INTRODUCTION.

THE present volume completes the theoretic exposition of the sacrificial ceremonial, and thus brings us to the end of our task. The remaining six chapters of the last book of the Brâhmaṇa form the so-called Bṛihad-âraṇyaka, or great forest-treatise, which, as one of the ten primitive Upanishads, is included in Professor F. Max Müller's translation of those old theosophic treatises, published in the present series. The portion of the work contained in this volume forms practically a continuation of the first five kâṇḍas, the intervening five books being devoted to the consideration of the Agnikayana, or construction of the sacred brick-altar, which had come to be recognised as an important preliminary to the Soma-sacrifice. The circumstances which seem to have led to this somewhat peculiar distribution of the different sections of the work have been explained in the introduction to the first volume of the translation. As was there shown, the inclusion of the Agnikayana in the sacrificial system of the Vâgasaneyins, or theologians of the White Yagus, appears to have resulted in a definite settlement of the sacrificial texts of the ordinary ritual, as contained in the first eighteen adhyâyas of the Vâgasaneyisaṃhitâ, as well as of the dogmatic explanation of that ritual as given in the first nine kâṇḍas of the Śatapathabrâhmaṇa. Considerable portions of the remaining sections of both works may have been, and very likely were, already in existence at the time of that settlement, but, being excluded from the regular ceremonial, they were naturally more liable to subsequent modifications and additions than

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those earlier sections which remained in constant use. Whilst the tenth kâṇḍa, included in the preceding volume of the translation, consisted of speculations on the sacred fire-altar, as representing Puruṣha-Prajâpati and the divine body of the Sacrificer—whence that book is called the Agnirahasya, or mystery of the fire-altar—the present volume contains the supplementary sections connected with the sacrificial ceremonial proper.

The eleventh and twelfth kâṇḍas are mainly taken up with additional remarks and directions on most of the sacrifices treated of in the first four kâṇḍas, especially with expiatory ceremonies and oblations in cases of mishaps or mistakes occurring during the performance, or with esoteric speculations regarding the significance and mystic effect of certain rites. In this way the eleventh book deals with the New and Full-moon sacrifices; the Seasonal offerings (XI, 5, 2), the Agnihotra (XI, 5, 3; 6, 2), the Soma-sacrifice (XI, 5, 5; 9), and the Animal-sacrifice (XI, 7, 2–8, 4); whilst the twelfth kâṇḍa treats of the 'Gavâm ayanam'—or most common sacrificial session lasting for a year, thus offering a convenient subject for dilating upon the nature of Prajâpati, as the Year, or Father Time;—of additional expiatory rites for Soma-sacrifices (XII, 6), and of the Sautrâmaṇî, consisting of oblations of milk and spirituous liquor, supposed to obviate or remove the unpleasant effects of any excess in the consumption of Soma-juice (XII, 7–9). Though supplementary notes and speculations on such ceremonial topics cannot but be of a somewhat desultory and heterogeneous character, they nevertheless offer welcome opportunities for the introduction of much valuable and interesting matter. It is here that we find the famous myth of Purûravas and Urvaśî (XI, 5, 1); and that of Bhṛigu, the son of Varuṇa, vividly illustrating the notions prevalent at the time regarding retribution after death (XI, 6, 1); as also the important cosmogonic legend of the golden egg from which Prajâpati is born at the beginning of the evolution of the universe (XI, 1, 6). Of considerable interest also are the chapters treating of the way in which

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the dead body of the pious performer of the Agnihotra, or daily milk-offering, is to be dealt with (XII, 5, 1–2); of the initiation and the duties of the Brâhmaṇical student (XI, 3, 3; 5, 4); and, last not least, of the study of the Vedas (XI, 5, 6–7) and their subsidiary texts amongst which we meet, for the first time, with the Atharvâṅgiras as a special collection of texts recommended for systematic study.

With the commencement of the thirteenth kâṇḍa, we enter once more upon a regular exposition of a series of great sacrifices like those discussed in the early books; the first and most important of them being the Aśvamedha, or Horse-sacrifice. Like the Râǵasûya, or inauguration of a king, the Aśvamedha is not a mere sacrifice or series of offerings, but it is rather a great state function in which the religious and sacrificial element is closely and deftly interwoven with a varied programme of secular ceremonies. But whilst the Râǵasûya was a state ceremonial to which any petty ruler might fairly think himself entitled, the Aśvamedha, on the contrary, involved an assertion of power and a display of political authority such as only a monarch of undisputed supremacy could have ventured upon without courting humiliation[1]; and its celebration must therefore have been an event of comparatively rare occurrence. Perhaps, indeed, it is owing to this exceptional character of the Aśvamedha rather than to the later origin of its ritual and dogmatic treatment that this ceremony was separated from the Râǵasûya which one would naturally have expected it to succeed. It is worthy of remark, in this respect, that, in Kâtyâyana's Anukramaṇî to the Vâǵasaneyi-saṃhitâ, the term 'khila,' or supplement, is not applied to the Aśvamedha section[2] (Adhy. XXII–XXV), while the subsequent sections are distinctly characterised as such. As a matter of fact, however, the Aśvamedha has

[1] Cf. Taitt. Br. III, 8, 9, 4,—parâ vâ esha sicyate yo 'balo 'śvamedhena yaǵate:—'Verily, poured away (dislodged) is he who, being weak, performs the Aśvamedha;' Âp. Śr. XX, 1, 1, 'a king ruling the whole land (sârvabhauma) may perform the Aśvamedha;—also one not ruling the whole land.'

[2] Cf. Weber, History of Indian Literature, p. 107; Max Müller, History of Ancient Sanskrit Literature, p. 358.

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received a very unequal treatment in the different rituals. Of the two recensions of the Brâhmaṇa of the *Ṛig*-veda priests, the Aitareya-brâhmaṇa takes no account whatever of the Horse-sacrifice, whilst its last two books (VII, VIII)—generally regarded as a later supplement, though probably already attached to the work in Pâṇini's time—are mainly taken up with the discussion of the Râǧasûya. The Kaushîtaki-brâhmaṇa, on the other hand, passes over both ceremonies, their explanation being only supplied by the Sâṅkhâyana-sûtra, along with that of some other sacrifices, in two of its chapters (15 and 16), composed in Brâhmaṇa style, and said to be extracted from the Mahâ-Kaushîtaki-brâhmaṇa[1]. In the principal Brâhmaṇa of the Sâman priests, the Pañkaviṃsa-brâhmaṇa, the Aśvamedha, as a trirâtra, or triduum, is dealt with in its proper place (XXI, 4), among the Ahînas, or several days' performances. As regards the Black Yaǧus, both the Kâṭhaka and the Maitrâyaṇî Saṃhitâ give merely the mantras of the Aśvamedha[2], to which they assign pretty much the same place in the ritual as is done in the White Yaǧus. In the Taittirîya-saṃhitâ, on the other hand, the mantras are scattered piecemeal over the last four kâṇḍas; whilst, with the exception of a short introductory vidhi-passage, likewise given in the Saṃhitâ (V, 3, 12), the whole of the exegetic matter connected with this ceremony is contained, in a continuous form, in the Taittirîya-brâhmaṇa (VIII and IX). Lastly, in the Vaitâna-sûtra of the Atharva-veda—doubtless a comparatively late work, though probably older than the Gopatha-

[1] Besides the two chapters referred to, nothing more than quotations are known of this work. Possibly, however, the difference between it and the Kaushîtaki-brâhmaṇa consisted merely of such supplements which would thus be very much of the same character as the last two paṭ̃ikâs of the Aitareya-brâhmaṇa, except that they never became so generally recognised.

[2] Though this circumstance seems to favour the supposition of the more recent ritualistic treatment of the Aśvamedha, it may not be out of place to notice that, in the Maitrâyaṇî Saṃhitâ, the Aśvamedha section is followed by several Brâhmaṇa sections; amongst them that of the Râǧasûya which is not found in the Kâṭhaka at all. Śat. Br. XIII, 3, 3, 6, calls the Aśvamedha an 'utsannayaǧña'; but it is not quite clear what is meant thereby, seeing that the same term is applied to the Kâturmâsyâni, or Seasonal offerings (II, 5, 2, 48).

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brâhmaṇa [1]—the Aśvamedha is treated immediately after the Râǵasûya, and followed by the Purushamedha and Sarvamedha; these four ceremonies being characterised at the end as the Kshatriya's sacrifices [2] (medha).

With regard to the earliest phase of Vedic religion, there is no direct evidence to show that the horse-sacrifice was already at that time a recognised institution. Two hymns of the *Ṛig*-veda (I, 162; 163), it is true, relate to that sacrifice [3], but they evidently belong to the latest productions [4] of that collection, though still sufficiently far removed from the time of the oldest of the ritual works just referred to. Seeing, however, that animal sacrifices generally are not alluded to in the *Ṛik*-saṃhitâ [5], whilst there is every reason to believe that they were commonly practised from remote antiquity, this absence of earlier positive evidence regarding the horse-sacrifice cannot be taken as proving the later origin of that institution. As will be seen further on, there are sufficient indications to show that even human sacrifices were at one time practised amongst the Aryans of India, as they were amongst their

[1] See Professor M. Bloomfield's paper on 'The Position of the Gopatha-brâhmaṇa in Vedic Literature,' Journ. Am. Or. Soc., vol. xix.

[2] Cf. Mahâbh. XIV, 48, where these four sacrifices are specially recommended by Vyâsa to Yudhishṭhira as worthy of being performed by him as King.

[3] Possibly also, the hymn *Ṛig*-veda I, 164 (Ath.-v. IX, 9, 10)—on which see P. Deussen, Allg. Geschichte der Philosophie, I, 1, p. 105 seq.—may have been placed after the two Aśvamedha hymns to supply topics for the priests' colloquy (brahmodya) at the Aśvamedha. Cf. XIII, 2, 6, 9 seqq.; 5, 2, 11 seqq. The fact that the Aśvamedha is not treated of in the Aitareya-brâhmaṇa cannot, of course, be taken to prove the later origin of the hymns referred to, though it might, no doubt, fairly be used as an argument in favour of assuming that those parts of the Aśvamedha ceremonial in which the Hotṛi takes a prominent part were probably not introduced till a later time.

[4] Haug, Ait. Br. I, introd., p. 12 seqq., argues against the assumption of a comparatively late origin of the hymn I, 162; but his argument meets with serious lexical and other difficulties.

[5] We may leave out of account here one or two vague allusions, such as X, 155, 5 'these have led around the cow (or bull) and have carried around the fire; with the gods they have gained for themselves glory: who dares to attack them?' The question also as to whether the so-called Âprî-hymns, used at the fore-offerings of the animal sacrifice, were from the very beginning composed for this purpose, cannot be discussed here.

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European kinsmen. The fundamental idea which underlay this practice doubtless was the notion that man, as the highest attainable living being, could not but be the most acceptable gift that could be offered to the gods, and, at the same time, the most appropriate substitute for the human Sacrificer himself. For the same reason no doubt only domesticated animals were considered suitable for sacrifice; and amongst these the horse was naturally looked upon as ranking next to man (Sat. Br. VI, 2, 1, 2), although considerations of practical expediency and even of social distinction might prevent its use for ordinary sacrificial purposes.

In the speculations of the Brâhmaṇas, a deep mystic significance is attached to the Horse-sacrifice. In the last two chapters of the 'Mystery of the Fire-altar' (Sat. Br. X, 6, 4, 1; 4), the Aśvamedha—i.e. the sacrificial horse itself—is coupled with the Arka, the mysterious name of the sacred fire, as the representative of Agni-Prajâpati, the Sun. The horse-sacrifice is called the bull (XIII, 1, 2, 2), and the king (XIII, 2, 2, 1), of sacrifices, just as the horse itself is the highest and most perfect of animals[1] (XIII, 3, 3, 1; Taitt. Br. III, 8, 7; 8, 9, 1); the horse selected for sacrifice, in particular, being said to be worth a thousand cows (XIII, 4, 2, 1). The connection of the sacrificial horse with 'the lord of creatures' is, of course, fully accounted for by the theory of the identity of the sacrifice generally with Purusha-Prajâpati, discussed in the introduction to part iv of this translation. The sacrificial horse accordingly belongs to Prajâpati, or rather is of Prajâpati's nature (prâjâpatya); nay, as the Taitt. Br. (III, 9, 17, 4) puts it, it is a form of Prajâpati himself (prajâpate rûpam aśvaḥ), and is, of all animals, the one most conformable (anurûpatamaḥ) to Prajâpati. Hence also, in the cosmogonic account at the commencement of the Agnikâyana section (VI, 1, 1, 11), the horse is represented as having originated, immediately after the Brahman (sacred lore) and Agni, directly from the

[1] 'They (the Massagetae) worship the sun only of all the gods, and sacrifice horses to him; and the reason for this custom is that they think it right to offer the swiftest of all animals to the swiftest of all the gods.' Herod. I, 216.

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egg produced by Pragâpati from the cosmic waters; whilst, according to other accounts (VII, 5, 2, 6; XIII, 3, 1, 1), the horse originated from Pragâpati's eye. But, since the offering also represents the offerer himself, or rather his divine self awaiting him in the other world (XI, 1, 8, 6; 2, 2, 6), the sacrificial horse is also identified with the Sacrificer (yagamâno vâ asvah, Taitt. Br. III, 9, 17, 4) who thereby obtains the fellowship of the Lord of creatures and a place in his world (ib. III, 9, 20, 2).

