇa have two responses each, after every half verse. The seventy pādas commencing with oṁh āhāpāṇa have each a response. The six verses commencing with vītaṭāhā hirapāṇa have each a peculiar response after the first half verse. So the response to vītaṭāhā is dundubhim dhanandabhyām jarītār oṁhāma daivam; that is the second is kavābhe jarītār, &c. they are all given in the Atharvaveda 32,St 133) along with the text of which they form however no part. For the response (pratigrama) is repeated by the Aadvarya. Similar responses occur in all verses which follow as far as the devanāthīm, dīpatyāhā jarītār; they are all given in the Atharvaveda, such as pipālaṅkāyā, śūd, parrṇahād, &c. which all are followed by jarītār oṁhāma daivam. In the Devanāthī (Athar. 20, 136,0-10) the response is in the first pāda of each verse; it is oṁh he jarītār oṁhāma daivam. These Kuntāpā songs do not bear a strictly religious character; they are praise songs principally referring to Dākṣiṇā and belong to that class of ancient poetry which bears the name nārāsāṁśā. This may be clearly seen from the commencement of the whole collection, idām jana upa śruta nārāsāṁśa evaḥ śrutābhyāṣe, &c. hearken ye people to this; Nārāsāṁśah will be praised with odes. The recitation of these pieces is accompanied with musical instruments, such as dundubhi, harhari, &c. The repeater must have been originally the chantor; for in the response he is always addressed by "jarītār" i.e. singer.  

14 This is a translation of the term prāgrāhā. Several of the verses are in the Paṁkoti metre; the third last pādās are taken together. As far as this goes they are just recited as the Vrīshākapi hymn. Only the Nūśākha is not made, but instead of it the Nārāsāṁśi 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 Pratigrama is oṁhāma daivam oṁhāma daivam.  

In repeating the Vrīshākapi hymn, both the Nūśākha and Nārāsāṁśi are used. The Nūśākha takes place at the second syllable of the third pāda, which is the proper place for the Nārāsāṁśi also. On the Nūśākha see page 322. The Nārāsāṁśi is described by Asval. St. 5, 7, II, as follows: okāreśākterina narudān prathāmāttāminān uddātān prathamamāttāminān uddyate uddyatārāh uddātaḥ prathamāttāminān uddyate, i.e. the vowel o has four times the Nārāsāṁśa sound; the first and last times it has the uddāta accent, the two others the anuddāta; the latter of which has even the anuddātāra (lowest anuddāta); the first (and last) is pronounced with three mores. There is another way of making the Nārāsāṁśi by pronouncing the o successively first with the uddāta, then with the anuddāta, then with the uddāta again.  

For nārah (men) means children, and sūṁsah 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 Nārāsāṁśi 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 pādās, and after the two or three last taken together, just as he does when repeating the Vrīshākapi.
Ninarda, for this is the Nyūkha of the Narūs'āṃsi verses.

The priest repeats the Raibhi verses. For the Gods and Rishi went by making a great noise (rebhantāḥ) 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 Narūs'āṃsi, and subject to the same rules.)

He repeats the Pārīkshiti verses. For Agni is the dweller round about (pārīkshiti); he lives round the people, and the people live round (pārī-ksiti) him. He who has such a knowledge obtains union with Agni, and shares the same character and abode with him. As to these Pārīkshiti verses (they may have another meaning too). For the year is pārīkshit (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 (sakṛtatsara) and shares its character and abode. (The Pārīkshiti verses are repeated in the same way as the Narūs'āṃsi.)

He repeats the Kāravyā verses. For any work of the gods crowned with success was performed by means of the Kāravyās; and the same is then the case with the sacrificers. (The recital is the same as that of the Narūs'āṃsi.)

The priest now repeats the “directions forming verses” (dīsam kṛipti). For in this way he forms the directions. He repeats five such verses; for there are five directions, viz. the four points (east, west, south, and north) and one direction above crossing (them all). He ought not to repeat (these verses) with Nyūkha, nor make the Ninarda in the same way as above. Thinking, I will not mutilate (nyūkhaśānti) these directions, he repeats these verses, half verse by half verse.

For making a footing he then repeats the Janaka verses. For children are janaka (production of men). Having made the directions in the above manner, he places people in them. He shall not repeat these verses with Nyūkha, nor with the Ninarda, but just in the same way and for the same reasons as the dīsam kṛipti.

He repeats the Indra-gāthās. 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.

(Aitus' apralāpa. The Pracahliku, Ajīnāsenya Pratvādha, and Ātirādu verses.)

The priest (Brūmanāchhaṃsi) repeats the Aitus' apralāpa. Aitus was a Muni. He saw the mantras, called “ the life of Agni” (agner āyuḥ), 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 asvā āplavānte, pratipam

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17 Ninarda is to be parsed mī vī ṛma, the mī and vī belonging to the verb mardet. The whole means literally, he ought to make a peculiar species of the Ninarda, as it were.
18 Vachyārṇa rebhā, A. V. 20, 127, 4.
19 Rājna visranaṇyanaya, A. V. 20, 127, 7-10. In every verse the word pārīkshiti, i.e. dwelling round about (said of Agni) occurs.
20 Indraḥ kāruṇ abhūbudhā, A. V. 20, 127, 11-14. Because of the word kāruṇ, i.e. singer, praiser, occurring in the first verse, they are called kāruṇyās.
21 These are, yah sakhyo vidathya, A. V. 20, 182, 1-5.
22 From ukh, ukh, to move, go.
23 Yo naktākho anabhvesho, A. V. 20, 128, 6-11.
24 Yad indraḥ dosarājne, A. V. 20, 128, 12-10.
prāti sūtrānaṁ (A. V. 20, 129, 1 et seq.). Then one of his family, Abhyagni by name, went to him at an improper time (before Aitas’a had finished his talk) and stopped his mouth by putting his hand on it, saying, “Our father has become mad.” Then his father said to him, “Go away, become infected with leprosy, thou who hast murdered my speech. I would be able to prolong the life of a cow to a hundred, and that of a man to a thousand years (if thou wouldst not have stopped my mouth), but thou, my son, who hast overpowered me (in such an improper way), I curse: thy progeny shall come into the condition of the lowest among the most wicked.” Therefore they say, that among the Aitas’āyanas the Abhyagnas are most burdened with sins, in the whole Aura-Gotra (to which they belong). Some priests lengthen this Aitas’a-pralāpa (repeating eighteen more pādas). (If they choose to do so) one should not prevent them; but say, “repeat as long as you like. For the Aitas’a-pralāpa is life.” Therefore he who has this knowledge, prolongs in this way the life of the sacrificer.

As to the Aitas’a-pralāpa, there is another meaning in it. For it is the essence (juice) of the metres; by repeating it the reciter puts speech in the metres. He who has this knowledge will keep the essence in the metres, when the sacrifice is performed, and will spread the sacrifice with the essence in the metres.

But there is still another meaning in the Aitas’a-pralāpa; it is fit for removing defects in the sacrifice, and for restoring its entirety. For the Aitas’a-pralāpa is imperishableness. (Therefore when it is recited the sacrificer wishes) “May my sacrifice be lasting and all its defects be removed.” He repeats this Aitas’a-pralāpa, stopping after every pāda, just as the Nivid is repeated; at the last pāda he pronounces “om,” just as it is done in the Nivid.

He repeats the Pravahika verses. For the gods made the Asuras benumbed (pravahika) by means of the Pravahikás, 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 Ajijnāsena verses. For by means of these verses the Devas recognised (ājñāya) the Asuras and defeated them. In the same way the sacrificers recognise and defeat their enemies. They are repeated half verse by half verse.

He now repeats the Pratirāda. For by means of it the Devas frustrated (prati-rādh) the efforts of the Asuras, and consequently defeated them. The same effect is produced by the sacrificers who have repeated it.

He repeats the Atirāda. For by means of it the Devas abused (atīvad) 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 Deranitham. (About this the following story is reported.) The Adityas and Aṅ-
girassas were contending with one another as to who should gain first the heavenly world. The Aṅgirasas, had seen (in their mind) that, by dint of the Soma sacrifice they were about to bring on the next day, they would be raised to heaven first. They therefore despatched one from among themselves, Agni by name, instructing him thus: "Go to the Adityas and announce to them that we shall, by dint of our to-morrow's Soma sacrifice, go to heaven." As soon as the Adityas got sight of Agni, they at once saw (in their minds) the Soma sacrifice by which they would reach heaven. Having come near them, Agni said, "We inform you of our bringing to-morrow that Soma sacrifice by means of which we shall reach heaven." They answered, "And we announce to you that we are just now contemplating to bring that Soma sacrifice by means of which we shall reach heaven; but thou (Agni) must serve as our Hotar, then we shall go to heaven." He said, "Yes," (and went back to the Aṅgiras). After having told (the Aṅgiras the message of the Adityas) and received their reply, he went back (to the Adityas). They asked him, "Hast thou told our message?" He said, "Yes, I have told it (to the Aṅgiras); and they answered, and asked, 'Didst thou not promise us thy assistance (as a Hotar),' and I said, 'Yes, I have promised.' (But I could not decline the offer of the Adityas.) For he who engages in performing the duty of a sacrificial priest, obtains fame; and any one who prevents the sacrifice from being performed, excludes himself from his fame. Therefore I did not prevent (by declining the offer)." If one wishes to decline serving as a sacrificial priest, then this refusal is only justified on account of oneself being engaged in a sacrifice, or because of being legally prohibited to perform the sacrificial duties.

(On the Dakshinā given by the Adityas to the Aṅgirasas. The Devanitha hymn.)

The Aṅgirasas, therefore, assisted the Adityas in their sacrifice. For this service the Adityas gave them the earth filled with presents (dakshinā) as reward. But when they had accepted her, she burnt them. Therefore they flung her away. She then became a lioness, and opening her mouth, attacked people. From this burning state of the earth came those raptures (which are now visible on her), whereas she had been previously quite even. Thence one shall not retake a sacrificial reward which one has once refused to accept. (For he must think) the Dakshinā being penetrated by a flame, shall not penetrate me with it. But should he take it back, then he may give it to his adversary and enemy, who will be defeated, for it burns him.

That (Aditya, the sun) then assuming the shape of a white horse with bridle and harness, presented himself to the other Adityas, who said, "Let us carry this gift to you (the Aṅgirasas)." Therefore this Devanitha, i.e. what is carried by the gods, is to be recited.

(Now follows the Devanitha with explanatory remarks.)

"The Adityas, O singer! brought the Aṅgirasas their reward. The Aṅgirasas, O singer, did not go near," i.e. they did not go near to that first gift (the earth).

"But, O singer! (afterwards) they went near it," i.e. they went near the other gift (the white horse).

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37 Here we have an attempt to explain the uneasiness 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 (puroyaya)." For the reward (Dakshiná) 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 (Dakshiná) 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 Añgiras!" 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 Añgiras accepted the reward.

In reciting this Devanitha, the priest stops at every páda, just as is done when the Nivid is repeated, and pronounces "om" at the last páda, just as is the case with the Nivid.

36. (Bhúte-chhad, Ahanasya, Dadhikrávan, Pávamánya, and the Indra Brihaspati verses.)

He now repeats the Bhúte-chhad (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 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 Viraj has ten syllables, and the Viraj is food; from food the sperm (is produced) and can (consequently) be poured forth, and from sperm creatures are produced. He repeats them with Nyúñkha; for this is food.

He now repeats the Dadhikrávan verse, dadhikrávano akárisham (Atharv. V. 20, 137, 3). For the Dadhikra is the purifier of the gods. For he (the priest) spoke such (words) as are to be regarded as the speech containing the most excellent semen. By means of this purifier of the gods he purifies speech (vách). The verse is in the Anuśṭubh metre; for Vách is Anuśṭubh, and thus she becomes purified by her own metre.

33 Team indra arma piña, A.V. 20, 135, 11-19.
34 Lit. penis; for dhana, dhena, means penis, derived just as joghnyád, i.e. from the root han to strike. Skyl. explains it by "maithi karman," i.e. cohabitation.
35 Yad āṣya amūkhubhodyadh, A.V. 20, 130, 1-10.
36 The repetition of the Ahanasya verses is to be understood.
He now repeats the Pāvamānya verses, sutāso madhumatam (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 Anushtubha; for the Vāch is Anushtubh, and thus she becomes purified by her own metre.