Besides Pragâpati, there is, however, another deity who lays claim to the possession of the sacred steed; for the horse is Varuna's sacrificial animal (Sat. Br. V, 3, 1, 5; VI, 2, 1, 5; Taitt. Br. III, 9, 16, 1); nay, Varuna is even the lord of all one-hoofed cattle (Vâg. S. XXIV, 30; Sat. Br. VIII, 4, 3, 13). This connection of the horse with Varuna seems natural enough, seeing that this god, as the king of heaven and the upholder of the law, is the divine representative of the earthly king; whence the Râgasûya, or coronation-ceremony, is called Varuna's consecration (Sat. Br. V, 4, 3, 21; cf. II, 2, 3, 1). For this reason the barley also is sacred to Varuna [1] (XIII, 3, 8, 5); and accordingly, during the same ceremony, the king offers a barley-mash to Varuna, in the house of his Sûta, or charioteer and herald; a horse being the sacrificial fee for this offering (V, 3, 1, 5). In the Vedic hymns this association of the god Varuna with the noble quadruped finds a ready, if rather commonplace, explanation in a common natural phenomenon: Varuna's horse is none other than the fiery racer who pursues his diurnal course across the all-encompassing arch of heaven, the sphere of Varuna [2], the all-ruler. It is in the

[1] Dr. Hillebrandt, 'Varuna und Mitra,' p. 65, is inclined to refer this connection to Varuna's character as the god of waters and the rains, as favouring the crops and fertility generally.

[2] Whilst it may be a matter of opinion whether, with Professor Brugmann (Grundr. II, p. 154), we have to take the original form of this name to be 'vorvanos,' or whether the 'u' of the Sanskrit word is merely due to the dulling influence of the preceding r (cf. tarunas, dhârunas, karunas), the etymological identity of 'varunas' and *oὐρανός* is now probably questioned by few scholars. The ethical attributes of this mythological conception seem to

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form of the horse that the Sun is thus lauded in the hymn *Rig*-v. I, 163, recited by the Hotṛi on the second Soma-day of the Aśvamedha, after the horse has been led up to the sacrificial stake, and to the slaughtering-place[1]:—1. 'When, first born (just born), thou didst neigh, uprising from the sea, or from the vapoury region, the falcon's wings and the deer's feet—praiseworthy greatness was innate in thee, O steed!' . . . 4. 'Three fetterings[2], they say, are thine in the sky, three in the waters, three within the sea; and like unto Varuṇa, O steed, dost thou appear to me, where, they say, thy highest birth-place is.' And since, as in these verses, the upper regions commonly present themselves to the eye of the Vedic singer under the semblance of a heavenly sea, Varuṇa also comes to be looked upon as the divine representative of the waters; whilst the horse, for the same reason, is supposed to have sprung from the waters. Of any connection of the sacrificial horse with Pragâpati, on the other hand, as of the Pragâpati theory of the sacrifice generally, clearly shadowed forth in the Purusha-sûkta, and so decidedly dominant during the Brâhmaṇa period, no trace is to be found in the earlier hymns. Indeed, if we have any right to assume that the horse-sacrifice was known and practised in the earlier times, it can scarcely be doubted that King Varuṇa must have been the deity to whom this victim was chiefly consecrated.

The close and natural relations between the sun and the heavens find their hallowed expression in the divine duad Mitra and Varuṇa. Though, judged by the number of

me to find a sufficiently intelligible explanation without resorting to outside influence to account for them. Indeed, Dr. Hillebrandt's 'Varuṇa und Mitra' gives a fairly complete and satisfactory account of this figure of the Indian pantheon in all its relations.

[1] See *Śat. Br.* XIII, 5, 1, 17, 18.

[2] That is, probably, three halting-places (? the points of rising, culminating, and setting). Perhaps also the three statements are merely meant as an emphatic repetition of one and the same locality—the sky, the sea of waters; though, possibly, three different strata of the upper region may be intended. Professor Ludwig, on the other hand, takes 'trîṇi bandhanâni' in the sense of 'three fetters,' and Professor Hillebrandt, l. c., in that of 'three relations (or connections, Beziehungen).'

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hymns addressed to them, singly or jointly, this pair of deities occupies a somewhat subordinate position in the Vedic pantheon, there is reason to believe that it formed a more prominent feature of a phase of belief lying beyond the period reflected in the hymns of the *Rig*-veda. Judging from the peculiar character of these deities, one might indeed be inclined to claim for the people that formed religious conceptions such as these a long period of peaceful dwelling and normal intellectual growth. If such was the case, the occupation of the land of the seven rivers and the gradual eastward drift certainly proved a turning-point in the development of this Aryan people. But, in any case, the decided change of climate [1], and the close contact with aboriginal tribes of inferior culture, could hardly fail, along with the changed conditions of life, to influence considerably the character of the people and to modify their religious notions and intellectual tendencies. As, in their struggles against hostile tribes, the people would naturally look to leaders of deed and daring rather than to mild and just rulers, so the violent war of elements, periodically convulsing the heavens in these regions, after long and anxious seasons of heat and drought, and striking awe and terror into the minds of men, might seem to them to call for a heavenly champion of a different stamp than the even-headed and even-tempered Varu*n*a,—it would need a divine leader of dauntless, and even ferocious, spirit to fight the worshipper's battle against his earthly and unearthly foes. Such a champion the Vedic Aryans indeed created for themselves in the person of Indra, the divine representative, as it were, of their warlike kings, and the favourite subject of their song. And side by side with him, and sharing with him the highest honours—nay, even taking precedence of him—we find the divine priest, Agni, the deified fire of sacrifice, as representing the all-pervading, all-supporting

[1] Whilst the climate of Baluchistan is regulated, as in Europe, by the succession of four seasons, the climate of the districts east of the Indus, as of India generally, shows the characteristic threefold division of rainy, cool, and hot seasons (S. Pottinger, Beloochistan, p. 319 seqq.).

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light of heaven; just as we found Mitra, the sun, by the side of Varuṇa, the god of the all-encompassing heaven. Not as if Agni and Indra had ever entirely superseded Mitra and Varuṇa. On the contrary, all these gods continue to share, in a greater or less degree, the affections of the Vedic singers; and as regards Varuṇa and Indra in particular, their relations are well expressed by Vasishṭha when he says (*Ṛig*-v. VII, 82, 2; 5), that the one (Varuṇa) is 'samrâg' (universal ruler, overlord); and the other (Indra) 'svarâg' (self-ruler, independent lord);—and that, ever since the time when these two, by their power, created all the beings in the world, Mitra serves Varuṇa in peace, whilst the mighty (Indra) goes forth with the Maruts in quest of glory. Even in the sacrificial ritual, Mitra and Varuṇa continue to play an important part, seeing that one of the priests—the Maitrâvaruṇa—is named after them, that they receive various oblations, and that at the end of every Soma-sacrifice at least one sterile cow is offered to them, apparently as an expiatory victim, for shortcomings in the sacrifice[1], thus accentuating once more the ethical character of these deities. It is thus not to be wondered at that, whilst Agni and Indra are most commonly referred to in the Brâhmaṇas as the divine representatives of the Brahman and Kshatra, or the spiritual and the political powers—the high priest and king—respectively, the very same is the case as regards Mitra and Varuṇa[2]; and the Maruts, representing the common people, are accordingly associated with Varuṇa,

[1] Taitt. S. VI, 6, 7, 4, explains this offering as symbolically smoothing down the sacrifice torn up by recited verses and chanted hymns, even as a field, torn up by the plough, is levelled by a roller ('matya,' taken however by Sây. in the sense of 'cow-dung'). The *Sat. Br.* does not allude to the expiatory character of the offering, but there can be no doubt that it is of an essentially piacular significance. It need scarcely be mentioned that the 'avabhṛitha,' or lustral bath, at the end of Soma- and other sacrifices, is distinctly explained (II, 5, 2, 46; IV, 4, 5, 10) as intended to clear the Sacrificer of all guilt for which he is liable to Varuṇa. Cf. Taitt. Br. III, 9, 15, 'At the lustral bath he offers the last oblation with "To *G*umbaka hail!" for *G*umbaka is Varuṇa: he thus finally frees himself from Varuṇa by offering.'

[2] See, for instance, *Sat. Br.* IV, 1, 4, 2; V, 3, 2, 4; IX, 4, 2, 16; Maitr. S. IV, 5, 8; Taitt. Br. III, 1, 2, 7 (kshatrasya râgâ Varuṇo 'dhirâgaḥ).

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as their king or ruler (Sat. Br. II, 5, 2, 34), just as they are with Indra (II, 5, 2, 27). One might thus expect that Indra would claim the same special connection[1] with the sacrificial horse as that which is conceded to Varuna. The reason why this is not the case probably is that, in the Brâhmana period, the notion of the horse having, like the sun, originated from the cosmic waters had become as firmly established as was the traditional connection—nay, even identity[2]—of Varuna with the element of water generally.

As regards Varuna's and Pragâpati's joint connection with the sacrificial horse, the Taitt. S. (II, 3, 12, 1) records the following legend which may perhaps have some bearing on this point:—Pragâpatir Varunâyâsvam anayat, sa svâm devatâm ârkhat, sa pary adîryata, sa etam vârunam katushkapâlam apasyat, tam nir avapat, tato vai sa varunapâsâd amukyata, Varuno vâ etam grihnâti yo 'svam pratigrihnâti, yâvato 'svân pratigrihnîyât tâvate vârunâñ katushkapâlân nir vaped, Varunam eva svena bhâgadheyenopa dhâvati, sa evainam varunapâsân mumkati:—'Pragâpati led up the horse to Varuna: he (thereby) impaired his own godhead, and became racked all over with dropsy. He beheld that four-kapâla (cake) sacred to Varuna, and offered it, and thereupon was freed from Varuna's noose; for Varuna seizes him who takes (receives) a horse,—as many horses as one takes so many four-kapâla (cakes) one ought to offer to Varuna: one (thereby) hastens up to Varuna with his (V.'s) own share, and he (V.) frees him from Varuna's noose.'

The interpretation of this legend presents, however, some difficulties. Dr. Hillebrandt, 'Varuna und Mitra' (p. 64), translates the first sentence by—'Pragâpati führte dem

[1] Since all the gods are concerned in the Asvamedha—whence the horse is called 'vaisvadeva'—Indra would of course have a general interest in it. Indra is also associated with the horse in so far as he is said to have first mounted it, *Rig*-veda I, 163, 2, 9. Indra's two bays (hari) of course belong to a different conception.

[2] Âpo vai Varunah, Maitr. S. IV, 8, 5.

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Varuṇa das Ross fort[1]'—'Pragâpati led the horse away from Varuṇa': this would undoubtedly make better sense, but, unfortunately, the construction of 'nî' with the dative in this sense would involve a decided solecism. Sâyaṇa, on the other hand, takes it in the same sense as we have done, and he explains that it is just by giving away the horse whose deity he himself is that Pragâpati forfeits his godhead[2]. He feels, however, afterwards constrained to assign to 'pratigṛihṇâti' the causal force of 'he causes it to be taken, he gives it away,' which is clearly impossible. But whatever the correct interpretation of the opening clause may be, it seems at all events clear that the sacrificial horse is represented in the legend as undergoing a change of ownership from the one deity to the other.

When one compares the ceremonial of the Aśvamedha, as expounded in the Brâhmaṇa, with the ritual indications contained in the two hymns already referred to, one is struck by the very marked contrast between the two. For whilst, on the central day of the Aśvamedha alone, the ritual requires the immolation of not less than 349 victims bound to twenty-one stakes (p. 311, n. 1)—not counting two sets of eleven Savanîya victims (p. 383, n. 3) subsequently added thereto—the hymns (I, 162, 2–4; 163, 12) seem only to mention two victims, viz. the horse itself, and a he-goat. This latter animal which is to precede the horse when led to the sacrificial ground (and stake), and to

[1] This, no doubt, might possibly be taken to mean 'Pragâpati led away the horse for Varuṇa,' but Dr. Hillebrandt could hardly have meant it in this sense, since his argument apparently is that the horse (like Varuṇa himself) represents the aqueous element, and that thus, by taking to himself the horse, Pragâpati incurs dropsy. The exact point which interests us here, viz. the relation between Pragâpati and Varuṇa as regards the sacrificial horse, lies outside Dr. Hillebrandt's inquiry.

[2] In Dr. Hillebrandt's interpretation, it is also not quite easy to see in what way Pragâpati, by carrying off Varuṇa's horse, impaired—'griff an,' attacked, assailed—his own godhead. One might possibly refer 'svâm' to the horse, but this would make the construction rather harsh. The verb 'nî' here would seem to refer to the leading up of the sacrificial horse to the offering-ground, either for being set free for a year's roaming, or for sacrifice, for both of which acts the verb 'ud-â-nî'—i. e. to lead up the horse from the water where it was washed—is used (Śat. Br. XIII, 4, 2, 1; 5, 1, 16).