He now repeats the Indra-Brihaspati triplet of verses commencing, arā drapso aṁśumatim (8, 85, 13-15). At the end of it (verse 15) there is said, “Indra assisted by Brihaspati, conquered the tribes of the despisers of the Devas when they encountered (the Devas on the battle field).” For the Aśura nation, when they had marched out to fight against the Devas, was everywhere subjugated by Indra with the assistance of Brihaspati, and driven away. Therefore the sacrificers subdue and drive away by means of Indra and Brihaspati the nation of the Aśuras (aṁśya varṇa). 37

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 Brihaspati verse; thence he ought not to repeat (the hymns) along (with the additional Shastras).

37 That these are the Zoroastrians, is beyond any doubt. See my Essays on the Sacred Language, Writings, &c. of the Parsees. page 286-30.

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 Udgātar; the throat with the palate to the Pratihātar; the lower part of the right loin to the Hotar; the left to the Bṛāhmā; the right thigh to the Maitrāvaruṇa; the left to the Bṛāhmaṇāchāhāmsi; the right side with the shoulder to the Adhvaryu; the left side to those who accompany the chants; 2 the left shoulder to the Pratīpāstītar; 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 Ačchavāka; the left to the Agnīdhra; the upper part of the right arm to the Atreyā ∼; the left to the Sadasya; the back bone 1

1 The same piece is found in Aṣv. Sr. B. 12, 9.
2 The Upagārīs 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 Sāmas. At the Bāhūrī-paramāna Stotra at the morning libation, the upagānam of the Upagārīs is ko. Besides the sacrificer has to make an upagānam also. This is one at the Bāhūrī-paramāna Stotra.
3 The Atreyā who is here mentioned as a receiver of a share in the sacrificial animal, is no officiating priest. But the circumstances that he receives gold for his Dāhaliṅka, and that it is given to him before
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 Devabhāga, a son of Sūrata. When he was departing from this life, he did not entrust (the secret to any one). But a supernatual being communicated it to Girīja, the son of Babhrā. Since his time men study it.

SECOND CHAPTER.

(The penances for misdeeds 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 (upavasathā), 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 Sānndyāya1 or (other) offerings (on the fire), how is

7 Thus Sāy., but the translation, a Shrottriya, i.e. sacrificial priest (acquainted with the shruti) would suit better.

Sānndyāya is the technical term for a certain offering of the Agnihotri. It is prepared in the following way: The Aditya takes the milk from three cows called Gaṅgā, Yamunā, and Sarasvatī, on the morning and evening, and gives it to the Agnihotra. 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 (tukrim). 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 Vedi, what is the atonement? One ought to sacrifice them all in the Ahavanīya fire with the formula Srāhā, 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 (Ahavanīya, &c.) without giving them any offering till the ashes of the deceased shall have been collected. Should they not be forthcoming, then they should take three hundred and sixty footstalks of Pālāsā leaves and form of them a human figure, and perform in it all the funeral ceremonies required (ārti). After having brought the members of this artificial corpse into contact with the three sacred fires, they shall remove (extinguish) them. They shall make this human

figure in the following way: one hundred and fifty footstalks are to represent the trunk of the corpse, one hundred and forty both the thighs, and fifty both the loins, and the rest are instead of the head, and are therefore to be placed accordingly. This is the penance.

3.

(This paragraph is identical with 5, 27.)

4.

(On the penances in the case of the 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 Purodāsā 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 Purodāsā (as in the preceding case.)

They ask, If all the offerings (Purodāsā, 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 Ishī.
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 Agnihotra is spilt, or the spoon is broken, or the Garhapatya 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 Sruoch (sacrificial spoon), go eastwards and place the usual fuel (samidhi) 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 Prajapati verse. In this way (by means of the hot ashes) the offering becomes sacrificed and not sacrificed. (It is of no consequence whether only one or two turns of the oblation (become spoiled); the penance for it is always performed in the way described. Should the 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 turn is. This is the penance.

They ask, If the fire offering when placed over the fire (for being made ready) is spilt or runs over (by boiling), what is then the penance for it? He shall touch what fell down with water for appeasing (arresting the evil consequences); for water serves for this purpose. Then moving with his right hand over what fell out, he mutters the mantra, "May a third go to heaven to the gods as a sacrifice; might "I obtain thence wealth! May a third go to the "air, to the Pitras, 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 ojas ad skubhitad rajamiti (A. V. 7, 25, 1). 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. This is the penance for it.

They ask, if the sacrificial spoon (sruoch) should be broken, what is the penance for it? He ought to take another Sruuch and sacrifice with it. Then he shall throw the broken Sruuch 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 Garhapatya is extinguished, what is the penance for it? When he takes off the

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* Prajapate na tred citäni (10, 121, 10).
* It is only burnt by the ashes, but not sacrificed in the proper way.
* Umadhi. Say. understands by it the placing of the offering into the Agnihotra-havanti, which is a kind of large spoon.

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* See 2, 36.
* Four times a portion is to be poured into the Agnihotra-havanti.
eastern portion of the Ahavaniya (for the Gārhapatya), then he might lose his place; if he takes off the western portion, then he would spread the sacrifice in the way the Asuras do; if he kindles (a new fire) by friction, then he might produce an enemy to the sacrificer; if he extinguishes it, then the vital breath would leave the sacrificer. Thence he must take the whole (Ahavaniya fire) and mixing it with its ashes, place it in the Gārhapatya, and then take off the eastern part as Ahavaniya. This is the penance for it.

6.

(The penances for a firebrand taken from a sacred fire, for mingling the sacred fires with one another, or with profane fires.)

They ask, If they take fire from that belonging to an Agnihotri, what is the penance for it? Should another Agni be at hand, then he should put him in the place of the former which has been taken. Were this not the case, then he ought to portion out to Agni Agniśat a Purodāsa consisting of eight pieces (kapālas). The Anuvākyā and Yājyā required for this purpose are, agnim agniḥ samidhyate (fire is kindled by fire, 1, 12, 6); tvam hy agne agnimā (8, 43, 14). Or he may omit the Anuvākyā and Yājyā verses and (simply) throw (melted butter) into the Ahavaniya, under the recital of the words, to Agni Agniśat Sādāh! This is the penance for it.

They ask, When some one’s Ahavaniya and Gārhapatya fires should become mutually mingled together, what is the penance for it? One must portion out to Agni viti a Purodāsa consisting of eight pieces, under the recital of the following Anuvākyā and Yājyā verses: agna āyāhi vītaye (6, 16, 10); yo aghnim devavītaye (1, 12, 9). Or he may (simply) sacrifice (melted butter) under the recital of, to Agni viti Sādāh! 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 separater) a Purodāsa consisting of eight pieces, and repeat the following Anuvākyā and Yājyā verses, svar na rastor uṣhasām arochi (7, 10, 2); trām agne mānushir īlae viśaḥ (5, 8, 3). Or he may (simply) offer (melted butter) under the recital of, to Agni Vivichi Sādāh! 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 kṣmavat a Purodāsa consisting of eight pieces under the recital of the following Anuvākyā and Yājyā: ahrandad agnis tanayan (10, 45, 4); adhā yathā naḥ pitarāḥ parāsāḥ (4, 2, 16). Or he may (simply) sacrifice (melted butter) under the recital of, to Agni kṣmavat Sādāh! in the Ahavaniya fire. This is the penance for it.

7.

(The penence for a sacred fire becoming mixed with those of a conflagration in a village, or in a wood, or with lightning, or with those burning a corpse.)

They ask, when the fires of an Agnihotri should burn together with the fire of a general conflagration in the village, what is the penance for it? He ought to portion out a Purodāsa consisting of eight pieces to Agni Sāṃvarga (Agni the mingler) under the recital of the following Anuvākyā and Yājyā: kuvit su no gavishītaye (8, 64, 11), mā no asim mahādhane (8, 64, 38).
12). Or he may (simply) sacrifice (melted butter) under the recital of, to Agni Saṁvarga 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 aprumat (water Agni) a Purodāsā consisting of eight pieces under the recital of the following Anuvākyā and Yājyā: ṛgṛṇ āgna (8, 43, 9); mayā dāde (3, 1, 3). Or he may (simply) sacrifice (melted butter) under the recital of, to Agni aprumat 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 sūchī a Purodāsā consisting of eight pieces under the recital of the following Anuvākyā and Yājyā: Agniś sūchiratapatāmah (8, 44, 21); ud āgna sūchayas tava (8, 44, 17). Or he may (simply) sacrifice (melted butter) under the recital of, to Agni sūchī 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 Aroṣi (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 Saṁvarga (Agni the mixer) a Purodāsā consisting of eight pieces under the recital of the abovementioned Anuvākyā and Yājyā (which belong to the Agni Saṁvarga). Or he may (simply) sacrifice (melted butter) under the recital of, to Agni Saṁvarga Svāhā! in the Ahavaniya fire. This is the penance for it.

They ask, when an Agnihotri on the day previous to the sacrifice should shed tears, by which the Purodāsā might be sullied, what is the penance for it? He must offer to Agni vratabhrit (Agni the bearer of vows) a Purodāsā consisting of eight pieces under the recital of the following Anuvākyā and Yājyā: tvam āgna vratabhrit sūchir (Aśv. Śr. S. 3, 11) vratāni bibhrad vratapā (Aśv. Śr. S. 3, 11). 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 Purodāsā consisting of eight pieces to Agni vratapati (Agni the lord of vows) under the recital of the following Anuvākyā and Yājyā: tvam āgna vratapā asi (8, 11, 1); yad vo vayam 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,
what is the penance for it? He must offer to Agni pathikrit (paver of ways) a Purodāśa consisting of eight pieces under the recital of the following Anuvākyā and Yajyā: vetthu hi vedho adhvana (6, 16, 3); ā devādām api (10, 2, 3). Or he may sacrifice (melted butter) under the recital of, to Agni Pathikrit Svāhā! in the Ahavaniya fire. This is the penance for it.

They ask. When all (three) fires of an Agnihotri should go out, what is the penance for it? He must offer to Agni tapasvat, janadvat, and pākavat, a Purodāśa, consisting of eight pieces under the recital of the following Anuvākyā and Yajyā: āyāhi tapasāt janeshu (Asv. Sr. S. 3, 11); ā mo yāhi tapasāt (Asv. Sr. S. 3, 11). Or he may sacrifice (melted butter) in the Ahavaniya fire under the recital of, to Agni tapasvat, janadvat, pākavat Svāhā! This is the penance for it.

9.

(Penances for an Agnihotri when he eats new corn without bringing the sacrifice prescribed, and for various mishaps and neglects when sacrificing.)

They ask, When an Agnihotri eats new corn without having offered the Agrayana "ishṭi, what is the penance for it? He must offer to Agni Vaisvānara a Purodāśa consisting of twelve pieces under the recital of the following Anuvākyā and Yajyā: Vaisvānaro ajjjanat (1); yajyto dīvi yajyto (1, 98, 2). Or he may offer to Agni Vaisvānara (melted butter) in the Ahavaniya fire under the recital of, to Agni Vaisvānara Svāhā! This is the penance for it.

They ask, When one of the potsherds (kapālas) containing the Purodāśa should be destroyed, what is the penance for it? He must offer a Purodāśa, consisting of two pieces, to the Asvin, under the recital of the following Anuvākyā and Yajyā: asvinā vartir (1, 92, 16); ā gonatā nāsatād (7, 72, 1). Or he may sacrifice (melted butter) in the Ahavaniya fire under the recital of, to the Asvins Svāhā! This is the penance for it.

They ask, When the stalks of kuśa grass (pavitra) (on which the offering is placed) should be destroyed, what is the penance for it? He must offer to Agni pavitravat a Purodāśa consisting of eight pieces, under the recital of the following Anuvākyā and Yajyā: pavirtram te vītātam (9, 83, 1); taposh pavitrā (9, 83, 2). Or he may offer (melted butter) in the Ahavaniya fire under the recital of, to Agni pavitravat Svāhā! This is the penance for it.

They ask, when the gold of an Agnihotri should be destroyed, what is the penance for it? He must offer to Agni hiranyavat a Purodāśa consisting of eight pieces under the recital of the following Anuvākyā and Yajyā: hiranyavesaṃ rajasa visāra (1, 79, 1); ā te suṣparā aminantam (1, 79, 2). Or he may offer (melted butter) in the Ahavaniya fire under the recital of, to Agni hiranyavat Svāhā! This is the penance for it.

They ask, When an Agnihotri offers the fire oblation without having performed in the morning the usual ablation, what is the penance for it? He must offer to Agni Varuṇa a Purodāśa consisting of eight pieces under the recital of the following
an Anadhâ man. Who is an Anadhâ? 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 Sâutrâman sacrifice; for he is not allowed to drink Soma! But he must discharge the duties towards his parents.” 14 But whereas the sacred tradition (sruti) enjoins sacrifice, let him bring the Soma sacrifice.

13 By this term a man is to be understood who, from reasons which are not culpable, does not discharge his duties towards the gods, ancestors and men. All the MSS. read सुनुक्षयन instead of सुनुस्थयन.

14 The Sâutrâman (shti) 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 Astav. Sr. S. 3, 1, and in the Kâtyâ Sûtras (in the 10th Adhyâya). From three to four animals are immolated, one to the Aśvins, one to Sarvasvati, one to Indra, and one to Bhuvaspati. The Pasûpaurodâsâ are for Indra, Savitar and Varuna. The Purushârghâ for the offering of the spirituous liquor is, पुरुषार्ग्हâ सर्वमात्रा सवातिका, (10, 11, 4). The Praśastra for repeating the Vâjyâ mantra is as follows:

15 In another Sûkhâ there is said, that a Brahmana has incurred three debts, the Brahmachâryam or celibacy as a debt to the Rishis, the sacrifice as a debt to the gods, and the necessity of begotten children as a debt to the Pitrás.—Sûy.

16 “Worship the gods by sacrificing, read the Vedas, and begot children!” This is the sacred tradition (sruti) here alluded to.—Sûy.
10.

(How the Agnihotram of him who has no wife becomes performed). 10

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

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," (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 Pāñgyas: 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 Rākṣā; the first

10 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 tīkhi (or lunar day) is at an end, though it might not have been lasting for the usual time of thirty Muhūras, as soon as the disk of the moon appears to the eye, either completely full, or (at the New Moon) distinctly visible. The broken lunar day (the fourteenth) is then called Anumati at the Full Moon time, and Bīmatā at the
part of the New Moon day is called Sivasā, and its latter part Kuṭi. 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 Paśiyas) 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; so 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 Dakshīya 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 Ahavaniya), or should it, when placed (in the Ahavaniya) 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

body (sūkrām), 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 Ahavaniya 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 Ahavaniya 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 Ahavaniya under the recital of tantum tavan rajaso (10, 53, 6). This is the penance.

They ask, Shall the Agnihotri when feeding the (other) fires with wood make the Dakshīna 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 Dakshīna 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 Ahavaniya 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 Brāhmaṇam 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 Śunaḥṣeṣa)

(King Haris’chandra wishes for a son. Stanzas praising the possession of a son.)

Haris’chandra, the son of Vedhas, of the Ikshāvaku 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, wearing the goatskin, and beard? What is the use of performing austerities? You should wish for a son, O Brahmans!” Thus people talk of them (who forego the married life on account of religious devotion).
5. Food preserves life, clothes protect from cold, gold (golden ornaments) gives beauty, marriages produce wealth in cattle; the wife is the friend, the daughter object of compassion, but the son shines as his light in the highest heaven.
6. The husband enters the wife (in the shape of seed), and when the seed is changed to an embryo, he makes her mother, from whom after having become regenerated, in her, he is born in the tenth month.
7. His wife is only then a real wife (jāyā from jās to be born) when he is born in her again. The

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1 Here the Grihastha is meant.
2 The Brahmacārī is alluded.
3 The Vanaprastha or hermit is to be understood.
4 The Parivṛttrade, or religious mendicant is meant.
5 Avedavadah, i.e. pronouncing a blame. Sūrya 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. Grihy. Sūtr. 1, 6.
seed which is placed in her she develops 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. Varuna repeatedly requests the King to sacrifice his son to him; but the sacrifice is under different pretences always put off by the King.)

Nara then told him, "Go and beg of Varuna 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 Varuna 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. Varuna 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, Varuna 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, Varuna 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. Varuna 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. Varuna 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 ascended 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, Suna'se'sa by name, from his parents, to be sacrificed in his stead by Haris'chandra to Varuna. Stanza.)

Varuna 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

1 The words ajnata and ajnata 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 Brähman 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 Brähman 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 Brähman 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 Dvápara is hovering there; the Tretá is getting up, but the Krita happens to walk (hither and thither). Therefore, wander, wander!"

Rohita thinking, a Brähman told me to wander, wandered for a fifth year in the forest. When he was entering a village after having left the forest, Indra said to him, "The wanderer finds honey and the sweet Udombara 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 Suvyas, who was starving in the forest. He had three sons, Súnahpuchhha, Súnahs'epa, and Súnolanga. 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, Súnahs'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 Varuna the king (and said), "I will sacrifice him to thee!" He said, "Well, let it be done; for a Brähman is worth more than a Kshatriya!" Varuna then explained to the king the rites of the Rajasuya sacrifice, at which on the day appointed for the inauguration (abhishekanimaya), 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. Súnahs'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 Visvámitra was his Hotar, Jana-dagni his Adhvaryu, Vasishtha his Brahmá, and Ayasa his Udgátar. 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 Four verses recited, and the fire carried round him, they could not find a slaughterer. Ajigarta then said, “Give me another hundred and I will kill him.” They gave him another hundred. He then whetted his knife and went to kill his son. Sūnāhaṇḍa then got aware that they were going to butcher him just as if he were no man (but a beast).” "Well" said he, “I will seek shelter with the gods.” He applied to Prajāpati, who is the first of the gods, with the verse, kasya nīnān khatamasya (1, 24, 1). Prajāpati answered him, “Agni is the nearest of the gods, go to him.” He then applied to Agni, with the verse, agnī rāyam 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, 6-25, 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 mahanbhya namo arbhakhebhya. The Vis’ve Devas answered, “Indra is the strongest, the most powerful, the most enduring, the most true of the gods, who knows best how to bring to an end anything. Praise him, then we shall release you.” He then praised Indra with the hymn (1, 29), yatch 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, sasvad 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 Uśās (Dawn), then we shall release you.” He then praised Uśās 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.

(Sūnāhaṇḍa is released. He invents the anjāh sava preparation of the Soma. Visvamitra adopts him as his son. Stanzas.)

The priests now said to Sūnāhaṇḍa, “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 abishechania).” He then saw (invented) the method of direct preparation of the Soma juice (anjāh sava without intermediate fermentation) after it is squeezed, and carried it out under the recital of the four verses, yatch chid dhi tram grihe grihe (1, 28, 5-8). Then by the verse udbhchhitam chameor (1, 28, 9), he brought it into the Droṇakaḷaṇa.10 Then

10 The large vessel for keeping the Soma in readiness for sacrificial purposes, after it has been squeezed.
after having been touched by Hariścandra, he sacrificed the Soma under the recital of the four first verses (of the hymn *yatracaravā prithubudhāna* 1, 28, 1-4), which were accompanied by the formula *Śvāhā*. Then he brought the implements required for making the concluding ceremonies (avabhūthā) of this sacrifice to the spot and performed them under the recital of the two verses, *tvān no agne Varunasya* (4, 1, 4-5). Then, after this ceremony was over, Sūnaḥśepa summoned Hariścandra to the Ahavaniya fire, and recited the verse *Sunah chichchhepam niditam* (5, 2, 7).

Sūnaḥśepa then approached the side of Visvāmitra (and sat by him). Ajigarta, the son of Suyavasā, 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, Visvāmitra’s son. From him come the Kapileyas and Bāhravas. Ajigarta further said, “Come, then, we (thy mother and I myself) will call thee,” and added, “Thou art known as the seer from Ajigarta’s family, as a descendant of the Aṅgirasas. Therefore, O Rishi, do not leave your ancestral home; return to me.” Sūnaḥśepa 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!”

Sūnaḥśepa 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 Uttarā Vedi to the Vedi, where the Ṛkṣis are performed.

Visvāmitra 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.” Sūnaḥśepa then said, “O prince, let us know, tell (us) how I, as an Aṅgirasā, can enter thy family as thy (adopted) son?” Visvāmitra 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 insteal thee to it.” Sūnaḥśepa 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.” Visvāmitra then addressed his sons as follows: “Hear ye now, Madhuchhandah, Rishabha, Reṇu, Asṭaka, and all ye brothers, do not think yourselves (entitled) to the right of primogeniture, which is his (Sūnaḥśepa’s).”

18.

(On Visvāmitra’s descendants. How the reciters of the Sūnaḥśepa story are to be rewarded by the King, Sunāsau. On the pratigara for the richas and stanzas at this occasion.)

This Rishi Visvāmitra had a hundred sons, fifty of them were older than Madhuchhandas, and fifty were younger than he. The older ones were not pleased with (the installation of Sūnaḥśepa to the primogeniture). Visvāmitra then pronounced against
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, Sāburas, Pa-lindas, and Mullās, descendants of Visvāmitra. But Madhuchandās with the fifty younger sons, said, "What our father approves of, by that we abide; we all accord to thee (Sūnāsèp) the first rank, and we will come after thee!" Visvāmitra, 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 Kusīkas! 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 Visvāmitra, 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 Jahnū’s house, and the divine knowledge of Gāthi’s stem."

This is the story of Sūnāṣe’sp Canberra in the stanzas which are beyond the number of the hundred Rik verses (recited along with them). The Hotar

when sitting on a gold embroidered carpet, recites them to the king, after he has been sprinkled with the sacred water. The Adhvaryu who repeats the responses sits likewise on a gold embroidered carpet. For gold is glory. This procures glory for the king (for whom these Gāthās are repeated). Om is the Adhvaryu’s response to a Rich (repeated by the Hotar), and evam 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 Sūnāṣe’sp. (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 Rājastāya sacrifice.)

19.

(The relationship between the Brahma and Kshattra.)

After Prajāpati had created the sacrifice, the Brahmō (divine knowledge) and the Kshattra (sovereignty) were produced. After both two kinds of
creatures sprang up, such ones as eat the sacrificial food, and such ones as do not eat it. All eaters of the sacrificial food followed the Brahma, the non-eaters followed the Kshattra. Therefore the Brahmans only are eaters of the sacrificial food; whilst the Kshatriyas, Vais'ya, and Shudras do not eat it.

The sacrifice went away from both of them. The Brahma and Kshattra followed it. The Brahma followed with all its implements, and the Kshattra followed (also) with its implements. The implements of the Brahma are those required for performing a sacrifice. The implements of the Kshattra are a horse, carriage, an armour, and a bow with arrow. The Kshattra not reaching the sacrifice, returned; for frightened by the weapons of the Kshattra the sacrifice ran aside. The Brahma then followed the sacrifice, and reached it. Hemming thus the sacrifice in its further course, the Brahma stood still; the sacrifice reached and hemmed in its course, stood still also, and recognising in the hand of the Brahma its own implements, returned to the Brahma. The sacrifice having thus remained only in the Brahma, it is therefore only placed among the Brahmans (i.e. they alone are allowed to perform it.)

The Kshattra then ran after this Brahma, and said to it, "Allow me to take possession of this sacrifice (which is placed in thee)." The Brahma said, "Well, let it be so; lay down thy own weapons, assume by means of the implements of the Brahma (the sacrificial implements) which constitute the Brahma, the form of the Brahma, and return to it!" The Kshattra obeyed, laid down its own weapons, assumed by means of the implements of the Brahma which constitute the Brahma, its form, and returned to it. Therefore even a Kshat-

triya, when he lays down his weapons and assumes the form of the Brahma by means of the sacrificial implements, returns to the sacrifice (he is allowed a share in it).

20.

(On the place of worshipping the gods asked for by the King at the Rájasúya).