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be slaughtered first in order to carry the welcome news of the sacrifice to the gods, is in one place referred to as Pûshan's share, and in another as going forward to the dear seat of Indra and Pûshan[1]. *S*âṅkhâyana (*S*rautas. XVI, 3, 27–30), however, takes these statements of the *Ri*shi to refer to two different he-goats, both of which he includes amongst the victims tied to the horse's limbs, viz. one, sacred to Pûshan, tied to the forehead, and another, sacred to Indra and Pûshan, fastened to the navel of the horse[2]. The corresponding 'paryaṅgya' victims recognised by the Maitrâya*ṇ*î Sa*ṃ*hitâ (III, 13) and the White Ya*g*us (Vâ*g*. S. XXIV, 1), on the other hand, are a black-necked he-goat for Agni, tied to the forehead, and a black or grey (*s*yâma) one, bound to the navel, and consecrated by the one authority to Pûshan, and by the other to Soma and Pûshan. But, curiously enough, the Taittirîya school (Taitt. Br. III, 8, 23; Âp. *S*r. XX, 13, 12) recognises not only *S*âṅkhâyana's two victims, but also the one for Agni; whilst in regard to the other victims also it differs considerably from the other schools of the Ya*g*ur-veda. Seeing, then, that there is so little agreement on these points even amongst different branches of the same Veda, one can hardly escape the inference that, in this respect at least, there was no continuity of ritual practice since the time of those two hymns. As regards the other points therein alluded to, the he-goat and horse are referred to

[1] *Rig*-veda S. I, 162, 2. 'When, held by the mouth (by the bridle), they lead round the offering of the (horse) covered with rich trappings, the all-coloured he-goat goes bleating in front right eastwards to the dear seat of Indra and Pûshan. 3. This he-goat, fit for all the gods, is led in front of the swift horse as Pûshan's share; like (?) the welcome cake, Tvash*ṭri* promotes it, along with the steed, to great glory. 4. When thrice the men duly lead around the horse meet for offering along the way to the gods, then the he-goat walks first, announcing the sacrifice to the gods. . . . 16. The cloth which they spread (for the horse to lie upon) and the upper cloth and the gold, the halter, the steed, the shackle—these they bring up as acceptable to the gods.'—I, 163, 12. 'Forth came the swift steed to the slaughter, musing with reverent mind; his mate, the he-goat, is led in front; and behind go the wise singers.'

[2] According to the Taittirîyas, this second he-goat is tied to the cord surrounding the horse's limbs somewhere above the neck of the horse.

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as being led round thrice in accordance with the sacred ordinance. Now, this ceremony is quite foreign to the later practice in animal sacrifices. Sâyaṇa accordingly takes it to refer to the rite of 'paryagnikaraṇa,' or carrying fire round the victims[1]; but the text of the passage evidently does not admit of such an interpretation; and, besides, in *Ṛig*-v. X, 155, 5, the sacrificial cow is apparently referred to as first being led round, and then fire being carried round it. It is therefore more probable that the victims were in the first place made to circumambulate the fire, or the fire and stake combined.

Further, the allusion to the paśu-puroḍâśas, or cakes offered in connection with the victims, as well as to the two cloths and the piece of gold placed on the ground, as they are in the later practice, for the dead horse to lie upon, might seem to suggest that even then this sacrifice was not performed in quite so simple a manner, but somewhat more in accordance with the later ceremonial than the scanty allusions in the hymns might lead one to suppose. At all events, however, we shall probably not be far wrong in assuming that, from the very beginning, the performance of the horse-sacrifice must have had connected with it a certain amount of ceremonial of a purely secular and popular character. Even at the time of the fully developed ritual this was almost certainly the case to a larger extent than would appear from the exposition of it given in the Brâhmaṇas and Sûtras which, indeed, are mainly concerned with the religious side of the ceremonial. For this reason considerable interest attaches to the description of the horse-sacrifice given in the Âśvamedhika-parvan of the Mahâbhârata in which much greater stress is laid on the popular and chivalrous aspect of this religious observance. Though this epic account manifestly emanates from a much later period[2], it seems, upon the whole, to present the

[1] See p. 307, note 5.

[2] It has even been supposed to be merely a condensed version of a comparatively modern work ascribed to *Ga*imini, the (Aśvamedha-parvan of the) *Ga*imini-Bhârata.

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traditional features of this royal ceremony, embellished no doubt by all the exercise of that poetic fancy to which the occasion so readily lends itself.

On the completion of the great war between the Pândava and Kaurava princes, Yudhishthira, having re-ascended the throne of his fathers, resolves on performing the horse-sacrifice, as calculated to cleanse him of all guilt[1] incurred by the slaughter of his Kaurava kinsmen. Having been initiated on the day of the Kaitra full-moon (beginning of spring), 'the king, clad in a linen (? silk) garment and the skin of a black antelope, bearing a staff in his hand, and wearing a gold wreath, and a round gold plate[2] round his neck, shone like a second Pragâpati at the holy cult.' The chosen steed[3], of black and white colour like the black buck, is then led up, and is set free by the sage Vyâsa himself; and that model of knightly perfection, Arguna, the king's second brother, is appointed to guard the priceless victim during its year's roaming. He accordingly starts after it on his chariot yoked with white steeds, attended by a picked body-guard[4], amidst the rejoicings and fervent blessings of all Hastinâpura—men, women, and children. Thus followed by its martial escort, the noble steed roams at will over the lands

[1] Vyâsa remarks to Yudhishthira (XIV, 2071), 'For the Asvamedha, O king of kings, cleanses away all ill-deeds: by performing it thou wilt without doubt become free from sin.' Cf. Sat. Br. XIII, 3, 1, 1, 'Thereby the gods redeem all sin, yea, even the slaying of a Brahman they thereby redeem; and he who performs the Asvamedha redeems all sin, he redeems even the slaying of a Brahman.' As a rule, however, greater stress is laid in the Brâhmana on the efficacy of the ceremonial in ensuring supreme sway to the king, and security of life and property to his subjects.

[2] The 'rukma' is borne by the Agnikit, or builder of a fire-altar, which is required for the Asvamedha; cf. VI, 7, 1, 1.

[3] It is carefully selected by charioteers and priests, Mahâbh. XIV, 2087.

[4] Whilst, according to the Brâhmana (XIII, 4, 2, 5), the body of 'keepers' is to consist of 100 royal princes clad in armour, 100 noblemen armed with swords, 100 sons of heralds and headmen bearing quivers and arrows, and 100 sons of attendants and charioteers bearing staves; the epic gives no details, except that it states that 'a disciple of Yâgnavalkya, skilled in sacrificial rites, and well-versed in the Veda, went along with the son of Prithâ to perform the propitiatory rites,' and that 'many Brâhmanas conversant with the Veda, and many Kshatriyas followed him at the king's behest.'

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over which sovereign sway is claimed by the Pândava king—to wit, the whole of India from sea to sea—first pressing eastwards towards the sea, then turning southwards along the eastern shore as far as the extreme point of the peninsula, and finally northwards again, on its homeward way, along the western coast. Time after time the determined attempts to impede its progress, or even to capture and retain it as a precious trophy and token of national independence, are successfully repelled by the dauntless son of Prithâ; but, mindful of his brother's injunctions, he spares the lives of the kings and princes who oppose him, and, having obtained their submission, he invites them to attend the sacrifice of the horse at Hastinâpura. On the other hand, not to take up the challenge implied in the progress of the horse was considered a sign of weakness or cowardice. Thus the king of Manipura is censured severely by Arguna for receiving him meekly, accompanied only by Brâhmans and with presents to offer to the intruder, being told that he had lamentably fallen away from the status of a Kshatriya, and acted the part of a woman. At length tidings of the approach of the horse reach the king, and forthwith preparations are made for getting ready the sacrificial ground, and to provide accommodation, on a right royal scale, for the numerous guests expected to witness the ceremonial. Specimens of all available species of animals are brought together to serve as victims[1] along with the sacred horse; and dialecticians,

[1] That is, real or symbolic, only the domesticated animals being offered, whilst the wild ones are set free after the ceremony of 'paryagnikaranam.' Amongst these animals the poet curiously enough also mentions (XIV, 2542) 'vriddhastriyah,' which Pratâpa Chandra Rây translates by 'old women.' This is of course impossible; if it is not a wrong reading, it has doubtless to be taken in the sense of 'old female (kine),' probably the (21) barren cows offered at the end of the Asvamedha to Mitra-Varuna, the Visve Devâh, and Brihaspati (XIII, 5, 4, 25) being intended. In its enumeration of the victims, the Taitt. Samhitâ (V, 6, 21) indeed mentions 'vairâgî purushî,' taken by the commentator to mean 'two human females consecrated to Virâg.' If it be for this or a similar purpose that the 'vriddha-striyah' were intended, we may refer to Taitt. Br. III, 9, 8, where it is distinctly stated that 'the man' and the wild animals are to be released as soon as the 'paryagnikaranam' has been performed on them. But no 'man' being mentioned amongst the victims, Sâyana

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eager to vanquish one another, foregather to discuss the nature and origin of things. At last Arguna arrives, and, having met with an enthusiastic welcome, he 'takes repose like a seafaring man who has reached the shore after crossing the ocean.' Then commences the performance of the sacrifice, the general outline of which, as sketched in the epic [1], fairly corresponds to the ordinary ceremonial; the chief points of difference being the form and material of the altar, which is described as three-cornered, like the heavenly bird Garuda, and as being composed of a 'trunk,' measuring eighteen cubits, and made, like the wings, of gold bricks,—the structure thus shining like the altar of Daksha Pragâpati. The sacrifice over, a great public festival ensues for which 'mountains of food and sweetmeats, rivers of spirituous and other beverages, and lakes of ghee' are provided, and the feasting goes on through day and night till every one has had his fill,—a festival, indeed, of which the poet remarks people continued to talk to his day.

From the fanciful narrative of Arguna's martial exploits whilst following his precious charge, one could not of course venture to draw any conclusion as to the kind of adventures the sacred horse might have met with, at the time of the Brâhmana, during the period of its roaming at large. As a rule, however, the closely-watched animal would probably not range very far from the place where the sacrifice was to be performed; and though its body of guardians were not permitted at any time to force it to retrace its steps, they could have had little difficulty in keeping it within a certain range of grazing. Indeed, on the occasion of King Dasaratha's Asvamedha [2], described in the first canto of the Râmâyana, no mention whatever is made of

takes the 'purusham' here to refer to the 'vairâgî purushî' mentioned in the Samhitâ. Perhaps, however, this passage has rather a wider sense, referring to human victims generally at any sacrifice.

[1] Draupadî's Asva-upasamvesanam is referred to, but no further particulars are mentioned.

[2] The king's object, in performing the sacrifice, was to obtain the birth of a son. Cf. Sat. Br. XIII, 1, 9, 9, 'for from of old a hero was born to him who had performed the (Asvamedha) sacrifice.'

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anything having happened to the horse during its time of grace. The expedient mentioned in the Brâhmaṇa (XIII, 4, 2, 5) that a hundred worn-out horses should be sent along with the horse to keep it company would doubtless, as a rule, prove a sufficient check; but seeing that neither the Taitt. Brâhmaṇa nor Śâṅkhâyana alludes to this expedient, it is probably meant as a practical suggestion rather than as a positive injunction. That the horse intended for sacrifice was by no means always safe from violent assaults[1] is clear from the directions given in the Brâhmaṇas as to what should be done in the event of foes getting possession of it[2]. Even more pointed, in this respect, are the stanzas quoted in our Brâhmaṇa (XIII, 5, 4, 21. 22),—'Satânîka Sâtrâgita seized a sacrificial horse in the neighbourhood, the sacrifice of the Kâśis, even as Bharata (seized that) of the Satvats. The mighty Satânîka having seized, in the neighbourhood, Dhṛitarâshṭra's white sacrificial horse, whilst roaming at will in its tenth month[3], the son of Satrâgita performed the Govinata (form of) sacrifice.' As a rule, however, the fortunes of the roaming horse would doubtless depend largely on personal circumstances. Whilst a strong ruler who had already made his power felt amongst his neighbours would probably run little risk of having his consecrated victim kidnapped even though it were to stray beyond its master's boundaries, a prince of greater pretensions than resources might find it very difficult to secure the safety of his horse even if it kept well within the territory over which he ruled. In any case, however, the capture of the noble beast would doubtless

[1] Whilst cattle-lifting generally, such as formed the object of the invasion of the land of the Matsyas by the Trigartas (as related in the Virâṭa-parvan), was probably a practice pretty prevalent from ancient times, the stealing of the sacrificial horse would offer an additional temptation, from the political point of view, on account of the exceptional character of the animal as the symbol of its master's claim to paramountcy.

[2] Śat. Br. XIII, 1, 6, 3; Taitt. Br. III, 8, 9, 4.

[3] One might feel inclined to take this specification of that month as implying the existence, at the poet's time, of the practice of confining the horse in a pen or shed (made of Aśvattha palings) during the last two months, mentioned Taitt. Br. III, 8, 12, 2.

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cause not a little bad blood, and might lead to complications and struggles not less serious than those occasioned by Vasish*tha*'s cow, or, in Irish legend, by the brown bull of Queen Medb (Mab) of Connaught.

Whilst the epic account of the A*s*vamedha thus presents an instructive, though extravagant, illustration of possible occurrences during the preliminary period of the sacrifice, some items of the ceremonial on which further information might have been acceptable are altogether ignored in it. Two of these at least one might have expected to find mentioned there, seeing that they are of special interest to Kshatriyas, viz. the practice of a Brâhma*n*a and a Kshatriya lute-player singing[1], morning and night, stanzas composed by themselves in honour of the king; and the so-called 'revolving legend' (XIII, 4, 3, 1 seqq.) related by the Hotr*i*, in a ten days' cycle all the year round. It is especially in regard to this latter point that the statements of the ritualistic works might with advantage have been supplemented. During the ten days' cycle a different god, or some mythic personage, is assumed, on each successive day, to be king, having some special class of beings assigned to him as his subjects, and a certain body of texts as his Veda from which a section is then recited. But from the particulars given it even remains uncertain whether any legend connected with the respective deity was actually related; whilst regarding the form and nature of some of the specified texts—such as the sarpavidyâ (snake-science), deva*g*anavidyâ (demonology), mâyâ (or asuravidyâ, magic art)—we really know next to nothing. Nay, even regarding the Itihâsas and Purâ*n*as, likewise figuring as distinct texts, additional knowledge would by no means be unwelcome. And though regarding some of the divinities referred to the Hotr*i* might easily have made up some kind of short tale, others would have required some

[1] See XIII, 1, 5, 1 seqq.; 4, 2, 8 seqq.; Taitt. Br. III, 9, 14. In connection with the 'revolving legend,' the conductors of bands of lute-players seem to have sung additional stanzas in which the royal Sacrificer was associated with pious kings of old; see XIII, 4, 3, 3.

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exercise of ingenuity, unless he had at his disposal materials other than those accessible to us. As a rule, however, legends of this kind would seem to have been of the simplest possible description, as may be gathered from the particulars regarding the 'Nârâśaṁsâni,' or recitals in praise of (pious) men, which, according to Śâṅkhâyana (XVI, 11), take the place of the 'revolving legend' in the ten days' cycle of the Purushamedha. The Hotṛi's recitals on that occasion consist simply of certain verses, or hymns, of the *Ṛig*-veda, generally celebrating the liberality shown by some patron to his priest, preceded by a brief statement merely consisting, it would seem, of a prose paraphrase of the respective verses recited thereafter. This latter set of recitations and legends thus consists entirely of matter taken from, or based on, the *Ṛig*-veda, which is indeed the proper source for the Hotṛi priest to resort to for his utterings. The recitations required for the Aśvamedha, on the other hand, consist of matter drawn not even from the three older Vedas alone, but also from the Atharvans and Aṅgiras whose names combined usually make up the old designation of the hymns and spells of the Atharva-veda, whilst they are here taken separately as if still representing two different collections of texts;—nay, the materials, as we have seen, are even drawn from other, probably still later, sources[1]. This circumstance, added to the fact that the texts of the Black Yagus make no mention of this item of the ceremonial[2], might well make one suspect its comparatively late introduction into the Aśvamedha ritual; though even this would not, of course, make it any the less strange that no allusion should be made, in the epic account, to this by no means the least interesting feature of the performance. One must, however, bear in mind that the poet's mind was evidently more intent on telling about the wonderful deeds

[1] It is hardly likely that some of the texts mentioned (devaganavidyâ, sarpavidyâ, &c.) refer merely to portions of the Vedic texts.

[2] The singing of stanzas in honour of the king, by a Brâhmaṇa and a Kshatriya, with the accompaniment of lutes, on the other hand, does form part of the Taittirîya ritual. Taitt. Br. III, 9, 14.

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of the semi-divine bowman in foreign lands than on recording the regularly recurring rites performed, in the meantime, at home in the presence of the royal sacrificer himself. Even in cases where the horse was kept within a convenient distance from the sacrificial compound all the year round, its warders, themselves partly of royal blood, could hardly have had an opportunity of attending the performance of these rites; though the popular character of some of these rites, as well as certain expressions used in connection with the 'revolving legend,' would lead one to suppose that they were meant to be witnessed by at least representatives of the various classes of the population.

The ritual arrangements of the Purushamedha, or human sacrifice, of which the Brâhmaṇa treats next, seem to have been developed out of those of the Asvamedha. Its first three Soma-days are essentially the same as the three days of the horse-sacrifice, except as regards the difference of victims on the second day. To these the authorities of the White Yagur-veda—and apparently also those of the Black Yagus[1]—add two more days, whilst the Sâṅkhâyana-sûtra[2], on the other hand, recognises but one additional day. Like the Vaitâna-sûtra, Sâṅkhâyana also differs from the other authorities in giving an entirely different character to the central feature of this performance, inasmuch as he makes it a real human sacrifice instead of a merely symbolic one. A peculiar interest thus attaches to this difference of theory, seeing that it involves the question as to how far down the practice of human sacrifices can be traced in India[3]. That such sacrifices were prac-

[1] Whilst the three Saṃhitâs contain no section relating to the Purushamedha, the Taittirîya-brâhmaṇa (III, 4) enumerates the (symbolic) human victims in much the same way as does the Vâgasaneyi-saṃhitâ (see the present vol. p. 413 seqq.); and the Âpastamba-sûtra makes the performance similar to what it is in the White Yagus texts. The Vaitâna-sûtra of the Atharva-veda also makes it a five days' performance.

[2] Like the chapter on the Asvamedha, that on the Purushamedha is stated to be taken from the Mahâ-Kaushîtaki-brâhmaṇa.

[3] On this question see especially A. Weber, Zeitsch. d. D. M. G. 18, p. 262 ff., repr. in Indische Streifen, II, p. 54 ff.

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tised in early times is clearly shown by unmistakable traces of them in the ritualistic works; but in this respect India only shares a once almost universal custom. The question, then, which chiefly interests us here is whether or not this practice was still kept up at the time with which we are here concerned. Now, as regards the texts of the Yaǵur-veda—that is, the text-books of the sacrificial priest κατ' ἐξοχήν—it seems pretty clear that they no longer recognise the sacrifice of human beings; and the same may be said of the remaining ritualistic literature with the exception of the two works above referred to with regard to this particular sacrifice. The points bearing on this question, being very few in number, may be briefly reviewed here.

First as regards the story of Śunaḥśepa which is recited at the Râǵasûya sacrifice[1], and has been several times treated before[2]. King Hariśchandra, being childless, prays to Varuṇa to grant him a son, vowing to sacrifice him to the god. A son is born to him, and is called Rohita; but, in spite of the god's repeated demands, the fulfilment of the vow is constantly deferred, till at last the youth, having been invested in armour, is told of the fate awaiting him. He, however, refuses to be sacrificed, and escapes to the forest. The king thereupon is seized with dropsy; and the son, hearing of this, hastens homeward to save his father. On the way he is met by Indra who urges him to wander, and he accordingly does so for a year. The same is repeated five different times. In the sixth year, the prince, while wandering in the forest, comes across a starving Brâhman, Aǵîgarta, who lives there with his wife and three sons, and who consents to sell him one of his sons for a hundred cows to serve him as a ransom to Varuṇa. The Brâhman wishing to keep his eldest son, whilst the mother refuses to part with the youngest, the choice falls upon

[1] See part iii, p. 95.

[2] Cf. Max Müller, History of Ancient Sanskrit Literature, p. 108 ff.; M. Haug, Aitareya-brâhmaṇa, II, p. 460 ff.; R. Roth, Weber's Ind. Stud. I, 475 ff.; II, 112 ff.

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the second boy, called *Sunaḥsepa*. Rohita now returns to his father who, having been told of the transaction, then proposes to Varuṇa to offer the Brâhman youth in lieu of his son; and the god, deeming a Brâhman better than a Kshatriya, consents to the exchange, and orders the king to perform the Râǵasûya sacrifice, and to make the youth the chief victim on the Abhishekanîya, or day of consecration. Four renowned *Ṛ*ishis officiate as offering-priests; but when the human sacrifice is to be consummated, no one will undertake to bind the victim. The boy's own father, Aǵîgarta, then volunteers to do so for another hundred cows; and subsequently he even undertakes to slay his son for a similar reward. But when the poor lad sees his own father coming towards him, whetting his knife, and becomes aware that he is really to be slain, 'as if he were not a man,' he bethinks himself of calling upon the gods for help; and by them he is successively referred from one to another, till by uttering three verses in praise of Ushas, the Dawn, he is released from his fetters, whilst the king is freed from his malady. Subsequently one of the four priests, the royal sage Viśvâmitra, receives *Sunaḥsepa* as his son, conferring upon him the name of Devarâta (Theodotos), and refuses to give him up to Aǵîgarta; and when the latter calls on his son to return to him, and not to desert his ancestral race, he replies, 'What has never been found even amongst *Sû*dras, thou hast been seen with a knife in thy hand, and hast taken three hundred cows for me, O Aṅgiras!' And on his father avowing his guilt, and promising to make over the cattle to him, he again replies, 'He who has once done wrong will commit another sin; thou hast not abandoned the ways of a *Sû*dra: what thou hast done is irremediable'; and 'is irremediable,' echoes Viśvâmitra, who then formally adopts him as his son.

This legend[1], so far from bearing witness to the existence

[1] The earliest reference to the myth or story of *Sunaḥsepa* is in *Ṛig*-veda I, 24, 11–13; V, 2, 7, where he is apparently alluded to as having been actually

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of human sacrifices as a generally recognised practice, at the time when it originated, would rather seem to mark this particular case as an exceptional one. For, if it were not so, how comes it that the king's four high-priests—who, if any, must have been looked upon as thorough masters of the sacrificial science—should have refused to assist in the immolation of the human victim ordered by the deity, leaving it to be accomplished by the sullied hands of the wretched father? But there is another feature of the story which cannot but strike one as very peculiar. Why should the childless king pray for the birth of a son only to make a sacrifice of him? He has been told to do so by the holy sage Nârada: is one then to understand that the sage's advice, as well as Varuṇa's consent, is given merely to try the king's faith and truthfulness? If so, the case is similar to that of Abraham's sacrifice in the land of Moriah, only that the king's faith proves less intense and exalted—perhaps more humanly faint-hearted—than that of the Jewish patriarch. But the most striking feature of the legend doubtless is the part played in it by the unnatural father; and this feature seems indeed to impart to the tale something of the character of an allegorical representation of the contrast between a barbarous (and perhaps earlier) and a more civilised phase of life and moral feeling[1]. In this respect two points deserve to be noticed, viz. the coarseness of the synonymous names ('dog's tail') of the three sons of the Brâhmaṇa[2], and the fact that the latter belongs to the Aṅgiras stock, a name intimately associated with super-

rescued from the stake, or from (three) stakes to which he was bound either for sacrifice, or, as Roth prefers, for torture.

[1] In the Sabhâparvan of the Mahâbhârata (II, 6275 seqq.), as was first pointed out by Lassen, Kṛishṇa accuses Garâsandha, king of Magadha and Kedi, residing at Mathurâ, of having carried off numerous vanquished kings and princes to his city, and keeping them confined in his mountain stronghold with a view to afterwards sacrificing them (at his Râgasûya) to the lord of Umâ (Rudra); adding subsequently (v. 864) that 'the immolation of men was never seen at any time.'

[2] His own name 'Agîgarta,' on the other hand, is taken by the St. Petersburg Dictionary to mean 'one who has nothing to swallow,' and would thus be merely descriptive of his condition of life.

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stitious rites[1] on the one hand, and with the ritual of the fire-altar[2] on the other.

Now, it is exactly in connection with the building of the fire-altar that the clearest, and most unmistakable trace of an old practice of human sacrifices—or rather of the slaying of men for sacrificial purposes—occurs. In laying down the bottom layer of the altar, the pan which had been used by the Sacrificer for carrying about the sacred fire for a year is built into this layer, with heads of the five recognised sacrificial animals[3]—man, horse, ox, sheep, and goat—put therein, in order to impart stability to the altar (Sat. Br. VII, 5, 2, 1 seqq.). In a previous passage of the Brâhmaṇa[4] (I, 2, 3, 6 seq.) where the relative value of non-animal offering-materials and the five sacrificial animals is discussed, it was stated that, whilst the gods were making use of one after another of these animals, the sacrificial essence gradually passed from one to the other, thus rendering the previous one useless for sacrifice, until it finally passed into the earth whence it entered the rice and barley afterwards used for sacrificial dishes. The general purport of this passage would seem to be to indicate a gradual tendency towards substituting the lower for the higher animals, and ultimately vegetable for animal offerings; though, as a matter of fact, animals continued of

[1] Viz. in their connection with the Atharva-veda. In Mahâbh. V, 548–51 Aṅgiras praises Indra by means of 'Atharvavedamantraiḥ.' Cf. Weber, Ind. Stud. I, p. 297.

[2] Both in making the fire-pan (ukhâ) and in laying down the bricks of the fire-altar, the expression 'aṅgirasvat' (as in the case of Aṅgiras) frequently occurs in the formulas; cf. VI, 1, 2, 28; 3, 1, 38 ff.; 4, 1, 1 ff.

[3] All that is said in the Brâhmaṇa regarding the headless bodies of the five victims is (VI, 2, 1, 7 seqq.) that Pragâpati, having cut off the heads, and put them on (the altar, i. e. on himself), plunged four of the trunks into the water, and brought the sacrifice to a completion by (offering) the he-goat (not *a* he-goat, as translated), and that he subsequently gathered up the water and mud (clay) in which those corpses had lain, and used them for making bricks for the altar. The view that the other four bodies should likewise be offered is rejected by the author, who rather seems to suggest that they should be allowed to float away on the water.

[4] A very similar passage occurs in Ait. Br. VI, 8, on which cp. Max Müller, History of Ancient Sanskrit Literature, p. 420.

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course to be commonly sacrificed in later times. Now as regards the heads of the five victims, the author subsequently (VI, 2, 1, 37 seqq.) makes some further remarks which go far to show that his previous statements referred only to the traditional practice which, however, was no longer in use in his own day, and had probably not been so for generations past. He mentions various expedients adopted by some priests with a view to keeping up at least some semblance of the old custom,—viz. either by procuring real heads from some source or other, or by using heads made of gold or clay; but they are summarily dismissed as profane and fraudulent counterfeits; and the author then remarks somewhat vaguely and diplomatically that 'one may slay those five victims as far as one may be able (or inclined) to do so, for Pragâpati was the first to slaughter them, and Syâparṇa Sâyakâyaṇa the last, and in the interval also people used to slaughter them; but at the present day people slaughter only (one of[1]) those two, the (he-goat) for Pragâpati and the one for Vâyu;' after which he proceeds to explain in detail the practice then in ordinary use. Later on (VII, 5, 2, 1 seqq.), the Brâhmaṇa expounds in the usual way the formulas used in the traditional, and theoretically still available procedure, though in the actual performance perhaps only the formulas relating to the particular heads[2] used would be muttered.