Then the king is to be requested to worship the gods. They ask, If a Brahman, Kshatriya, or Vais'ya who is to be initiated into the sacrificial rites, requests the king to grant a place for the worship of the gods, whom must the king himself request to do so? He must request the divine Kshattra. Thus they say. This divine Kshattra is Aditya (the sun); for he is the ruler of all these beings. On the day on which the king is to be consecrated, in the forenoon, he must post himself towards the rising sun, and say, "This is among the lights the best light! (Rigveda 10, 1, 70, 3) O god Savitar, grant me a place for the worship of gods." By these words he asks for a place of worship. When Aditya requested in this way, goes northwards, saying, "Yes, it may be so, I grant it," then nobody will do any harm to such a king, who is permitted (by Savitar to do so).

The fortune of a king who is consecrated in such a way by having secured the place of divine worship previously by the recital of the verse (mentioned above) and by addressing that request (to Savitar), will increase from day to day; and sovereign power over his subjects will remain with him.

1 The verse is evidently a Yajus, (and so it is termed by Sáyana) but I do not find it in the Yajurveda.
21.

(The Iśṭāpūrta aparījyāṇi offerings.)

Then the burnt offering called the Iśṭāpūrta aparījyāṇi is to be performed by the king who brings the sacrifice. The king should perform this ceremony before he receives the sacrificial inauguration (dīkṣā). (When performing it) he throws four spoonfuls of melted butter in the Ahavanīya fire, saying, “to the preservation of the Iśṭāpūrta! May Indra and the mighty give us again (recompense us for what we have sacrificed). May the Brahma give us again full compensation for what has been sacrificed.”

Then after having recited the Samiśtha Yajus mantras which are required when binding the sacrificial animal to the pillar, he repeats the words, “May Agni Jātavedās, recompense us! May the Kshattrā give us full compensation for what we have sacrificed, Svāhā.” These two Ahutis are the Iśṭāpūrta aparījyāṇi for a princely person when bringing as sacrifice. Therefore both are to be offered.

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2 Lit. the recompensation (aparījyāni) of what has been sacrificed (loka) and filled (Iśṭāpūrta). Iśṭā means only “what is sacrificed,” and dīkṣā “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 śaṣṭhīchakra-īśṭāpūrtaṃ, 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 Sāyana says. Some meaning of this word, were already divided, as Sāyana says. Some said that the akśara (domestic) offerings, and others interpreted it as referring to the solemn sacrifices (āḍvāna).

2 The Adhirvaṇya takes Dārāha grass and melted butter (in a spoon) in his hands, and sacrifices for them. This is called Samiśtha. The Yajus or sacrificial formula required at the time is said pētāh. Śuddha must be repeated twice. (Oral information.)

22.

(The Ajitapunarvya offerings.)

Sujāta, the son of Arūla, said, that it is optional for the king to perform (besides the ceremony mentioned in 21) the two invocation offerings called Ajitapunarvya. He may bring them if he like to do so. If 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 Kshattrā, 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, If 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 Kshattrā does not forsake. He says, “May the Brahma protect me from the Kshattrā,” that is, the Brahma should protect him from the Kshattrā (which is persecuting him). By the words, Svāhā to the Brahma! he pleases the Brahma; and if pleased, it protects him from the Kshattrā. Then after the recital of the Samiśtha Yajus mantras, required for binding the sacrificial animal to the pillar, he repeats, “I turn towards the Kshattrā, may it protect me from the Brahma, Svāhā to the Kshattrā.” This, this is certainly the case; thus they say. He who turns towards the royal power (to assume it again) turns towards the Kshattrā. For the Kshattrā is the royal power. When he has reached the Kshattrā, the Brahma does not leave him. If he

1 In some MSS. and in Sāyana’s commentary this name is written: ajitapunarvya. It means “the recovering of what is not to be lost.” This refers to the Kshattrā which the Kshattriya first lost by his turning towards the Brahma, but regained by his subsequently embracing the Kshattrā again, which he cannot throw off if he otherwise wish to retain his sovereignty.
repeats the words, "May the Kshattra protect me from the Brahms," that is, the Kshattra should protect him from the Brahms. "Srāhā to the Kshattra!" he pleases this Kshattra. Pleased in this way, the Kshattra protects him from the Brahms. Both these offerings (ajitapunarravayam) are also calculated to preserve the sacrificing king from the loss of the Iśtāpūrta. 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 Triśṭūbha; 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 Brahmsmanship at the time when he covers himself with the black goatskin, and enters on the observances enjoined to an inaugurated one, and Brahms surround him.

When he is initiated in such a manner, then Indra takes away from him sharpness of senses, Triśṭūbha 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 Brahms, he has turned to the Brahms." The royal prince then after having brought an invocation offering before the inauguration, shall stand near the Ahavaniya fire, and say, "I do not leave Indra as my deity, nor the Triśṭūbha 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 Triśṭūbha 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 Brahms, I become a Brāhmaṇa." When he standing before the Ahavaniya fire brings this invocation offering, then although he be Kshattriya (by birth, no Brahman), Indra does not take from him sharpness of senses, nor Triśṭūbha 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 kinship 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 Brahms, and glory and renown; for they say, this man has forsaken us by assuming the Kshattra again, to which he has returned.

Then after having performed the Samishtā offerings which are required for the ceremony of binding the sacrificial animal to the pillar, he presents himself to the Ahavaniya fire (agni), saying, "I do not leave Agni as (my) deity, nor the Gāyatri as my metre, nor the Trivṛt Stoma, nor the kindred of the Brahms. 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 Brahms, glory, and renown, I turn to Indra as my deity, to the Triśṭūbha

*See page 471.*
metre, to the fifteenfold Stoma, to Soma the king, I enter the Kathatra, I become a Kshatriya! O ye Pitaras of divine lustre! O ye Pitaras of divine lustre! I sacrifice in my own natural character (as a Kshatriya, not as a Brāhmaṇa); 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 Vāyu will hear, that Aditya will reveal. I am only what I am (i.e. a Kshatriya, no Brāhmaṇa).” When he speaks thus and gives an invocation offering to the Āhāvaniya fire, Agni does not take away from him the lustre, nor the Gāyatri strength, nor the Trivrit Stoma the life, nor the Brahmans the Brahma, glory and renown, though he concludes the sacred rites as a Kshatriya.

25.

(The Pravāras of a Kshatriya’s house-priest are invoked at the time of his sacrifice.)

Thence (if the sacrificer be a Kshatriya) they (the Brahmans speakers) ask as to how the inauguration (dikṣā), which is in the case of a Brahmans being initiated, announced by the formula, “the Brāhmaṇa is initiated,” should be promulgated in the case of the sacrificer being a Kshatriya? The answer is, The formula, “the Brāhmaṇa is initiated,” is to be kept when a Kshatriya is being initiated; the ancestral fire of the Kshatriya’s house-priest is to be mentioned.7 This, this is certainly so.

6 By pravāra which literally means “choice, particular address,” (see 0, 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 ārūṣya; the pravāra becomes accordingly śāṅkaraḥ, dittākṣyaḥ, trījaśyaḥ, and panchajānirahyaḥ, i.e. having one, or two, &c. Rishi. This invocation takes place at the very commencement of the sacrifice, after the fire has been kindled under the recital of the Śāmīlihī verses, and at the time of the Subrahmanyā proclamation (see 0, 3) after the sacrificer has become in consequence of the initiatory rites, such as Dikṣā, Pravāra, &c. a Dikṣita. Asvala, in his Śrīmaṇa Sūtras (1, 3), the following rules regarding this rite:

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This explanation of the terms pravāra and ārūṣya have been already given by Max Muller (History of Ancient Sanscrit Literature, page 380) according to the authority of Asvalaṇa, and Dīnākṣyaṇa. 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 1863, page 115), but without any sufficient reason. He says “pravāra appears 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. Viṣṇumitra, Jamadagni, Bharadāja, Gautama, Atri, Vasishtha, Kaśyapa, and Agastya. These occupy with the Brahmans about the same position as the twelve sons of Jacob with
through the intervention of another (the Brahma priest), the portion appears to be eaten by him, though he does not eat it with his own mouth. For the sacrifice is there where the Brahma (priest) is. The entire sacrifice is placed in the Brahma, and the sacrificer is in the sacrifice. They throw the sacrifice (in the shape of the portion which is to be eaten by the sacrificer) into the sacrifice (which has the form of the Brahma) just as they throw water into water, fire into fire, without making it overflow, nor causing any injury to the sacrificer. Therefore is this portion to be eaten by the sacrificer (if he be a Kshatriya) to be given up to the Brahmadeev.

Some sacrificial priests, however, sacrifice this portion to the fire, saying, “I place thee in Prajâpati’s world, which is called ribhâna (shining everywhere), be joined to the sacrificer, Svâhâ!” 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 sung 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 Râma Mârgaveya to the King Visvántara.)

27.

(Story of the Śyâparnas. Râma defends their rights.)

Visvántara, the son of Sushadman, deprived the Śyâparnas of their right of serving as his sacrificial
priests, and interdicted any one of this family to take part in his sacrifice. Having learnt (that) they went to the place of his sacrifice and seated themselves within the precincts of the Vedi. On observing them Vis'vantara said (to his attendants), "There sit those Syāparnas, the scoundrels, who endeavour to sully another's fame. Turn them out; let them not sit in the Vedi." The attendants obeyed and turned the Syāparnas out. They then cried aloud, "When Janamejaya, the son of Parikshit, was performing a sacrifice without the Kas'vapas (who were his hereditary priests), then the Asitaman, from among the Kas'vapas, turned the Bhutarshas (who were officiating instead of the Kas'vapas) out, not allowing them to administer the Soma rite. They succeeded because they had brave men with them. Well, what hero is now among us, who might by force take away this Soma beverage (that we might administer it ourselves)?" "This your man am I," said Rāma Mārgareya. This Rāma belonged to the Syāparnas, and had completed the sacred study. When the Syāparnas rose to leave, then he said to the king, "Will (thy servants), O king, turn out of the Vedi even a man (like me) who knows the sacred science? (The king answered), "O thou member of the vile Brahman brood, whoever thou art, how hast thou any knowledge (of such matters)?"

In the original, abhyamāna. This cannot mean (according to etymology), "he killed" as Sāy. supposes, misguided by the story told in the Taittirīya Samhitā 2, 4, where Indra is said to have cut the three heads of Visvarūpa, which were sānapīnas (drinking of Soma), surdāpanā (drinking of spīri nāma liquor), and amuddanā (eating of food). Thus 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 Deras, whose associate was only the real and visible one. 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. Vairāja being a Brahman, Indra thus became guilty of the terrible crime of Brahman murder (brahmaśatya). All beings called him "murderer of a Brahman," so that he could not 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. Trāṣṭarā, the father of Vāṭraṇa, 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 Trāṣṭarā with the words, "grow (vardha-ācta) into an enemy of Vīriya." This became the terrible foes of Indra, known in the legends by the name of Vīriya. Indra succeeded afterwards in killing him. See the same legend in the Kāshītaki Upānas, 3, 1.

In the Kāshī. Up. 3, 1, we find the form Aryanāha. Sāy. thinks them to be Asuras in the disguise of Brahmanas. With this explanation agrees Sankara Achārya on the whole in his Commentary on the Kāshī. Up. (page 73, ed. Cowell). He divides the word into var maṅka, and the negative a. The first is to mean "the study of the Vedas," and the second "mouth." Therefore the whole means, accord-
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 Vaisya, then thou wilt favour the Vaisya by it (and consequently be brought near them). Thy offspring will be born with the characteristics of the Vaisya, 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 Vaisya portion), then his progeny is born with the characteristics of a Vaisya, and in the second or third degree they are capable of entering the caste of the Vaisya, and are desirous of living in the condition of a Vaisya (i.e., they will have the nature of a Vaisya).

When thou takest the water, which is the share of the Shudras, then thou wilt please the Shudras by it. Thy progeny will have the characteristics of the Shudras, 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 Shudra portion), then his offspring will be born with the characteristics of the Shudras, and in the second or third degree he is capable of entering the condition of the Shudras, and will be desirous of passing his life in that condition.