While Yâgñavalkya thus, at least in theory, deals rather cautiously with this feature of the traditional custom, the theologians of the Black Yagus[3] take up a somewhat bolder position. Indeed it is evidently against this older school of ritualists that some of the censure of our Brâhmaṇa is directed. For though they too allow, as an alternative practice, the use of a complete set of five heads, they make

[1] This doubtless is what is meant (cf. Kâty. XVI, 1, 38); and 'atha' at the beginning of VI, 2, 2, 6 ought accordingly to have been taken in the rather unusual sense of 'or' (? 'or rather'), instead of 'then.' Cf. VI, 2, 2, 15.

[2] According to Âp. Śr. XVI, 17, 19–20, however, even if there is only one head (that of Vâyu's he-goat) all the formulas are to be pronounced over it.

[3] The Maitr. Saṃhitâ, however, does not seem to refer to this particular point in its Brâhmaṇa sections.

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no mention of a man being killed for this purpose, but enjoin that a dead man's head is to be bought for twenty-one beans[1], which is then to be laid against an ant-hill with seven holes in order to again supply it with the seven 'vital airs of the head'; whereupon three stanzas relating to Yama are to be sung round about it to redeem it from the god of death. Besides the four animals, there is also to be a he-goat sacred to Pragâpati, the offering of which is to complete the animal sacrifice[2]. In this school also[3], the ordinary practice, however, is to kill only a he-goat for Vâyu Niyutvat, and to use its head for putting it in the pan placed in the bottom layer of the altar. As regards the *Rig*-veda ritual, the Kaushîtaki-brâhmana, as Prof. Weber has pointed out, leaves a choice between a he-goat for Pragâpati and one for Vâyu; whilst the Sâṅkhâyana-sûtra, curiously enough, again adds the alternative course of using the set of five heads.

The same scholar has drawn attention to another rite in the sacrificial ceremonial which seems to him to show clear traces of human sacrifice. At the purificatory bath at the end of the Asvamedha, the Sacrificer is to be purged of any guilt he may have committed against Varuna by an oblation made to *G*umbaka (Varuna) on the bald head of a man possessed of certain repulsive features, whilst standing in the water. To these particulars,—as given in the present work (XIII, 3, 6, 5), the Taitt. Brâhmana (III, 9, 15), and Kâtyâyana's Sûtra (XX, 8, 16),—*S*âṅkhâyana (XVI, 18)

[1] Or, according to Âpastamba, for seven beans; the head to be that of a Kshatriya or a Vaisya killed either by an arrow-shot or by lightning, and apparently to be severed from the body at the time of purchase (which, as Professor Weber rightly remarks, is a merely symbolic one). As, however, the particulars given by Âpastamba are not mentioned in the older works, they may not unlikely have been introduced by him to meet some of the objections raised by the Vâgasaneyins to whose views he generally pays some attention. Otherwise the transaction might seem rather suspicious.

[2] Taitt. S. V, 1, 83, indeed, seems to speak of the other four animals being set free after fire has been carried round, so that their sacrificial use would be merely symbolical. Whether in that case only the head of the one animal would be used, or the man's head along with it, seems doubtful.

[3] Cf. Taitt. S. V, 5.

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again adds further particulars, viz. that the man is to be a Brâhmaṇa of the Âtreya family, bought (or hired) for a thousand cows, and that he is to enter the river till the water flows into his mouth. Now Prof. Weber is of opinion that this ceremony would be meaningless if the man were not actually drowned. I fail, however, to see the necessity of this assumption, seeing that even a purely symbolical interpretation of the ceremony will give it all the significance of the real act. That the Yagus texts contain nothing that could make one suspect that the man was actually drowned is beyond doubt; but even Sâṅkhâyana's statement that the water is to flow into his mouth is probably only meant to suggest the nearness and semblance of death by drowning. Otherwise the oblation could hardly have been performed in anything like a decent form. Besides, Sâṅkhâyana further states that, after the completion of the oblation, 'they drive him (the man) out, thinking that the guilt of the village-outcasts is (thereby) driven out [1].' Here the verb 'ni*h*-sidh' could hardly have been used if the man was to be driven farther into the water. What is meant is probably that the man was to be driven out from the water, and possibly also from the village, to live an anchorite's life in the forest.

If now we turn our attention to the Purushamedha, or 'human sacrifice' proper, we find that the Yagus texts, as far as they deal with this ceremony at all [2], treat it as

[1] The compound 'ni*h*shiddhapâpmâna*h* (apagrâmâ*h*)' may possibly be meant in the sense that the evil deeds of the outcasts are driven out (prevented from troubling the peace of the village); Kâty. XX, 8, 17–18, however, states that when the Sacrificer has stepped out (of the water), evil-doers enter (to bathe in the water) without having performed any (other) rites, and that they are then said to be 'purified by the Aśvamedha.'

[2] Besides the description of the ceremony in the present work (XIII, 6, 1–2, 20), only the Taittirîya-brâhmaṇa (III, 4) seems to refer to it, enumerating merely the would-be victims who, according to Âpastamba, as quoted by Sâyaṇa, are eventually set free. Professor Weber's suggestion that they may possibly at one time have been intended to be all of them slaughtered can hardly have been meant seriously. One might as well suppose that, at the Aśvamedha, all the 'evil-doers' who, according to Kâtyâyana, are to bathe in the river, were meant to be drowned.

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a purely symbolical performance. A large number of men and women, apparently intended to represent all classes of the community, are bound to eleven sacrificial posts, and after the necessary rites, concluding with the 'paryagnikaraṇa'—or the carrying of fire round the oblations—have been performed on them, they are one and all set free; the sacrifice then proceeding with the offering of the set of eleven animal victims. That the ceremony in this form, with its pedantically elaborate array of symbolic human victims, cannot possibly lay claim to any very great antiquity is self-evident; the only question is whether it has not come to take the place of some other form of human sacrifice. Now, after the foregoing statement of facts, it would be idle to deny that the existence, at one time, of a simple form of human sacrifice is not only quite possible, but is indeed highly probable; and it would be no more than might be expected, if such a practice should eventually have revolted the moral sense of the more refined classes of the community[1], just as it happened, little more than a hundred years ago, in the case of the scarcely less odious practice of the burning of witches in Christian lands.

The practice of human sacrifices seems, however, to receive evidence of a yet more direct and unmistakable kind than the facts hitherto mentioned, from the ceremonial of the Purushamedha, as set forth in the *Sâṅkhâyana* and Vaitâna Sûtras. If this evidence has been reserved here to the last, it is because there seems reason to believe that, in the form in which it is presented in those works, the sacrifice was never actually performed, and probably never meant to be performed, but that we have here to do with a mere theoretical scheme intended to complete the sacrificial system. The importance of the subject makes it, however, desirable that we should take a somewhat closer view of the procedure of the 'human sacrifice,' as laid down in those two Sûtras.

[1] When the practice became generally recognised that the Sacrificer (and priests) should eat a portion of the offered victim, this alone would, as Professor Weber suggests, have tended to make human sacrifices impracticable.

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Sâṅkh. XVI, 10, 1. Pragâpati, having offered the Asvamedha, beheld the Purushamedha: what he had not gained by the Asvamedha, all that he gained by the Purushamedha[1]; and so does the sacrificer now, in performing the Purushamedha, gain thereby all that he had not gained by the Asvamedha. 2, 3. The whole of the Asvamedha ceremonial (is here performed); and an addition thereto. 4–8. First oblations to Agni Kâma (desire), A. Dâtri (the giver), and A. Pathikrit (the path-maker). 9. Having bought a Brâhmaṇa or a Kshatriya for a thousand (cows) and a hundred horses, he sets him free for a year to do as he pleases in everything except breaches of chastity. 10. And they guard him accordingly. 11. For a year there are (daily) oblations to Anumati (approval), Pathyâ Svasti (success on the way), and Aditi. 12. Those (three daily oblations) to Savitri[2] in the reverse order. 13. By way of revolving legends (the Hotri recites) Nârasaṃsâni . . .—XVI, 11, 1–33 enumerate the Nârasaṃsâni[3], together with the respective Vedic passages.—XVI, 12, 1–7. There are twenty-five stakes, each twenty-five cubits long . . .; and twenty-five Agnîshomîya victims. 8. Of the (three) Asvamedha days the first and last (are here performed). 9–11. The second (day) is a pañkaviṃsa-stoma one . . . 12. The Man, a Gomriga, and a hornless (polled) he-goat—these are the Pragâpatya[4] (victims). 13. A Bos Gaurus, a Gayal, an elk (sarabha), a camel, and a Mâyu Kimpurusha (? shrieking monkey) are the anustaraṇâḥ. 14–16. And the (other) victims in groups of twenty-five for the twenty-five seasonal deities . . . 17. Having made the adorned Man smell (kiss) the chanting-ground, (he addresses him) with the eleven verses (*Rig*-v. X, 15, 1–11) without 'om,'—'Up shall rise (the Fathers worthy of Soma), the lower, the

[1] The Asvamedha section of the same work begins:—Pragâpati desired, 'May I gain all my desires, may I attain all attainments.' He beheld this three days' sacrificial performance, the Asvamedha, and took it, and offered with it; and by offering with it he gained all his desires, and attained all attainments.

[2] See XIII, 4, 2, 6–17.

[3] See p. xxxii.

[4] See XIII, 2, 2, 2 seqq.

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higher, and the middle ones.' 18. The Âprî verses are 'Agnir mṛityuḥ' ... 20. They then spread a red cloth, woven of kuśa grass, for the Man to lie upon. 21. The Udgâtṛi approaches the suffocated Man with (the chant of) a Sâman to Yama (the god of death).—XVI, 13, 1. The Hotṛi with (the recitation of) the Purusha Nârâyaṇa (litany). 2. Then the officiating priests—Hotṛi, Brahman, Udgâtṛi, Adhvaryu—approach him each with two verses of the hymn (on Yama and the Fathers) *Rig*-v. X, 14, 'Revere thou with offering King Yama Vaivasvata, the gatherer of men, who hath walked over the wide distances tracing out the path for many.' 3–6. They then heal the Sacrificer (by reciting hymns X, 137; 161; 163; 186; 59; VII, 35). 7–18. Ceremonies analogous to those of the Aśvamedha (cf. XIII, 5, 2, 1 seqq.), concluding with the Brahmavadya (brahmodya).—XVI, 14, 1–20. Details about chants, &c.; the fourth (and last) day of the Purushamedha to be performed like the fifth of the Pṛishṭhya-shaḍaha.

Vait. S. XXXVII, 10. The Purushamedha (is performed) like the Aśvamedha ... 12. There are offerings to Agni Kâma, Dâtṛi, and Pathikṛit. 13. He causes to be publicly proclaimed, 'Let all that is subject to the Sacrificer assemble together!' 14. The Sacrificer says, 'To whom shall I give a thousand (cows) and a hundred horses to be the property of his relatives? Through whom shall I gain my object?' 15. If a Brâhmaṇa or a Kshatriya comes forward, they say, 'The transaction is completed.' 16. If no one comes forward, let him conquer his nearest enemy, and perform the sacrifice with him. 17. To that (chosen man) he shall give that (price) for his relatives. 18. Let him make it be publicly known that, if any one's wife were to speak [1], he will seize that man's whole property, and kill herself, if she be not a Brâhmaṇa woman. 19. When, after being bathed and adorned, he (the man) is set free, he (the priest) recites the hymns A.V. XIX, 6; X, 2.—20. For a year (daily) offerings to Pathyâ Svasti, Aditi, and

[1] That is, as it would seem, with a view to dissuading her husband from offering himself as a victim.

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Anumati. 21. At the end of the year an animal offering to Indra-Pûshan. 22. The third day is a Mahâvrata. 23. When (the man [1]) is bound to the post, he repeats the three verses, 'Up shall rise' . . .; and when he is unloosened, the utthâpanî-verses. 24–26. When he is taken to the slaughtering-place (the priest repeats) the harinî-verses; when he is made to lie down, the two verses, 'Be thou soft for him, O Earth'; and when he has been suffocated, (he repeats) the Sahasrabâhu (or Purusha Nârâyaṇa) litany, and hymns to Yama and Sarasvatî — XXXVIII, 1–9 treat of the subsequent ceremonies, including the recitation, by the Brahman, of hymns with the view of healing the Sacrificer.

Now, even a slight consideration of the ritual of the Purushamedha, as sketched out in these two works, must, I think, convince us that this form of human sacrifice cannot possibly be recognised—any more than the one propounded in the Śatapatha and Taittirîya Brâhmaṇas—as having formed part of the traditional sacrificial ceremonial; and that, in fact, it is nothing more than what Śâṅkhâyana appears to claim for it, viz. an adaptation, and that a comparatively modern adaptation, of the existing Aśvamedha ritual. Indeed, it seems to me by no means unlikely that the two different schemes of the Purushamedha originated at about the same time, and that they were intended to fill up a gap in the sacrificial system which seemed to require for Man, as the chief sacrificial animal, a more definite and, so to speak, a more dignified place in the ceremonial than was up to that time accorded to him. The circumstance that the account of this sacrifice, as given in the Śâṅkhâyana-sûtra, presents some of the ordinary features of Brâhmaṇa diction, and that it is indeed actually assigned by the commentary to the Mahâ-Kaushîtaka, should not be allowed to weigh with us, since this is most likely done for the very purpose of securing for this scheme some sort of authoritative sanction of respectable

[1] Dr. Garbe, in his translation, makes this and the subsequent rules refer (erroneously I think) to the animal victims of rule 21.