(Which portion the King should choose at the sacrifice.
The origin and meaning of Nyagrodha.)

These are the three portions (bhakshas), 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, Aśvattha, and Plaksha trees, and drink the juice of them. This is his own portion.

(For the origin of the Nyagrodha tree is as follows): When the gods, after the (successful) performance of their sacrifice, went up to heaven, they tilted over (nunbjan) the Soma cups, whence the Nyagrodha trees grew up. And by the name of Nyulija, i.e. tilted over, they are now called in Kurukshestra, where they grew first, from them all the others originated. They grew descending the roots (nunčaka rohanti). Therefore what grows downwards, is a downward growth (nayroka); 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 Nyagroka, for the gods like to conceal the very names of objects from men, and call them by names unintelligible to them.

31.

(On the meaning of the King's drinking the juice of the Nyagrodha tree instead of Soma.)

That portion of the juice in these Soma cups which went downwards became the descending roots, and of the other which went up, the fruits were produced. That 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 (bhaksaka). Further, he thus obtains the Soma beverage by means of a substitute, though he does not enjoy the real Soma, but only in the form of a substitute; for the Nyagrodha is just this substitute of the Soma. The Kshattriya (when drinking this juice of the Nyagrodha) enters the form of the Brahma by the medium of another (not direct), viz. through the relationship of his Purohita (with the Brahmans), his own Dikšā (at which the king himself was made a Brāhmaṇa for a little while), and the Pravara of his Purohita. The Kshattriya (ruling power) occupies (among men the same place as) the Nyagrodha among the trees; for the Kshattriya 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 Kshattriya his own Self. He then is in the Kshattriya, 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.
32.

(The symbolic meaning of the fruits of the Udumbara, Avvattha, 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 Kshatriya (when drinking the juice prepared from its fruits) places in the Kshattra food, and what yields nourishment from the trees.

As to the fruits of the Avvattha tree which sprang out of lustre, and which has the sovereignty over the trees, the Kshatriya (when drinking the juice prepared from its fruits) places in the Kshattra 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 Kshatriya places in this way the independence and brilliancy which is in the trees in the Kshattra.

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 Dronukhasa, the cloth (for purifying), the stones, the Pitabhir, the Adhavamlya, the Styali, 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 of an Adhvaryu. Their description is therefore to be found principally in the Sira of the Yajurveda (see the 8th and 10th Adhvarya of the Katiya Sutra, the 8th and 9th Prusun of the Hiranya-kesi's Sutra, Siva's Commentary on the 4th Prasusuka of the 1st Kind of the Tatitritya Samikita, founded on the Apastamba Satra Sutra).

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 sacrificial priest of the Dekhulna at the Soma feast, is not the Soma of the Vedas, but appears to belong to the same order. It grows on hills in the neighbourhood of Poona to the height of about 4 to 5 feet, and forms a kind of bush, consisting of a certain number of shoots, all coming from the same root; their stem is solid like wood; the bark greyish; they are without leaves, the sap appears whitish, has a very stringent taste, is bitter, but not sour; it is a very nasty drink, and has more 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 (charma), and puts on it the Soma shoots which are called adhitra or adhil. He now takes two boards, adhitva; the first is placed above the Soma. He beats the board with one of the so-called grivagana, i.e. Soma squeezing stones, takes the shoots (as many as he requires for the particular fes) from below the board, ties them together, and places the other board above them. He then pours water from the Vasavi pot (see p. 114-115) on this number of shoots (there are, for instance, for the libation from the whole bunch which lies between the two boards, holds over them the of the hotar towards the right side. This is the Nigrabba. He then puts them on a large stone, places upon them some grains, and beats them shoots in abhishamari. Each abhishara, or complete extracting of the Soma, consists of three turns (pariyama); in the first the Adhvaryu describes above; in the second the turns three times, making the Nigrabba in the manner in the third twelve times, making at the end of each the Nigrabba. His hand, is thrown into a vessel (at the first abhishara in the
be made ready for the morning libation, the other to be left for the midday libation.

33.

(The drinking from the Traita cups.)

When the priests lift up the Traita cups for sacrificing, then they shall lift up the cup of the sacrificer

or the great squeezing ceremony, performed exactly in the same way as the first, with the only difference, that the Adhavryu takes from between the two boards as many Soma shoots as are required for the rest of the Savanam (libation). If the juice is extracted, it is poured in the Adhavryu, a kind of trough. Thence it is poured in a cloth, in order to strain it. This cloth is called Pariyatra or Dadijumyatra. Below the cloth is another trough called Putabhihit (i.e. the bearer of what is strained, purified). The Udgat must hold the cloth, when the juice is strained.

Single shoots of the Soma, and drops of its juice are put in several sthiklos or small vessels generally used for keeping butter. The libations are poured from two kinds of vessels, from the Graha (see page 118), and the Chamasa (sups.) Each offering from a Graha consists of a certain number of Dhara or portions (of a liquid substance). So far as the offering from the Agryana Graha at the evening libation consists of the following four Dhara: that one which is in the Agryana sthikhi (not the Graha) taken by the Adhavryu; the two portions which remained in the Adyana Graha (the libation from which proceeds that from the Agryana), and in the Ajya sthikhi (the pot with melted butter); these two are taken by the trailopasatatar; the fourth Dhara is first strained by a cloth held over the Putabhihit vessel. The Unnetar takes his Dhara with a vessel, called Udanechana, or with a Chamasa. These four Dhara are then filled from the Putabhihit in the Agryana Graha, and sacrificed in the usual way. Certain offerings are filled in the Graha from another very large trough, the so-called Dranahalana (one such vessel is in my possession). At certain oecumen 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 letter term had become identical with Padra, the vessel itself, the small cup, was called atigraha), is also filled; this is called atigraha.

They are called here trahta chamasa. There are on the whole ten such cups; therefore trahta cannot be referred to triti, i.e. three. In all likelihood the word is connected with Trista, who was the first physician, and the Soma being the root of all medicines, supposed to have invented such cups. Sthya 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 Vaushat! After having thrown the first, the priest repeats the verse, dvidikramo akashrham (4, 39, 6) concluding with Seadh and Vaushat. After having thrown the second Dharba stalk, he repeats the verse, udadikrah svarad (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 Ihotar then calls the IJú (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 Ksatriya who, when sacrificing, drinks only this portion described, becomes strong, and is not to be shaken.

Commentary on the Alarca Brhmanam; but his attempt at an explanation in that on the Tuirkirya Sambhita (II. page 253, 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 concludes, "but it is now enough; one should see, that tahta means 'good, excellent,' (prestesia)." But we need not despair of making out its meaning. If we compare the term, tridita chamasa with that of nardodesam chamasa (I. 42, 3), we can pretty clearly see what it must mean. As I have stated above (in note 8 on page 121-123) the Chamasa are Nardodesam, that is to say, they belong to the deity Nashāma, 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 Tridita, i.e. belongs to Trista; afterwards it is cleaned and filled again. This then is the Nashāma 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, āpyāyava samētu (1, 91, 16) and saṃ te payāmī 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 Narās‘aṁsa 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 Narās‘aṁsa cup, and by the recital of the verse, “O thou divine Soma, who knowest my mind, who art drunk by Narās‘aṁsa, and enjoyed by the Uma-Pitaras,” I enjoy thee!” In this way the king enjoys the Narās‘aṁsa 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 Kāvyā (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 Kāvyas. 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 Narās‘aṁsa 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 (āpyāyanaṁ) 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 Viṣvantara, the son of Sushadam. The king then, after having been told it, said, “We give thee a thousand cows, O Brāhmaṇa. My sacrifice is to be attended by the Śyāparnas.”

This portion (bhakṣa) was told by Tura, the son of Kavashra, to Janamejaya, the son of Parihrit; then by Parvata and Nārada to Somaka, the son of Sahadeva; thence (this traditional knowledge) passed to Sahadeta Sūrjaya; thence to Bhbhu Daivāvidha; thence to Bhima Vaidarbha, and Nagnajit Gándhāra.

This portion further was told by Agni to Samas’ruta Arindama; thence it passed to Kratusid Jánaki. This portion was further told by Vasishṭha to Sudās, the son of Pijavana.

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18 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.
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 Sthasras and Stotras required at the Soma day of the Rājasūya.)

1.

(The use of both the Rathantarām and Brihat at the midday libation.)

Now as regards the Stotras and Sthasras (required at the king’s libation), both the morning and the evening libations do not differ in this point from the rule of the Aikāhikas (Soma sacrifices of one day’s duration); for both these libations at the Aikāhika sacrifices are indisturbable, well arranged, and firmly standing, and they produce quiet, good order, firm footing, and security.

(But there is a difference in the ceremonies of the midday libation.) The midday Pavamāna performance (of a sacrifice) which requires both Śamans with the Brihat for the Prishiṭha Stotra has been told;¹

¹ The expression utta “told” appears to refer to 4, 10, ubha brihad rathantarā paramānyor bhavānā. But the reference is not quite exact. The author wishes doubtless to advert to the peculiar circumstance, that both the principal Śamans are used at one and the same day, viz. on the Soma day of the Rājasūya. It is even against the general principles of the sacrificial theory to use both on the same day, (see 4, 13), as the whole arrangement of the Dvidas’ha sacrifice with its Rathantarām and Brihat days clearly shows. There are only three exceptions to this rule, as far as my knowledge goes, viz. on the Abhijit and Vishvāram days, and on the Abhishekamayya day of the Rājasūya, which is performed according to the rites of an aikāhika.
for the chanting of both Sāmās (the Rathantara and Brihat) is performed. The verse, ā trā rathāṃ yathottaya (8, 57, 1-3) is the beginning (required for the Shāstra) belonging to the Rathantara Sāmān; the verse idam vaso sutam andha (8, 63, 5-7), the sequel required for the same Shāstra. This Pavamāṇa Uktham (the just-mentioned Shāstra) is just the Marutvatiya Shāstra, to which the Rathantara Sāmān (at the Agnīṣṭoma, for instance) belongs. They perform the Rathantara chant at the Pavamāṇa Stotra (of the midday libation) praised at this (sacrifice); the Brihat is the Prisṭha (Stotra), in order to give a prop (to the whole). For the Rathantara is Brahma; the Brihat is the Kṣattra. The Brahma certainly precedes the Kṣattra. For the

Somā sacrifice (see 8, 4). The particulars of the ceremonies of the Abhijit day are not given in our Brahmāṇam; but we learn them from the Asval Sātras (8, 5). There it is said: Abhijit Brihat-prisṭha ubhayānām yat yathottaya Rādhantaraḥ yajnayogāni teach, i.e., the Abhijit sacrifice requires the Brihat as its Prisṭha Stotra (at the midday libation), and (thus) both (the principal) Sāmās, if the Rathantaram (is used at the evening libation) instead of the Yajnavājyaniā Sāmān (used at the evening libation of the Agnīṣṭoma). The exceptional use of Brihat and Rathantaram on the Viṣṇu day has been stated by our author (4, 10), compare Asval. 8, 6). On the use of both these Sāmās at the Rāja-sūrya sacrifice, Asval. (4, 3) makes the following remark: abhisheka Brihat-prisṭha ubhayānām abhishekānyina, i.e., the inauguration day the Abhisheka sacrifice takes place, with the modification that the Brihat is the Sāma of the Prisṭha Stotra, and that both (the principal) Sāmās (Brihat and Rathantaram) are required. Both are, as we learn distinctly from our Brahmāṇam, required at the midday libation; the Rathantaram being chanted first, and the Brihat after it. The former forms here part of the Pavamāṇa Stotra (the first at the midday libation), the latter is the (principal) Prisṭha Stotra which follows the first. The Sāstra belonging to the Pavamāṇa Stotra is the Marutvatiya (see 3, 21-24), that for the Prisṭha Stotra is the Nishkevalyā (see 3, 21-24). At the Rāja-sūrya sacrifice the first goes by the name of Pavamāṇa-uktham, the latter by that of Graha-uktham.

The royal sacrifice differs from the Brahmāṇam here by the employment of both the principal Sāmās at the same time, whilst at the latter sacrifice either is employed separately.

king should think "when the Brahma is at the head, then my royal power would become strong and not to be shaken." Further, the 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 Indra near remains the same without any modification (as in the Brahmāṇic sacrifices), this Pragātha belonging to (all) Soma days. The Pragātha addressed to Brahmanapati, which has the characteristic of ut (utvishthas, rise!) is appropriate to both the Sāmās which are chanted. The Dhāyyaś are the same without any modification; they are those appropriate for the Ahina sacrifices, whilst that Marutvatiya Pragātha which is peculiar to the Aikūvikas, is chosen.

(The remainder of the Marutvatiya Shāstra, and the Nishkevalyā Shāstra.)

The (Nivid) hymn (of the Paramāṇa uktham) is janīśthā vyraḥ" (10, 73). It contains the terms, vyra strong, and sahas power, which are characteristic of the Kṣattra. The word ojīśthā "the strongest" is also a characteristic of the Kṣattra. The words, bahusūbhirmānaḥ (in the first verse) contain the term abhi, which means, "to overpower, defeat," (which is a characteristic of the Kṣattram

* See about it 3, 16. It is repeated on all Soma days, and forms always part of the first Shāstra of the midday libation. Hence it is also necessary at the Hājāsya.

† See 3, 17 (page 184).

‡ See 3, 18.

§ See 4, 19.

‖ See pages 188-90. It is the same as at the Marutvatiya Shāstra.
also). The hymn consists of eleven verses, for the Trishṭubh comprises eleven syllables, and the Kshatṛīyas share in the nature of the Trishṭubh. Ojas (in ojistha) is Indra's power, 'ryam (strength) is Trishṭubh; the Kshattra is power (ojas), and the Kshatṛīya race is the strength (as to progeny). Thus he (the priest) makes him (the Kshatṛīya) successful in strength, royal power, and progeny. By this Gauriviti hymn the Marutvaṭiya Shastra becomes successful, on which a Brāhmaṇam has been told.

(Now follows the Nishkevalya Shastram.)

The verse trau iddhi havāmuhe (6, 46, 1-2) forms the Brihat Prīṣṭha. For the Brihat Sāma is the Kshatram; by means of the Kshattra the king makes complete his royal power. If the Brihat is the Kshattra, then the soul of the sacrificer is the Nishkevalya Shastra (to which the Brihat Sāma belongs). That is what the Brihat Prīṣṭha becomes (for the sacrificer). The Brihat is the Kshattra; by means of the Kshattra 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 śīra mōnāmāk, the Anurūpa to the Brihat. For the Rathantara is this world, and the Brihat is that world. That world corresponds to this one, and this

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 Kshattra the Brihat; thus the Kshattra is then placed in the Brahma, and the Brahma in the Kshattra. There is then prepared for both the Sāmans the same place. The Dhāvyā is yad vāvāna (10, 74, 6), of which a Brāhmaṇam 11 has been already told. The Sāma Prugūtha is, ubhayam śīra-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 Vidyā Sūkta of the Nishkevalya Shastram.)

The hymn tam u shthi yo abhibhūtyojā (6, 18) contains the characteristic abhi in the word abhibhuti. Its words asāthām (unconquerable), vgrām (strong), sahāmānam (being strong), contain characteristics of the Kshattra also. It consists of fifteen verses; for the number fifteen is strength, sharpness of senses, and power, the Kshattra is strength, the royal prince, is might (videoam). 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 fire. 12 The sacrifice of the Kshatṛīya which has the Brihat for its Prīṣṭha

11 This Brāhmaṇam is, to dve dhrvān sarvâṇa (67 of the text.)
12 Bhāy. explains the expression dhrṣṭeyama sarvāma in the following manner: dhrṣṭya bhuradriṣṭāvāma-saṅvaṅavāh, lohaḥ-sabdena hārya-
vyāha mārddhahsāya-khyāte, sarvām antirikshāh cakīrāma tasy arthah. The word lohaḥ means, according to him, to the head of the hair; and to sarvām he attributes the meaning, "having a helmet, or tur-
ban," 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, Brähmanāchaṃsi, and Achhvākā) required (at the sacrifice of a Kshattriya) are those allotted to the Aikāhika sacrifices. For these Aikāhika 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 Ekūhas are not complete as to the number of Stomas and Prishthas, there are the Aikāhika performances of the minor Hotri-priests required, then it (the sacrifice) becomes completed.

This sacrifice (performed by a Kshattriya) should be the Ukthya which has fifteen Stotras and Shastras.

Such is the opinion of some. For the sharpness of senses is a power (ojas), and the number fifteen is strength; (further) the 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 Virāj consists of thirty syllables. The Virāj is food. When he places him (the sacrificer) in the Virāj, then he places him in food. Therefore the Ukthya, which is fifteen-fold, should be (employed for the king at this occasion). But the Agnishastra, which forms part of the Jyotishoma, would more properly answer this purpose. 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 Vaisyās, and twenty-one the Shudras. If these two Stomas (the seventeen and twenty-one-fold) are employed, then they make the Vaisyās and Shudras follow him (the king). Among the Stomas the Trivrit is splendour, the fifteen-fold is strength, the seventeen-fold is offspring, the twenty-one-fold is the footing. Thus the priest makes the king who (thus) sacrifices, successful in gaining splendour, strength, offspring, and a firm footing. Therefore the Jyotishoma (Agnishastra) 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 Jyotishoma-Agnishastra alone is required (and not the Ukthya).
SECOND CHAPTER.

(Punarabhiseka, or repetition of the inauguration ceremony.)

5.

(The implements and preparation for Punarabhiseka.)

Now follows (the rule) of Punarabhiseka of the Kshattriya who is inaugurated as a sacrificer, and whose Kshattram is in (such a way) new born. After having undergone the ceremonies of ablution and performed the animal sacrifice (anubandhya), he performs the concluding Ishṭi.

After this Ishṭi is finished (and thus the Soma day of the Rājasūya concluded) they sprinkle him again with the holy water (they make punarabhiseka). 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 Mūrja grass, a tiger skin for covering the throne, a (large) ladle of Udumbara wood and a (small) branch of the Udumbara tree. In this ladle the following eight substances are thrown: curds, honey, clarified butter, rain water fallen during sunshine, young sprouts of grass and of green barley, liquor and Dūb grass (Dūrvā). The throne is to be placed in the southern line, drawn by a wooden sword (śphya) in the Vedi, the front part turned eastwards. Two of its feet are to be within the Vedi, and two outside. For this earth is (the goddess of) fortune; the little space within the Vedi is thus allotted to her, as well as the large (infinite) region outside. If thus two feet of the throne are inside and two outside the Vedi, both kinds of desires, those obtainable from the place within as well as from outside the Vedi, are to be gained.

6.

(How the King has to ascend his throne at the inauguration ceremony; what mantras he has to repeat at this occasion.)

He spreads the tiger skin on the throne in such a manner that the hairs come outside, and that part which covered the neck is turned eastward. For the tiger is the Kshatra (royal power) of the beasts in the forest. The Kshatra is the royal prince; by means of this Kshatra the king makes his Kshatra (royal power) prosper. The king when taking his seat on the throne approaches it from behind, turning his face eastwards, kneels down with crossed legs, so that his right knee touches the earth, and holding the throne with his hands) prays over it the following mantra:

"May Agni ascend thee, O throne, with the Gayatī metre! May Savitar ascend (thee) with the Ushnih, Soma with the Anushṭubh, Brihaspati with the Brihat, Mitra and Varuna with the Pañkti, Indra with the Triashtubh, and the Visve 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-

1 The term is sāyata, containing an allusion to the name of the sacrifice rīyaśrīya.
2 This is the so-called Avabhāṣa ceremony which takes place at the end of the sacrifices before the concluding Ishṭi.
3 By means of a wooden sword three lines are drawn in the Vedi, viz. one towards the south, one towards the west, and one towards the east.
4 This particular posture is called Janvarachya. 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
reach the world of Prajāpati, 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 pre-
ceding one always by four syllables, \(5\) ascended this
(throne) which is fortune, and posted themselves on it,
Agni with the Gāyatrī, Savitar with the Usūni, Soma
with the Anuṣṭubh, Brihaspati with the Brihatī,
Mitra and Varuna with the Pañkti, Indra with the
Trishūbha, the Visvedevā with the Jagati. The
two verses (where the joining of the gods to their
metres is mentioned) commencing, Agner Gāyatri
abhastra (10, 130, 4-5) are then recited.

The Kshatriya who, after these deities (after hav-
ing 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 ac-
quired; \(6\) 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

\(7\) The arms of the Aśvins, &c. are here regarded as the instruments
by which the ceremony is performed in a mystical way on the king.

\(8\) Lit. that he may eat food.

a Kshatriya who is already consecrated; but not (if
they have been duly invoked).

7.

(The inauguration mantra when the King is sprinkled
with the holy water. Whether the sacred words,
"bhūr," &c. are to be pronounced along with this
mantra or not. Different opinions on this point.)

They now put the branch of the Udumbara tree on
the head of the Kshatriya, 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 Prajāpati 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 Aśvins,
with the hands of Pishān, with the lustre of Agni,
the splendour of Sūrya, the power of Indra, that
thou mayest obtain strength, happiness, fame, and
food."

If the priest who sprinkles the king wishes him
alone to enjoy good health, \(7\) then he shall pronounce
(when sprinkling) the sacred word, bhūr. If he
wishes that two men (son and grandson) should en-
joy this benefit together with him, then he shall
pronounce the two sacred words bhūr, bhūvāša. If he
wishes to benefit in this way three men (son, grand-
son, and great grandson), or to make (the king) un-

\(\star\) Gāyatri with 24 syllables comes first; 24 + 4 = 28 in Usūni;
28 + 4 = 32 in Anuṣṭubha; 32 + 4 = 36 in Brihatī; 36 + 4 = 40 in Pañkti;
40 + 4 = 44 in Trishūbha; 44 + 4 = 48 in Jagati.

\(\star\) This is the translation of the word Yoge-bhākan.
rivalled, then he ought to pronounce the three sacred words, bhūr, bhūvak, stār.

Some say, These sacred words having the power of bringing every thing within grasp, the Kshattriya who has the mantra recited with the addition of these sacred words, provides for another (not for himself); therefore, one should sprinkle him only under the recital of the mantra. "By command of the divine Savitar," &c. They again are of opinion that the Kshattriya, when sprinkled, not under the recital of the whole mantra (i.e. with omission of the sacred words), has power only over his former life.

Satyakāma, the son of Javalī, 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 Udvālakah Arunīk 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, bhūvak, stār!

The Kshattriya who has thus performed a sacrifice loses (in consequence of his sacrifice) all these things (which were in him), viz. the Brahma which was placed in the Kshattrra, the sap, nourishment, the essence of water and herbs, the character of holiness (brahmavarchasam), the thriving consequent on food, the begetting of children, and the peculiar form of the Kshattrra (all that it comprises). And as further regards the sap for (producing) nourishing substances, the Kshattrra is the protection of the herbs (the fields of grain, &c. being protected by the Kshattriyas, these things must be kept). If he therefore brings those two invocation offerings before the inauguration ceremony, then he places the Brahma in this Kshattrra (and all those things will be consequently kept).

8.

(The symbolical meaning of the different implements and liquids required for the inauguration ceremony.
The drinking of spirituous liquor (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 Kshattrra, and further, the juice in the food; thus both the Kshattrra and the juice in the food, are placed in him.

The Dūrvā grass is K-hatra; for this is the ruler of the herbs. The Kshattrra, 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,
as it were, a firm footing on the earth. In this way the Kshattria 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, svādīshthayā madīshthayā, &c. (9, 1, 1) i.e. "Purify, O Soma! with thy sweetest most exhilarating drops (the sacrificer), thou who art squeezed for Indra, to be drunk by him." After having put the spirituous liquor into his hand, the priest repeats a propitiatory mantra (which runs thus): "To either of you (spirituous liquor and Soma!) a separate residence has been prepared, and allotted by the gods. Do not mix with one another in the highest heaven; liquor! thou art powerful; Soma! thou art a king. Do not harm him (the king)! may either go to his own place." (Here is said), that the drinking of the Soma and that of liquor, exclude one another (they are not to be mixed). After having drunk it, he should think, "the giver (the priest) of the goblet (to be his friend) and give him (the remainder of) this (liquor)." This is the characteristic of a friend. Thus he finally places the liquor in his friend (gives him a share in it). And thus has he who possesses such knowledge, a place in his friend (they are mutually connected).