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antiquity[1]. For seeing that the older ritualistic works know nothing of it, it seems sufficiently evident that this human sacrifice could not possibly have been *rite* performed in *Sâṅkhâyana's* time, since no proper priest—no genuine Adhvaryu and Udgâtri, at all events—could have been found to perform it. And, indeed, it can scarcely be without significance that the Atharva-sûtra is the only other work which recognises the ceremony; and that nearly all the hymns and verses used in connection with the immolation of the human victim are taken from the Atharvan and the tenth mandala of the Ṛik. Nay, the very fact that, in both Sûtra works, this sacrifice is represented as being undertaken, not for the great object of winning immortal life, but for the healing of the Sacrificer's bodily infirmities, might seem sufficient to stamp the ceremony as one partaking more of the nature of the superstitious rites of the Atharvan priests than of that of the great sacrifices of the traditional *Srauta* ritual.

If thus we find it impossible to recognise the Purushamedha as a genuine member of the sacrificial system, this is still more the case as regards the Sarvamedha, or all-sacrifice, a ten days' performance which includes amongst its component parts, not only the Purushamedha, but also the Asvamedha, the Vâgapeya, and the Visvagit with all the Stomas and Prishthas,—it thus being the very ceremonial performance that might seem calculated to fitly crown the edifice of the sacrificial theory. As regards the ritualistic treatment of this sacrifice, the number of authorities dealing with it shows a further diminution from that of the Purushamedha. For whilst the *Satapatha-brâhmana* agrees with the *Sâṅkhâyana* and Vaitâna Sûtras on the general features of its ritual—with the exception, of course, of the radical difference as to the character of the human sacrifice—the Taittirîya-brâhmana, which gave at least the list of the symbolic victims of the Purushamedha, is altogether silent on the Sarvamedha; this ceremony being,

[1] On this and other passages referred to the Mahâ-Kaushîtaka, cp. Professor Aufrecht's judicious remarks, Ait. Br., p. v.

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however, dealt with in some of the Sûtra works connected with the Black Yagus.

The concluding chapter of the thirteenth kânda contains a valuable and interesting account of the preparation of the burial-place or sepulchral mound, and the interment of the charred bones previously preserved, in an urn or jar, for some indefinite period since the burning of the dead body. Of especial interest, in this account, is the statement that the bones, when committed to the grave, are to be arranged in accordance with their natural position, the spaces between them being then filled up with bricks in such a way as to present, as in the case of the fire-altar, a fancied resemblance to the shape of a bird. It is difficult to see what explanation could be offered for this feature of the obsequies, except a vague belief in some form of future resurrection.

The fourteenth kânda, up to the beginning of the Bṛihad-âraṇyaka, is entirely taken up with the exposition of the Pravargya, an important, though optional and subsidiary, ceremony performed on the Upasad-days of Soma-sacrifices. Whilst the central feature of this sacrificial performance consists of a ceremony of an apparently simple and unpretending character, viz. the preparation of a hot draught of milk and ghee, the Gharma, which the Sacrificer has to take, after oblations have been made thereof to various deities, the whole rite is treated with a considerable amount of mystic solemnity calculated to impart to it an air of unusual significance. A special importance is, however, attached to the rough clay pot, used for boiling the draught, and manufactured and baked in the course of the performance itself; it is called Mahâvîra, i. e. the great man or hero, and Samrâg, or sovereign lord, and is made the object of fervid adoration as though it were a veritable deity of well-nigh paramount power.

Although the history of this ceremony is somewhat obscure, the place assigned to it in the Soma-ritual would lead one to suppose that its introduction must have taken place at a time when the main procedure of the Soma-sacrifice had already been definitely settled. This con-

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clusion is also borne out by the position taken up towards this ceremony by the authorities of the Black Yagur-veda. For whilst the Maitrâyaṇîyâ Saṁhitâ gives at least the formulas used for it, the Kâṭhaka, on the other hand, takes no notice whatever of it, and the Taittirîya school only deals with it in its Âraṇyaka. Nevertheless, this ceremony can boast of a respectable antiquity, seeing that it is treated of at some length in the Brâhmaṇas of the *Ṛik*—viz. Ait. Br. I, 18–22; Kaush. Br. VIII, 3–7; and this circumstance alone might almost seem to justify the inference that it was in that very school of ritualists that this item of the sacrificial ceremonial was first elaborated. It is very doubtful, however, whether such an inference would find any support in the dogmatic explanation of the ceremony offered by some of the theologians of the *Ṛig*-veda. At the end of the Pravargya section, in a passage which has a somewhat disconnected appearance, and seems hardly in consonance with previous dogmatic explanations, the Aitareya-brâhmaṇa makes the secret import of the ceremony to be that of a mystic union of the gods resulting in the generation of a new, divine body for the Sacrificer. This explanation, having been previously adopted by Haug and Garbe, was recorded without question in a note to part ii (p. 104) of this translation. Further consideration of this matter has, however, convinced me that the theory referred to fails altogether to account for the origin of the ceremony, as well as for important points in its performance which find a ready explanation in the theory applied to it by the present work, as well as by the Taittirîya-Âraṇyaka and the Kaushîtaki-brâhmaṇa. For seeing that the main object of sacrificial performances generally is the reconstruction of Praǵâpati, the personified universe, and (the divine body of) the Sacrificer, it is difficult to see why, for this latter purpose, a new and special ceremony should have been thought necessary; and, besides, the rejected theory, if it is at all to account for the high honour rendered to the Mahâvîra pot, would almost involve the recognition of a form of Liṅga-worship which surely would require very much stronger evidence than the isolated and

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(to my mind) somewhat suspicious passage on which this theory is based.

Now, as regards the rival theory underlying the exposition of the Pravargya, as given in the Satapatha-brâhmaṇa, it makes the Mahâvîra pot a symbol of the sun, whilst the hot milk draught represents the divine flood of life and light with which the performer of the ceremony becomes imbued. These symbolic interpretations, whatever we may think of them otherwise, certainly adapt themselves admirably to the general sacrificial imagery. As the sun is the head of the universe—or, in figurative language, the head of Prajâpati, the world-man—so its earthly, and earthen, counterpart, the Mahâvîra pot, is the head of Vishṇu, the sacrificial man, and the Sacrificer; and this ceremony is thus performed in order to complete the universe and sacrifice, as well as the divine body of the Sacrificer, by supplying them with their head, their crowning-piece, so to speak; and to imbue them with the divine essence of life and light. For this purpose the theory rather ingeniously avails itself of certain myths vaguely alluded to in the Rig-veda, according to which (X, 171, 2) Indra cut off the head of Makha (here identified with Vishṇu, the sacrifice and the sun-god); and (I, 116, 12; 117, 22; 119, 9) Dadhyañk, the son of Atharvan, was fitted by the Aśvins with a horse's head, and this hippocephalous creature then communicated to them the Madhu, or sweet thing,—that is, as would appear, the sweet doctrine of the Soma, the drink of immortality. This symbolism readily explains some points connected with the Pravargya ceremony, for which no obvious reason seems otherwise to suggest itself. For one thing, it accounts for the deep reverence shown to the Gharma vessel, which, in fact, is no other than the giver of light and life himself; whilst the optional character of the ceremony explains itself from the fact that the Soma-cup, of which the Sacrificer will subsequently partake, might of itself be expected to supply him with the blessings which he hopes to derive from the Pravargya. And, finally, it also becomes clear why the Pravargya must not form part of a man's first performance of a Soma-

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sacrifice. For the Pravargya, as we have seen, is performed on the preliminary days of the Soma-sacrifice, before the pressing of the Soma has taken place; and it obviously is only after he has actually partaken of the Soma-drink, and has thereby potentially 'put on immortality,' that he can partake of the Gharma, and thus become imbued with the celestial light[1]. The dogmatical explanation of this ceremony thus puts, as it were, the finishing touch to that strange allegory by which the Indian theologians sought to make the sacrificial ceremonial a practical illustration of that unity of the All which speculation had been striving to compass since the days when the emptiness of the Vedic pantheon had dawned upon the thinking mind, and when critically inclined bards ventured to sing of the national god[2]: 'Not for a single day hast thou fought, nor hast thou any enemy, O Maghavan: illusion is what they say concerning thy battles; no foe hast thou fought either to-day or aforetime.'

As regards the optional and somewhat recondite character of the Pravargya ceremony, it is probably not without significance that the section dealing therewith is combined with the speculative Bṛihadâraṇyaka so as to make up with it the last book of the Brâhmaṇa,—the Âraṇyaka-kâṇḍa, or forest section. Such, at least, is the case in the Mâdhyandina text, where the Pravargya section occupies the first three adhyâyas of the last (fourteenth) book; whilst the Kâṇva text presents a slight difficulty in this respect. What passes generally as the seventeenth (and last) kâṇḍa of that version, consists of the Bṛihadâraṇyaka; whilst the sixteenth kâṇḍa begins with the section on funeral rites, corresponding to the last

[1] The Kaushîtaki-brâhmaṇa (VIII, 3), on the other hand, seems to justify the prohibition on the ground that, prior to the first complete Soma-sacrifice, the body of the Sacrifice (and Sacrificer) is incomplete, and therefore not ready to receive its head, in the shape of the Pravargya. Hence also the same work allows the Pravargya to be performed at the first Soma-sacrifice of one who is thoroughly versed in the scriptures, since such a one is himself the body, or self, of the sacrifice.

[2] See XI, 1, 6, 10.

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(eighth) adhyâya of kâṇḍa XIII of the Mâdhyandina recension, and is stated [1] to include also the Pravargya section (Madhy. XIV, 1–3). Now it is a strange fact that the six adhyâyas of the Bṛihadâraṇyaka (XIV, 4–9 in the Mâdhyandina text) are counted 3–8 in the Kâṇva text,—a circumstance which manifestly can only be explained by the Pravargya section being taken to form the first two adhyâyas of the last book of that version. This, indeed, is probably implied in the remark added to the description of a MS. of the Kâṇva text in the catalogue of the MSS. of the Sanskṛit College, Benares (p. 44), according to which 'Pravargyakâṇḍasya patrâṇi' are 'bhinnapramâṇâksharâṇi,' —that is, 'the leaves of the Pravargya section have a special pagination' (? i. e. they are numbered independently of the section on funeral rites preceding them).

And now my task is done, and I must take leave of this elaborate exposition of the sacrificial ordinances of Indian theology. For well-nigh a score of years the work has 'dragged its slow length along,' and during that time it has caused me—and, I doubt not, has caused some of my readers, too—not a few weary hours. In the early stages of the work, my old teacher, Professor Albrecht Weber, than whom no one is more deeply versed in the intricacies of the sacrificial ritual, wrote to me: 'You have undertaken a difficult, a most difficult task; and I can only hope that your courage and patience will not fail you before you are through with it.' And, indeed, I must confess that many a time I felt as if I should never be able to get through my task; and but for Professor Max Müller's timely exhortations and kindly encouragement, the work might perhaps never have been completed. 'I know,' he once wrote to me, 'you will thank me one day for having pressed you to go on with your work;' and now I do indeed thank him most sincerely and with all my heart for the kindness and patience he has shown me these many years. But, strange to say, now that the work is completed, I feel as if I could not do without working at it; and certainly, if

[1] Cf. A. Weber, Śatapatha-brâhmaṇa, p. xi.

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a second edition could ever have been required of a work of this kind, it would have found me ready once more to work my way through the bewildering maze of rites; and I know only too well that I should have to correct many a mistake, and could improve many an awkwardly expressed passage. In conclusion, a word of cordial thanks is due to the staff of the University Press, whose patience must often have been severely tried in the course of the printing of this work, and who, by the excellence of their presswork, and by their careful supervision, have materially lightened my task, and saved me much tedious and irksome labour.

J. EGGELING.

EDINBURGH, *December* 30, 1899.

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SATAPATHA-BRÂHMAṆA.

ELEVENTH KÂṆḌA.

THE FULL AND NEW-MOON SACRIFICE.

First Adhyâya. First Brâhmaṇa.

1. Verily, Pragâpati, the Sacrifice, is the Year: the night of new moon is its gate, and the moon itself is the bolt of the gate.

2. And when one lays down the two fires at new moon[1],—even as one would enter a stronghold by the gate, when the gate is open, and would thence reach the world of heaven, so it is when one lays down the fires at new moon.

3. And if one lays down the fires under a (special) asterism[2],—just as if one tried to enter a stronghold, when the gate is closed, in some other way than through the gate, and failed to get inside the stronghold, so it is when one lays down the fires under an asterism: let him therefore not lay down the fires under an asterism.

4. On the same day on which that one (the moon) should not be seen either in the east or in the west,

[1] For the performance of the Agnyâdhâna, or setting up the sacrificial fires, see part i, p. 274 seqq.

[2] For the Nakshatras, or lunar mansions, under which the Agnyâdhâna may be performed, see II, 1, 2, 1 seqq., and especially II, 1, 2, 19, where the practice of regulating the time of the ceremony by the Nakshatras is discouraged.

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let him fast, for it is then that he (the moon) comes to this world[1], and on that (day) he abides here (on the sacrificial ground).

5. And all the gods abide (here), all the spirits, all the deities, all the seasons, all the Stomas (hymn-forms), all the Pṛishṭhas[2], and all the metres.

6. And, verily, it is for all the gods, for all spirits, for all deities, for all seasons, for all Stomas, for all Pṛishṭhas, and for all metres that the fires of him are laid down who lays them down at new moon: he should therefore lay them down at new moon.

7. He may lay down the fires on the new moon which falls in the (month) Vaiśâkha, for that coincides with the Rohiṇî (asterism), for the Rohiṇî means the self, offspring and cattle[3]: he thus becomes established in a self, in offspring and cattle. But, indeed, the new moon is the form of the Agnyâdheya: let him therefore lay down the fires at new moon;—let him perform the preliminary ceremony[4] at full moon, and the initiation ceremony at new moon.

Second Brâhmaṇa.