(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, Kshattria, and these three worlds." Finally he stands firmly through the universal soul (sārva-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 Punarabhishēka in this way (from the throne seat) obtains supremacy over his subjects, and royal power.

After having descended, he then stands inclining his body (upastham kṛitvā) 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 (abhijīti), of victory over strong and weak enemies (vijīti), and of complete victory (saṃjīti)."

9 It is with some variations to be found in the Vājasaneyi Sūkhītha (10, 7).
10 Pratyavrūṭhya instead of rūpta; long २ instead of short ४ being a Vedic form.
By thus making thrice salutation to the Brahmas, the Kshattriya comes under the sway of the Brahmas, 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 Ahavaniniya fire and puts a stick into it, reciting, "Thou art a wooden stick, become joined to the sharpness of senses and strength of the body, Svāhā!" Finally he succeeds thus in making himself sharpness of senses and valiant. After having put the stick into the fire, he walks three steps towards the east and north, (and addresses the step he is taking thus): "Thou art the means of subduing the regions; ye (steps), make me capable of adoring (in the right manner) the gods; may I obtain my desires wished for and preserve what is granted to me, and safety." He now proceeds to the north-east, that is, to undo again a defeat. Such is the meaning (they say).

10.
(Magical performance of a King for defeating an enemy.)

The Devas and Asuras were fighting in these worlds. They fought in the eastern direction, then the Asuras defeated them. They then fought in the southern direction, and the Asuras defeated them again; and likewise they were defeated by the Asuras when fighting in the western and northern directions. They were then fighting between the eastern and northern directions, and remained victors. The Kshattriya therefore, standing amidst both armies arrayed in battle lines, shall proceed to the north-east saying to him (to the house-priest), "do 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 śucāṅ gyro 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, abhivarte na haviśhā (10, 174) shall he turn his chariot, and when reciting the Apratiśuṣṭha (10, 103 āśuḥ śūśaño), Sāsa (1, 152 śaśa itthā), and Sauporna (prādhāra yantu madhuma) hymns, he shall look upon it (the chariot).

The Kshattriya conquers the (hostile) army, when he at the time of just being about fighting (with the enemy) takes thus his refuge (with the house-priest), saying, "Make me win this battle." He then shall let him fight in the north-eastern direction, and he (the Kshattriya) wins the battle. If he be turned out of his dominions and thus takes his refuge with him (the house-priest), saying, "Make me return to my dominions," then he (the house-priest) shall let him when going away proceed to this (north-eastern) direction, (and) thus he recovers his dominions.

(The king, whose inauguration ceremony is performed) after having been standing (in this north-

14 Sāyā. 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 not explicitly mentioned. I think it refers to the Purūḥita or house-priest, who has always to accompany the king when going to fight a battle, and give him his advice. Sāyā'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 Prapada\textsuperscript{14} 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. Jñanamejaya’s opinion on the effect of this magical performance.)

(The verses to be recited in the Prapada way follow) Paryá shu pradhańca (9, 110, 1), i.e. acquire everywhere riches in order to grant them (to thy worshipper). In the midst of the word śrītrāṇi (of the just mentioned mantra), after å and before ni he inserts the words “bhūr, brahma, pranam (breath), amṛtaś (ambrosia) is such one (the name is required)

\textsuperscript{14} Sūrya addeuces for explaining this term a memorial verse (Adhiśā):
Pāṇḍya-pṛthivī yatraṁ tīrtham ahaṁ prasādaṁ.
Riḥ hi ad yagñanam eterthan prapadnam tad vidur bhadhaṁ.
i.e. the wise call that recital of the (several) pādas of a Ṛik verse prasada, when they åi are measured by the syllables of which they consist. This means that each syllable of the pāda is to be pronounced quite distinctly, and that there should be a stop at the end of each pāda. 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 pāda 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 sakhanir, &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 tvā suñam, &c. (9, 110, 2). In the midst of the word samarya in the second pāda, after the syllable “ma” the word bhūvṛ, 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 s’ahmaṇā after sa and before ma, he inserts the words svar, brāhma, &c. (just as above). After the last word of the interpolation, viz. “pasubhir,” he then proceeds to finish the verse recommencing by kmaṇā.

The Kshatriya, for whose benefit the house-priest sacrifices three offerings of melted butter, each consisting of four spoonfuls, whilst reciting these Indra verses in the above mentioned Prapada way, thus becomes free of disease, free of enemies, does not suffer any loss, and screened by the form of the three-fold science (the three Vedas), walks in all directions, and becomes established (after his death) in Indra’s world.

Finally he prays for increase in cows, horses, and progeny, with the words, “cows, may ye be born here! horses, may ye be born here! men, may ye be born here! may here sit a hero (my son), as protector (of the country), who presents the priests gifts, consisting of a thousand (cows).” He who thus prays, will be blessed with plenty of children and cattle.

The Kshatriya whom those (priests) who have this knowledge make sacrifice in such a way, will be raised to an exalted position. But those who make the king sacrifice in this way, without possessing this knowledge, they kill him, drag him away, and deprive
him of his property, just as the most degraded of men (náśádus) robbers, murderers, seize a wealthy man (when travelling) in a forest, and after having thrown him into a ditch, run away with his property.

Jumamciyua, 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, 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 Mahábhishéka 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 (mahábhishéka) of Indra. The gods, headed by Prajápati, 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

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perform just this ceremony (mahábhishéka) on Indra. They brought for him that throne-seat, which is called the Rik-formed. They made the Bríhat and Rathantara verses its two forelegs, the Vairúpa and Vairája verses its hind-legs, the Sákvara and Raivata (verses) its top-boards, the Náudhasa and Kúleya its side-boards. The Rik verses were made the threads of the texture which went lengthwise, the Sámans 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 Bríhaspati were holding its two fore-legs, Váyu and Púshan the two hind-legs, Mitra and Varuna 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 Gáyatí metre, with the Trivrit Stoma, with the Rathantara Sáma. After them I then ascend for obtaining universal sovereignty. May the Rudras ascend thee with the Trishtubh metre, the fifteen-fold Stoma, and the Bríhat Sáma. After them I ascend for obtaining increase of enjoyment. May the Adityas ascend thee with the Jáguti metre, the seventeen-fold Stoma, and the Vairúpa Sáma. After them I ascend for obtaining independent rule. May the Vis'Ve Deváh ascend thee with the Anushdubh metre, the twenty-one-fold Stoma, and the Vairája Sáma. After them I ascend for obtaining distinguished rule. May the divine Sádhyás and Aptyús ascend thee with the Paśktí metre, the Trijava (twenty-seven-fold) Stoma, and the Sákvara Sáma. After them I ascend for obtaining royal power. May the divine Marutas and Añigiras ascend thee with the Atichandás metre, the thirty-three-fold Stoma, and the Raivata Sáma. After

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1 It was composed of all the sacred mantras of the Rigveda. On the different Sámans mentioned here see the notes on page 229.
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'Ve 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 Kshattria is born; the Kshattriya is born; the supreme master of the whole creation is born; the devourer of the (hostile) tribes is born; the destroyer of the hostile 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:

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* The term is anabhyaškrushja.
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 Nîchhyas and Ápâchyas in the western countries, are inaugurated to independent rule, and called “independent rulers.”

Then the Viśve Devâh inaugurated him during thirty-one days in the northern region by those three Rik verses, &c. for distinguished rule. Hence all people living in northern countries beyond the Himalaya, such as the Uttarâkuras, Uttarâmadras, are inaugurated for living without a king (vairâjyaṃ), and called Viśvâ, i.e. without king.

Then the divine Sâdhyas and Ajyias inaugurated Indra during thirty-one days in the middle region, which is a firmly established footing (the immovable centre) to the kingship (vâjya). Hence the kings of the krupaṇchálas, with the Vaśás and Usí navus, are inaugurated to kingship, and called kings (vâjâ).

Then the divine Marutas and Angiras inaugurated him during thirty-one days in the upper (urdhva) region for attaining fulfillment of the highest wishes, the position of a great king, of a supreme ruler, of an independent king, and long duration of his rule.

Indra thus became by means of this great inauguration ceremony, possessed of the power of obtaining anything wished for, as had been only the prerogative of Prajâpati. He conquered in all the various ways of possible conquest and won all people. He obtained the leadership, precedence, and supremacy over all gods. After having conquered the position of a samraj (universal ruler) &c. he became in this world self-existing (svayamabhûḥ) an independent ruler, immortal, and in the heaven-world, after having attained all desires wished for, he became immortal (also).

FOURTH CHAPTER.

(The Mahâbhisheka ceremony performed on a King. What Rishis performed it, and for what Kings they performed it.)

15.

(The consequences of the Mahâbhisheka. The oath which the King must take before the priest performs the ceremony.)

The priest who, with this knowledge (about the Mahâbhisheka ceremony) wishes that a Kshatriya should conquer in all the various ways of conquest, to subjugate all people, and that he should attain to leadership, precedence, and supremacy over all kings, and attain everywhere and at all times to universal sovereignty, enjoyment (of pleasures), independence, distinguished distinction as king; the fulfillment 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...
shores bordering on the ocean; such a priest should inaugurate the Kshatriya with Indra's great inauguration ceremony. But before doing so, the priest must make the king take the following oath: "What ever pious works thou mightest have done during the time which may elapse from the day of thy birth to the day of thy death, all these together with thy position, thy good deeds, thy life, thy children, I would wrest from thee, shouldest thou do me any harm."

The Kshatriya then who wishes to attain to all this, should well consider and say in good faith all that is above mentioned (thou mayest wrest from me, &c. &c.)

16. (The woods and grains required for the performance of Mahábhíshëka.)

The priest then shall say (to his attendants), "Bring four kinds of wood: Nyagrodha, Udumbara, Asváttha, and Plaksha." Among the trees the Nyagrodha is the Kshattrá. Thus by bringing Nyagrodha wood he places in the king the Kshattrá. The Udumbara representing the universal sovereignty, the Asvattha independence and freedom of the rule of another king; the priest by having these woods brought to the spot, thus makes the king participate in all these qualities (universal sovereignty, &c. &c.). Next he shall order to bring four kinds of grain from vegetables (aushadha tokhárîta), viz. rice with small grains, rice with large grains, Priyañgû, and barley. For amongst herbs rice with small grains represents the Kshattrá. Thus by bringing sprouts of such grains, he places the Kshattrá 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 Priyañgûs 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 Mahábhíshëka.)

Now they bring for him a throne-seat made of Udumbara wood, of which the Brahmánam has been already told (see 8, 8). The ladle of Udumbara wood is here optional; instead of it a vessel of the same wood (pātrī) 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: the two forelegs are the Brīhat and Itantharam Sāmans, &c. (just as above, see 8, 12).

18 = 13, and 19 = 14.

20.

(The meaning and effect of the various liquids poured over the head of the King. His drinking of spiritual liquor. He drinks the Soma mystically.)

By sprinkling the king with curds, the priest makes his senses sharp; for curds represent sharpness of senses in this world. By sprinkling him with honey, the priest makes him vigourous; for honey is the vigour in herbs and trees. By sprinkling him with clarified butter, he bestows upon him splendour; for
clarified butter is the brightness of cattle. By sprinkling him with water, he makes him free from death (immortal); for waters represent in this world the drink of immortality (anrita).

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, svadishthayá, &c. (see 8, 8). He then should drink the remainder (after previous libation to the gods), when repeating the following two mantras: “Of what juicy well prepared beverage Indra drank with his associates, just the same, viz. the king Soma, I drink here with my mind being devoted to him (Soma).” The second mantra (Rigveda, 8, 45, 22), “To thee who growest like a bullock (Indra), by drinking Soma, I send off (the Soma juice) which was squeezed to drink it; may it satiate thee and make thee well drunk.”