1. Now when they spread (and perform) the sacrifice, they kill it; and when they press out king Soma, they kill him; and when they 'quiet' and cut up the victim, they kill it,—it is by means of the mortar and pestle, and by the two mill-stones that they kill the Haviryagña (grain-offering).

[1] See I, 6, 4, 5.

[2] For the six Pṛishṭha-sâmans, see part iii, introd., p. xx seqq.

[3] See II, 1, 2, 6. 7.

[4] For the Anvârambhaṇîyâ-ishṭi, lit. 'taking-hold offering,' see part ii, p. 40, note 1.

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2. And having killed the sacrifice, he pours it, as seed, into the fire as its womb, for, indeed, the fire is the womb of the sacrifice, from out of it it is produced: let him therefore perform those ten oblations[1] for which the Vashaṭ is uttered.

3. And, indeed, this sacrifice is the blowing (wind): he blows here, as it were, as a single one, but when he has entered into man, he is divided into ten parts;—with the vital airs thus distributed, it (the sacrifice) is born from out of its womb, the fire: this is that Virâǵ of ten syllables, this is that perfection, the sacrifice.

4. There may, however, be nine (oblations)[2];—he thus forms a defective (lesser, lower) Virâǵ with a view to production; for from the lesser[3], indeed, creatures are produced here: this is that perfection, the sacrifice.

5. But there may be one additional (oblation)[4],—that one remains over for Praǵâpati: this is that perfection, the sacrifice.

6. And there may be two additional (oblations)[5],

[1] These ten oblations (of the New and Full-moon sacrifice (as the model for Haviryaǵñas generally), as enumerated by Sâyaṇa, are (*a*) at full moon—five fore-offerings, two butter-portions, two cake-offerings to Agni, and Agni-Soma, and a low-voiced offering to Agni-Soma, (*b*) at new moon—five fore-offerings, two butter-portions, a cake to Agni, a low-voiced offering to Vishṇu, and an offering of (sweet and sour) milk, or Sânnâyya, to Indra.

[2] Viz. inasmuch as, according to Sâyaṇa, at the Full-moon sacrifice the offering to Agni-Soma only takes place in the case of one who is a Soma-offerer. I find, however, no authority for this.

[3] Or, from the lower part (nyûna); cf. II, 1, 1, 13; 5, 1, 20.

[4] That is, if the oblation to Agni Svishṭakṛit (part i, p. 199 seqq.) is taken into account.

[5] According to Sâyaṇa, the second additional offering is the oblation of clotted ghee to Vanaspati (the lord of the forest, or

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—a productive pair consists of two: thus a productive pair is produced; this is that perfection, the sacrifice.

7. And there may be three additional ones[1],—a productive pair consists of two, and that which is produced is the third: this is that perfection, the sacrifice.

8. And there may be four additional ones[2],—as the one so the four. There are these three worlds: these worlds he thus gains by three (oblations); and Pragâpati, indeed, is the fourth beyond these worlds: by the fourth (oblation) he thus gains Pragâpati,—this is that perfection, the sacrifice.

9. That (sacrifice) which is defective in two (oblations)[3] is indeed defective, it is not a sacrifice; and that which is excessive in respect of five (oblations) is indeed excessive, it is not a sacrifice: this is that perfection as regards the ten, the twenty, thus up to a thousand[4].

10. Verily, they who perform the Full and New-moon sacrifice, run a race[5]. One ought to perform it during fifteen years;—in these fifteen years there are three hundred and sixty full moons and new

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the tree, i. e. the sacrificial stake, or Soma) at the animal sacrifice. Cf. part ii, p. 208.

[1] These three oblations, according to Sâyaṇa, are the three after-offerings (to the Barhis, to Nârâśaṃsa, and to Agni), see part i, p. 230 seqq.

[2] Viz. either the Svishṭakṛit and the three after-offerings; or the four Patnîsaṃyâgas (to Soma, Tvashṭri, the wives of the gods, and Agni Gṛihapati), cf. part i, p. 256 seqq.

[3] That is, if it includes only eight oblations, see paragraph 4.

[4] That is, counting every ten (oblations) one Virâg, or metrical pâda of ten syllables.

[5] Viz. running along, as they do, with the revolutions of the moon and the sun.

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moons; and there are in a year three hundred and sixty nights: it is the nights he thus gains.

11. He should then offer for another fifteen years; in these fifteen years there are three hundred and sixty full moons and new moons; and there are in a year three hundred and sixty days: it is the days he thus gains, and the year itself he thus gains.

12. Now, indeed, the gods were at first mortal; and only when they had gained the year they were immortal; for the year is everything, and the imperishable means everything: thereby then accrues to him imperishable merit, the imperishable world.

13. He who, knowing this, offers (the Full and New-moon sacrifice) for thirty years, becomes one of the race-runners, whence one ought to offer sacrifice for not less than thirty years. But if he be a performer of the Dâkshâyana sacrifice[1], he need only offer for fifteen years, for therein that perfection is brought about, since he performs (every month) two Full-moon and two New-moon offerings, and thus that perfection is indeed brought about therein.

THIRD BRÂHMANA.

1. When he has performed the Full-moon sacrifice, he prepares an additional (cake) for Indra Vimṛidh (the repeller of scorners), and offers it in accordance with the procedure of an ishṭi[2]; and when he has performed the New-moon sacrifice, he prepares an additional rice-pap for Aditi[3], and offers it in accordance with the procedure of an ishṭi.

[1] For this modification of the New and Full-moon sacrifice, see part i, p. 374 seqq.

[2] That is to say, after the model of the Full-moon sacrifice.

[3] See part i, p. 375, where read 'Aditi' for 'Âditye.'

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2. And as to why, after performing the Full-moon sacrifice, he prepares (a cake) for Indra Vimṛidh, it is because Indra is the deity of the sacrifice; but the chief oblation of the Full-moon sacrifice belongs to Agni and Soma, and nothing is offered there with the formula 'To Indra (I offer) thee!' Hereby then that oblation comes to be shared by Indra, and so does the sacrifice come to be shared by Indra. And as to why (he offers) with 'To (Indra) Vimṛidh!' it is that by the Full-moon sacrifice he slays all scorners (mṛidh), all evil spirits.

3. And as to why, after performing the New-moon sacrifice, he prepares a pap for Aditi,—that moon doubtless is the same as King Soma, the food of the gods: when on that night he is not seen either in the east or in the west, the oblation becomes, as it were, uncertain and unfirm. Now Aditi is this earth, and she, indeed, is certain and firmly established: thereby, then, that oblation of his becomes certain and firmly established. Such, then, is the reason why he prepares additional oblations; now as to why he should not prepare them.

4. When, after performing the Full-moon sacrifice, he prepares an additional (cake) for Indra Vimṛidh, he does so in order that his sacrifice should become shared in by Indra, for every sacrifice belongs to Indra. But inasmuch as every sacrifice belongs to Indra, thereby that oblation of his, and that sacrifice, is already shared in by Indra.

5. And when, after performing the New-moon sacrifice, he prepares an additional pap for Aditi,—surely the New-moon sacrifice is itself an additional one; for by the Full-moon sacrifice Indra slew Vṛitra, and for him who had slain Vṛitra, the gods

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then prepared that additional oblation, the New-moon sacrifice: why, then, should he prepare an oblation to be added to an additional offering? Let him, therefore, not prepare the additional oblations.

6. When, after performing the Full-moon sacrifice, he afterwards prepares another oblation; and when, after performing the New-moon sacrifice, he afterwards prepares another oblation, he rises and defies his malicious enemy; and, indeed, unassailed and undisturbed is the prosperity of him who at full moon performs the Full-moon sacrifice, and at new moon the New-moon sacrifice[1].

7. For by performing the Full-moon sacrifice at full moon, and the New-moon sacrifice at new moon, the gods forthwith dispelled evil, and were forthwith reproduced; and, verily, he who, knowing this, performs the Full-moon sacrifice at full moon, and the New-moon sacrifice at new moon, forthwith dispels evil, and is forthwith reproduced. If he offer an additional oblation, let him give a sacrificial fee (to the priests); for no oblation, they say, should be without a dakshiṇâ; and for the Full and New-moon sacrifices there is that dakshiṇâ, to wit, the Anvâhârya (mess of rice[2]). Thus much as to the additional oblations; now as to (the sun) rising over him.

FOURTH BRÂHMAṆA.

1. Now, some people enter upon the fast[3] when

[1] That is, he who performs these sacrifices without additional oblations:—ataḥ paurṇamâsyâyâm amâvâsyâṃ ka darsapûrṇamâsayâgâv eva kartavyau, nânyat kiṃkid dhavir anunirvâpyam, Sây. Whilst favouring this view, the author, however, also admits the other as ensuring the same benefits.

[2] See part i, p. 49, note 1.

[3] As, for the Full-moon offering, the Sacrificer should enter on

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they (still) see (the moon, on the fourteenth day of the half-month), thinking, 'To-morrow he will not rise,'—either on account of clouds or not having ascertained properly, they enter upon the fast, and (in the morning) he rises over him. Now if he (the moon) should rise on (the material for) the oblation being not yet taken out, then that approved (procedure is followed) and the same fasting-observance. The sour curds from last night's milking they use for coagulating the sacrificial food[1]; they let the calves join (their mothers), and drive them away again[2].

2. In the afternoon he drives them away with the parṇa-branch; and as there that approved oblation of the New-moon offering (is prepared) so here. But if he should not care to undergo (again) the fasting-observance, or if (the moon) were to rise over (the material for) the oblation already taken out, then let him do otherwise: having properly cleansed the rice-grains of the husks, he cooks the smaller ones as a cake on eight potsherds for Agni Dâtṛi (the Giver).

3. And the sour curds (from the milk) milked on the day before (he prepares) for Indra Pradâtṛi

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the fast at the very time of full moon (I, 6, 3, 34), so, for the New-moon offering, he should do so at the time when the last sign of the moon has disappeared, cf. I, 6, 4, 14.

[1] Literally, they make it the means of coagulating the havis; that is to say, they put the sour-milk (of last night's milking) into the milk obtained from the milking of this, the second, day so as to produce the sour curds required on the next, or offering-day. See I, 6, 4, 6 seq.;—pûrvedyuḥ sâyaṁdugdhaṁ payo yad dadhy âtmanâ vidyate parasmin divase punaḥ karaṇîyasya sâyaṁdoharûpasya havisha âtañkanârthaṁ kuryuḥ, Sây.

[2] See I, 7, 1, 1 seq. The milk of the evening milking will be required for the sour curds and whey to be mixed with the sweet (boiled) milk of the following morning in the preparation of the Sânnâyya.

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(the Bestower); and those (larger) rice-grains[1] he cooks in boiled fresh milk as a pap for Vishnu Sipivishṭa (the Bald); for a pap it is whenever rice-grains are thrown (into milk or sour curds).

4. And as to this being so, it is because that moon is no other than King Soma, the food of the gods;—he (the Sacrificer) at that time sought to secure him[2], and missed him: Agni, the Giver, gives that (moon) to him, and Indra, the Bestower, bestows that one upon him; Indra and Agni give that (moon, Soma) as a sacrifice to him, and that sacrifice given by Indra and Agni he offers. And as to why (he offers) to Vishnu, the Bald, it is because Vishnu is the sacrifice; and as to why to the Bald[3] (sipivishṭa), —it is that his missing him whom he sought to secure is the bald part (? sipiṭa) of the sacrifice, hence to the Bald one. And on this occasion he should give (to the priests) as much as he is able to give, for no oblation, they say, should be without a dakshinâ. And let him observe the fast just (on the day) when he (the moon) does not rise.

FIFTH BRÂHMANA.

1. He observes the fast thinking, 'To-day is the day of new moon[4];' and then that (moon) is seen in

[1] According to Kâty. Srautas. XXV, 4, 40, the rice-grains are sorted in three different sizes; those of medium size being used for Agni Dâtri, the largest for Indra Pradâtri, and the smallest for Vishnu Sipivishṭa.

[2] That is, at the time of new moon when Soma is supposed to stay on earth.

[3] The native dictionaries also assign the meaning 'affected by a skin-disease' to 'sipivishṭa.'

[4] Amâvâsyâ, lit. the night of their (the sun and moon's) staying together.

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the west. But, indeed, he (the moon) is that heavenly dog: he watches the Sacrificer's cattle (to seize them), and that would not be good for cattle if amends were not made to them [1]; and through fear of that 'down-coming moon [2],' as they think him to be,—

2. They steal away into the shade. And therefore, indeed, people call that burning pain 'śvalukita' (dog's clutch);—and therefore they also call that one—

3. 'The hare in the moon [3].' Soma, the food of the gods, indeed, is the moon: at full moon they press him; and in the subsequent half of the month he enters the waters and plants; and, the cattle feeding on the water and the plants, he then during that night (of new moon) collects him from the cattle.

4. He keeps the fast, thinking, 'To-day is the day of new moon;' and then that (moon) is seen in the west, and the Sacrificer departs from the path of sacrifice. As to this they say, 'What should one do when he has departed from the path of the sacrifice? Should he sacrifice, or should he not sacrifice?' He should certainly sacrifice, for there is no other way out of it: day after day that (moon) rises larger. Having performed offering after the manner of the New-moon sacrifice, he takes out material for an additional offering either on the same, or on the following day.

5. There are three chief oblations for this (offering),—(he prepares) a cake on eight potsherds for

[1] Aprâyaśittikṛite (or -kṛitaḥ),—? in the case of (the owner) who did not make amends to, and quiet, them.

[2] Avakṛishṭo nikṛishṭas kandramâ avakandramasaḥ, Sây.

[3] Sâyaṇa takes this to mean that for this reason the moon is called 'śaśâṅka,' 'he who is marked with a hare.'