The Soma beverage which is (in a mystical way) contained in the spirituous liquor, is thus drunk by the king, who is inaugurated by means of Indra’s great inauguration ceremony (the ceremony just described), and not the spirituous liquor. (After having drunk this mystical Soma) he should repeat the following mantras, apáma Somam (8, 48, 3), i.e. we have drunk Soma, and s’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 Mahábhisheka ceremony performed; their conquest of the whole earth, and the horse sacrifices. Stanzas on Janamejaya, Visvaharman and Narutta.)

Tara, the son of Karasha, inaugurated with this great inauguration ceremony of Indra, Janamejaya, the son of Parikshit. Thence Janamejaya went everywhere conquering the earth up to its ends, and sacrificed the sacrificial horse. To this fact refers the following Gáthá (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 Sáryáta, the son of Manu, was inaugurated by Chyarana, the son of Bhrigu. Thence Sáryáta 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 Somasvahma, the son of Vájaratna, inaugurated Satánika, the son of Satrajit.
Thence Satānika went conquering everywhere over the whole earth up to its ends, and sacrificed the sacrificial horse.

With this ceremony Pārccatā and Nārada inaugurated Ambasātya. Thence Ambasātya went conquering everywhere over the whole earth up to its ends, and sacrificed the sacrificial horse.

With this ceremony Puruṣatā and Nārada inaugurated Yudhishtīra, the son of Ulvasena. Thence Yudhishtīra went conquering everywhere over the whole earth up to its ends, and sacrificed the sacrificial horse.

With this inauguration ceremony Kasiyapa inaugurated Visvakarmā, the son of Bhuvana. Thence Visvakarmā went conquering everywhere over the whole earth up to its ends, and sacrificed the sacrificial horse.

They say that the earth sang to Visvakarmā the following stanza: “No mortal is allowed to give me away (as donation), O Visvakarmā, thou hast given me, (therefore) I shall plunge into the midst of the sea. In vain was thy promise made to Kasiyapa.”

With this ceremony Vasishtha inaugurated Sudās, the son of Pijacana. Thence Sudās went conquering everywhere over the whole earth up to its ends, and sacrificed the sacrificial horse.

With this inauguration ceremony Sāuvarta, 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 Sotra chanted: “The Maruts resided as distributors of 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 Aṅgira, Udumaya, and Virochana.)

With this ceremony Udumaya, the son of Atri, inaugurated Aṅgira. Thence Aṅgira went conquering everywhere over the whole earth up to its ends, and sacrificed the sacrificial horse. This Aṅgira, who was not defective in any respect (thence called alopaṅga), had once said, “I give thee, O Brahman, ten thousand elephants, and ten thousand slave girls, if you call me to this (thy) sacrifice.” Regarding them, the following (five) stanzas (slokas) were sung:—

(1) “Whatever cows the sons of Priyamedhas had ordered Udumaya to give (in the midst of the sacrifice at the midday libation) the Atri son (Udumaya) 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 Avachatruka, the Brahman

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*Udamaya, the son of Atri, was at this time himself the sacrificer. The Priyamedhas were his officiating priests.

* A Badva is, according to Śāyana, 100 kela, i.e. a billion. But I doubt very much whether this is the original meaning of badva. It is perhaps related to the Zend bavo, which means “ten thousand.”

* This sloka does not refer to king Aṅgira.
(Atri's son) being tired, desired his servants (to take charge) of Aiga's gift."

(5) "(From saying) I give thee a hundred (only), I give thee a hundred, he got tired; (thence) he said, 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 Atyarati.)

With this ceremony Dirghatamnas, the son of an unmarried woman, inaugurated Bharata, the son of Dushyanta. Thence Bharata went conquering everywhere over the whole earth up to its ends, and sacrificed those horses which were fit for being sacrificed. Regarding this event the following stanzas are sung:

(1) Bharata presented one hundred and seven Badvas (large flocks) of elephants of a dark complexion with white teeth, all decked with gold, in the country Mashyara.

(2) At the time when Bharata, the son of Dhushyanta, constructed a sacred hearth in (the country of) Sáchiguna, the Brahmanas 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 Yamuná, and fifty-five on the Gangá for Indra.

(4) The son of Dushyanta, after having bound (for sacrificing) one hundred and thirty-three horses,

overcame the stratagems of his royal enemy by means of the superiority of his own stratagems.

(5) The great work achieved by Bharata, neither the forefathers achieved it, nor will future generations achieve it, (for it is as impossible to do it) as any mortal, belonging to the five divisions of mankind, can touch with his hands the sky.

The Rishi Brhit Uktha communicated this great inauguration ceremony to Durmukha, the Pañchála. 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 Vasishtha Gotra, communicated this ceremony to Atyarati, the son of Jumunatapnya. Thence Atyarati who was no king, being possessed of such a knowledge, went conquering everywhere over the whole earth up to its ends, and sacrificed the sacrificial horse.

The son of Satyahavya, of the Vasishtha Gotra, then told (the king), "Thou hast (now) conquered the whole earth up to the shore of the sea; let me obtain now greatness (as reward for my services)." Atyarati answered, "When, O Brahmana, I shall have conquered the Uttara Kuras, 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)." Atyarati after having been thus deprived of his powers, and majesty, was slain by the victorious king Sushumaná.

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8 Mriga in Sanskrit. Sdy. says, that elephants are to be understood here. Mriga appears to be a general term for a wild beast.

9 Vritregána, Sdy. takes it, however, as name of a country, for which I see, however, no reason.
the son of Sībya. Thence a Kshatriya should not cheat a Brahman who has this knowledge and performed this (inauguration) ceremony, unless he wishes to be turned out of his dominions, and to lose his life.

FIFTH CHAPTER.

(On the office of the Purohita, or house-priest. The brahmanah parimara, i. e. dying around the Brahma.)

24.

(The necessity for a King to appoint a house-priest.
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 Gārhapatya, 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 Gārhapatya 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 Kshatriya, i. e. they do not burn him) carry, pleased by the wish for sacrificing, the Kshatriya to the heaven-world, and (make him obtain) the royal dignity, bravery, a Kshatriya 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 Vais'vanara, which is the Purohita, is possessed of five destructive powers; 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 (kusa) 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

¹ The king manifests his wish by appointing a Purohita.
² They are called 'mani. Sāy. explains paropadāvahaśāṁ śraddha- rādā s'ahātir.
³ Agni, or his representative, the Purohita, is here treated as a guest.

45
for sacrificing, conveys him to the heaven-worlds and
(grants him) royal dignity, bravery, a kingdom, and
subjects over whom he might rule. But should the
king not do so, he will be deprived of all these
gifts.

25.

(Agni protects the King who appoints a house-priest.)

This Agni Vais'vánara, 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
(árña) 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
Bráhmaña 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 íd rájá pratijanyáni, &c.
(4, 50, 7) i.e. the king defeated by his prowess and
bravery all his adversaries. By jñanyáni 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) Bríhaspatím yáh subhrítam
bibharti, i.e. "who (the king) supports Bríhaspatí
who is well to be supported." For Bríhaspatí is the

Purohita of the gods and him follow the Purohitas of
the human kings. The words "who supports Brí-
haspatí 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) valgyáti vandaí púrvabhá-
tam, i.e. he honours and salutes him who has the
precedence of enjoyment (i.e. the Purohita), he recom-
mends his (the Purohita's) distinction.

(In the first half of the following verse, sa ít
ishetti sudhita okasi sve (4, 50, 8), the idea is ex-
pressed, that he (the Purohita) lives in his own premises;
the word okas means griha, i.e. house, and the word
sudhita is the same as suthta, i.e. well-disposed,
pleased. (The second half of the verse) tasmá ílá
píwante visvaddhánám, i.e. food grows for him (the
king who keeps a Purohita) at all times. II já here means
anna, i.e. food; such one (such a king) is always pos-
sessed of essential juice (for keeping the life again);
his subjects bow before him. The subjects (the tribes)
form kingdoms; kingdoms by themselves bow be-
fore such a king who is preceded (púrva eti) by a
Brahma. Thus one calls him (such a Bráhmaña) a
Purohita.

(The first quarter of the third verse 4, 50, 9 is as
follows) apruítto jayati saím dhanáni, i.e. he (such a
king) conquers realms without being opposed by
enemies. By dhanáni kingdoms are to be understood;
he conquers them without meeting any opposition.
(The second quarter of the verse is as follows),
prati jñanyáni uta yá sajaná. By jñanyáni are ene-
mies and adversaries to be understood; he conquers
them without meeting any opposition. (In the
third quarter) arasyavo yo varicáh karoti, there is
said, "who (what king) not being possessed of any
wealth renders service (varicáh) to a very indigent
(Purohita)." (In the last quarter of the verse) brah-
maña rájá tam uvanti deráh, 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, Bhūrāḥ, Sva, 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 Śāmuni, 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 me. All ye many herbs, of a hundred kinds, over which the king Soma rules, grant me (sitting) on this seat, uninterrupted happiness. All ye herbs ruled by

Soma the king, which are spread over the earth, grant me (sitting) on this seat, uninterrupted happiness. I cause to sit in the kingdom this goddess of fortune. Thence I look upon the divine waters (with which the king is washing the feet of the Purohita)."

"By washing his (the Purohita's) right foot I introduce wealth obtained by sharpness of senses into the kingdom; by washing his left foot, I make that sharpness of senses increase. I wash, O gods! the first (right) and second (left) foot for protecting my empire and obtaining safety for it. May the waters which served for washing the feet (of the Purohita) destroy my enemy!"

28.

(Spell to be spoken and applied by a King to kill his enemies. Who first communicated it.)

Now follows the ceremony called "dying round the Brahma" (brahmaṇaḥ parimāra). All enemies and foes of him who knows this ceremony, die round about him. This Brahma is he who sweeps (in the air, i.e. Vāyu). Round him five deities are dying, viz. lightning, rain, moon, sun, fire.

Lightning is absorbed by lightning when it does not rain, and is consequently hidden (to our eyes). They do not perceive such a flash of lightning when it dies, and consequently disappears. When they do not see him (the enemy), he (the king) shall say, "With the death of lightning my enemy shall die, and disappear! May they never get aware of him!" Instantly then they do not perceive him (the enemy), for he will be killed.

The rain when fallen is absorbed by the moon which disappears; they do not perceive it, when it dies and disappears. Then when they do not
From the sun the moon is born. Having seen it, the king shall say, “May the moon be born, but not my enemy; may he 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 *Brahmanand parimaran* (dying around the Brahma). *Maitraya*, the son of *Kushara*, told it to *Satvan* the son of *Kirisii*, a king of the Bharga Gotra. Five kings (who were his enemies) died round him; thence he attained to greatness.

He who uses this spell, has to observe the following rules: He never shall sit before his enemy has taken his seat. When he believes him to be standing, then he shall stand. He shall not lie down, before also his enemy has done so. When he thinks him sitting, then he shall sit himself. He never shall sleep before his enemy has fallen asleep. When he believes him to be awake, then he shall also be awake. In this way he puts his enemy down, even if he wears a stone-helmet (is well armed).

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The production of fire by means of friction is very fatiguing, as I can assure the reader, from having tried it once with the proper apparatus, used at the sacrifices for this purpose.
CORRIGENDA.

14 The 6th paragraph of the first Chapter, commences with "The Virāj metre possesses" &c.

57 The sentence from "Upāviśa" to "unusually big" is to be translated as follows: Upāviśa, the son of Janasrūtā, said in a Brāhmaṇam about the Upasads, as follows: "from this reason (on account of the Upasads) the face of an ugly looking Shrotriya makes upon the eye of an observer the distinct impression, as if it were very full, and he like a person who is in the habit of singing." He said so, for the Upasad offerings consisting of melted butter, appear on the throat as a face put over it.

154 The 40th paragraph of the fifth Chapter of the Second Book commences with: He repeats the hymn: pra vo devāya, &c.

189 line 14 of the note: read "गंगा" instead of "गघर।"

17 " " " " ब्रह्मचिस: " " विषि:"

210 " " 2 " " विषयि " " विषयि

212 " " 3 " " वाचि " " वाचि

490 My opinion on the Traita (not in the text) rests on a doubtful reading. See the corrections to Vol. I.

492 line 21, Narāsaṁsa (not being in the text) is to be enclosed in brackets.
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