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Agni Pathikrit (the path-maker), one on eleven potsherds for Indra Vritrahan (the slayer of Vritra), and a cake on twelve potsherds for Agni Vaisvânara.

6. Now as to why he prepares (an oblation) for Agni Pathikrit,—it is that Agni, being the maker of the path, leads the Sacrificer (back) to the path of sacrifice, from which he now departs.

7. And as to why to Indra Vritrahan.—Vritra is sin: with the help of Indra, the slayer of Vritra, he thus slays sin, Vritra, which ever keeps him from well-being, from virtue, and from the good work: this is why he (offers) to Indra Vritrahan.

8. And as to why he prepares a cake on twelve potsherds for Agni Vaisvânara.—when Indra had slain Vritra, he burnt him completely by means of Agni Vaisvânara, and thereby burnt all his (Vritra's) sin; and in like manner does that (Sacrificer) now, after slaying sin, Vritra, with the help of Indra Vritrahan, burn him, and all that sin of his, by means of Agni Vaisvânara; and, verily, not the slightest sin remains in him who, knowing this, performs this offering.

9. For this (offering) there are seventeen kindling-verses. He offers to the deities in a low voice, and makes any (verses) he pleases his invitatory and offering-formulas. In like manner (those of) the two butter-portions and the two formulas of the Svishtakrit.

10. A bow with three arrows he gives as dakshinâ; for with the bow a dog is driven away: he thus drives away that (dog, the moon) when he gives a bow with three arrows as dakshinâ.

11. A staff he gives as dakshinâ; for with a staff

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a dog is driven away: he thus drives away that (dog) when he gives a staff as dakshiṇâ. This, indeed, is the prescribed dakshiṇâ; but he may give anything else besides, of such other (objects meet for) dakshiṇâs as may be at his disposal. This, doubtless, is an offering relating to cattle: he may perform it even though (the moon) was not seen (at his New-moon sacrifice).

SIXTH BRÂHMAṆA.

1. Verily, in the beginning this (universe) was water, nothing but a sea of water. The waters desired, 'How can we be reproduced?' They toiled and performed fervid devotions[1], when they were becoming heated, a golden egg was produced. The year, indeed, was not then in existence: this golden egg floated about for as long as the space of a year.

2. In a year's time a man, this Praǵâpati, was produced therefrom; and hence a woman, a cow, or a mare brings forth within the space of a year; for Praǵâpati was born in a year. He broke open this golden egg. There was then, indeed, no resting-place: only this golden egg, bearing him, floated about for as long as the space of a year.

3. At the end of a year he tried to speak. He said 'bhûḥ': this (word) became this earth;—'bhuvaḥ': this became this air;—'svaḥ': this became yonder sky. Therefore a child tries to

[1] Or, they toiled and became heated (with fervid devotion). For this cosmological legend, see J. Muir, Original Sanskrit Texts, iv, p. 24.

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speak at the end of a year, for at the end of a year Pragâpati tried to speak.

4. When he was first speaking Pragâpati spoke (words) of one syllable and of two syllables; whence a child, when first speaking, speaks (words) of one syllable and of two syllables.

5. These (three words consist of) five syllables: he made them to be the five seasons, and thus there are these five seasons. At the end of the (first) year, Pragâpati rose to stand on these worlds thus produced; whence a child tries to stand up at the end of a year, for at the end of a year Pragâpati stood up.

6. He was born with a life of a thousand years: even as one might see in the distance the opposite shore, so did he behold the opposite shore (the end) of his own life.

7. Desirous of offspring, he went on singing praises and toiling. He laid the power of reproduction into his own self. By (the breath of) his mouth he created the gods: the gods were created on entering the sky; and this is the godhead of the gods (deva) that they were created on entering the sky (div). Having created them, there was, as it were, daylight for him; and this also is the godhead of the gods that, after creating them, there was, as it were, daylight (divâ) for him.

8. And by the downward breathing he created the Asuras: they were created on entering this earth. Having created them there was, as it were, darkness for him.

9. He knew, 'Verily, I have created evil for myself since, after creating, there has come to be, as it were, darkness for me.' Even then he smote

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them with evil, and owing to this it was that they were overcome; whence people say, 'Not true is that regarding (the fight between) the gods and Asuras which is related partly in the tale and partly in the legend; for it was even then that Praǵâpati smote them with evil, and it was owing to this that they were overcome.'

10. Therefore it is with reference to this that the *Ri*shi has said, 'Not for a single day hast thou fought, nor hast thou any enemy, O Maghavan: illusion is what they say concerning thy battles; no foe hast thou fought either to-day or aforetime.'

11. Now what daylight, as it were, there was for him, on creating the gods, of that he made the day; and what darkness, as it were, there was for him, on creating the Asuras, of that he made the night: they are these two, day and night.

12. Praǵâpati bethought himself, 'Everything (sarva), indeed, I have obtained by stealth (tsar) who have created these deities:' this became the 'sarvatsara,' for 'sarvatsara,' doubtless, is the same as 'sa*m*vatsara (year).' And, verily, whosoever thus knows 'sa*m*vatsara' to be the same as 'sarvatsara[1],' is not overcome by any evil which, by magic art, steals upon him (tsar); and whosoever thus knows 'sa*m*vatsara' to be the same as 'sarvatsara,' overcomes against whomsoever he practises magic art.

13. Praǵâpati bethought himself, 'Verily, I have created here a counterpart of myself, to wit, the year;' whence they say, 'Praǵâpati is the year;' for he created it to be a counterpart of himself:

[1] Or, whosoever knows the 'all-stealing' power of the year.

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inasmuch as 'samvatsara (year),' as well as 'Pragâpati,' consists of four syllables, thereby it (the year) is a counterpart of him.

14. Now, these are the deities who were created out of Pragâpati,—Agni, Indra, Soma, and Parameshthin Prâgâpatya.

15. They were born with a life of a thousand years: even as one would see in the distance the opposite shore, so did they behold the opposite shore of their own life.

16. They went on singing praises and toiling. Then Parameshthin, son of Pragâpati, saw that sacrifice, the New and Full-moon offerings, and performed these offerings. Having performed them, he desired, 'Would I were everything here!' He became the waters, for the waters are everything here, inasmuch as they abide in the furthest place; for he who digs here on earth finds indeed water; and, in truth, it is from that furthest place, to wit, from yonder sky that he[1] rains, whence the name Parameshthin (abiding in the furthest, highest place).

17. Parameshthin spake unto his father Pragâpati, 'I have discovered a sacrifice which fulfils wishes: let me perform this for thee!'—'So be it!' he said. He accordingly performed it[2] for him. Having sacrificed, he (Pragâpati) desired, 'Would I were everything here!' He became the breath (vital air), for breath is everything here: Pragâpati is that breath which blows here (the wind); and whatsoever knows that it is thus he blows is his (Pragâpati's) eyesight; and whatsoever is endowed

[1] Viz. Parganya, the rain-god, according to Sâyana.

[2] Viz. officiating as his, Pragâpati's, priest.

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with breath is Pragâpati. And, verily, whosoever thus knows that eyesight of Pragâpati becomes, as it were, manifest.

18. Pragâpati spake unto his son Indra, 'Let me perform for thee this wish-fulfilling sacrifice which Parameshṭhin has just performed for me.'—'So be it!' he said. He accordingly performed it for him. Having sacrificed, he (Indra) desired, 'Would that I were everything here!' He became speech (vâk), for speech is everything here; whence they say, 'Indra is Vâk.'

19. Indra spake unto his brothers Agni and Soma, 'Let me perform for you this wish-fulfilling sacrifice which our father Pragâpati has just performed for me.'—'So be it!' they said. He accordingly performed it for them. Having sacrificed, those two desired, 'Would that we were everything here!' One of them became the eater of food, and the other became food: Agni became the eater of food, and Soma food; and the eater of food, and food, indeed, are everything here.

20. These five deities, then, performed that wish-fulfilling sacrifice; and for whatever wish they sacrificed, that wish of theirs was fulfilled; and, verily, for whatever wish one performs that sacrifice, that wish of his is fulfilled.

21. When they had sacrificed they beheld (discovered) the eastern quarter, and made it the eastern (front) quarter; as it now is that eastern (front) quarter: therefore creatures here move in a forward direction, for they (the gods) made that the front quarter. 'Let us improve it[1] from here!'

[1] Or, perhaps, raise it, bring it nearer. The St. Petersb. Dict.

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they said, and made it to be strength. 'May we see[1] this strength!' they said; and it became yonder sky[2].

22. They then beheld the southern quarter, and made it the southern quarter; and it now is that southern (right, dakshinâ) quarter: whence the dakshinâ (cows) stand to the south (of the altar)[3], and are driven up from the south, for they made that the southern one (dakshinâ). 'Let us improve it from here!' they said, and made it to be space. 'May we see this space!' they said; and it became this air, for that (air) is space; for even as the resting-place here in this world is clearly the earth, so the resting-place there in yonder world is clearly this air; and because, whilst being here on earth, one does not see that space, therefore people say, 'That space (or, yonder world) is invisible.'

23. They then beheld the western quarter, and made it (to represent) hope,—wherefore it is only when[4], after going forwards (to the east), one

takes 'upa-kurute' here in the sense of 'to cherish (hegen, pflegen);' Professor Delbrück, Altind. Syntax, p. 238, doubtfully in that of 'worship, revere (verehren);'—enâm prâkîm disam upetya itah param kurvîmahi kâryântaram srigemahi, Sây.

[1] The particle 'khalu' might perhaps be rendered by 'really,' or—'could we but see it,' 'were it but (really) visible to us.'

[2] That is, it was moved up to them.

[3] See IV, 3, 4, 14.

[4] It seems hardly possible to take 'yad—tena' here in the usual causal sense,—it is only because (or, inasmuch as) one obtains (one's object) after going forwards that one goes to the western quarter. What is implied, in any case, is that first some hope, or desire, is conceived the accomplishment of which is only brought about by a forward movement, or by action; and that success in attaining the object sought for is followed by the conception of fresh desires. For the same force of 'yad—tena' (when—then) see XI, 3, 3, 4–6.

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obtains (his object) that he goes (back) to that (western) quarter; for they (the gods) made that (quarter to represent) hope. 'Let us improve it from here!' they said, and made it to be prosperity (or distinction). 'May we see this prosperity!' they said; and it became this earth, for this (earth) is indeed (the source of) prosperity; whence he who obtains most therefrom becomes the most prosperous.

24. They then beheld the northern quarter, and made it the waters. 'Let us improve it from here!' they said, and made it (to represent) the law, for the waters are the law: hence whenever the waters come (down) to this (terrestrial) world everything here comes to be in accordance with the law; but whenever there is drought, then the stronger seizes upon the weaker, for the waters are the law.

25. These then are eleven deities[1],—there are five fore-offerings, two butter-portions, the Svishṭakṛit, and three after-offerings:—

26. These are eleven offerings,—it was, indeed, by these offerings that the gods gained these worlds, and these quarters; and in like manner does this (Sacrificer), by these offerings, gain these worlds, and these quarters.

27. And the four Patnîsaṃyâgas are the four intermediate quarters; and, indeed, it was by the four Patnîsaṃyâgas that the gods gained the intermediate quarters; and by means of them this (Sacrificer) now gains the intermediate quarters.

[1] Viz. the four quarters and the objects enumerated as represented by them.

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28. And as to the Idâ,—thereby the gods gained food; and in like manner does this (Sacrificer) thereby gain food. This, then, is the completeness of the New and Full-moon sacrifices as regards the gods.

29. Now as to the body:—there are in man these five breathings, not including the eyes; they are the five fore-offerings, and the two butter-portions are the eyes.

30. The Svishṭakṛit is the same as this downward breathing; and because he offers that (oblation), as it were, apart from the other oblations [1], therefore all the breathings recoil from that breathing; and because for the Svishṭakṛit he cuts portions from all the sacrificial dishes, therefore everything that enters these (channels of the other) breathings meets in (the channel of) that breathing.

31. The three after-offerings are the three male organs [2]; and that which is the chief after-offering is, as it were, the chief organ. 'He should offer it without drawing breath [3],' they say, 'for thus it becomes unfailing for him.'

32. He may, however, draw breath once, for that (organ) has one joint; but if it were jointless, it

[1] See I, 7, 3, 21, where I would now translate, He offers apart (sideways), as it were, from the other oblations,—the oblation to Agni Svishṭakṛit being poured out on the north side of the fire, so as not to come in contact with the chief oblations and the butter-portions.

[2] That is, including the testicles.

[3] Or, rather,—at the third after-offering (viz. that to Agni Svishṭakṛit),—the Hotṛi should (according to some authorities) pronounce the offering-formula, which is considerably longer than those of the two other offerings, without making a pause; whilst others allow him to pause once.

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either would only stand erect, or it would hang down; whilst now it both becomes erect and hangs down: he may therefore draw breath once.

33. The four Patnîsaṁyâgas are the two arms (or front legs) and the two thighs—the support, in fact[1]; and the Iḍâ is this vital air (in the centre); and inasmuch as that (Iḍâ) is not offered in the fire, but remains as unburnt, therefore this (central) vital air is undivided.

34. The invitatory and offering-formulas are the bone, and the offering-material is the flesh. The invitatory and offering-formulas are (in) measured metre, whence the bones of a fat and a lean person are alike: but inasmuch as he takes now more, now less, offering-material, therefore the flesh of a fat person is fat, and the flesh of a lean person is lean. This sacrifice he performs to any deity he pleases and for whom there is a sacrificial dish.

35. Now, these are offerings from which nothing must be omitted: but were one to omit anything of them, it would be as if he were to break off some limb, or knock out some (channel of the) vital air. Other oblations, indeed, are either added to or omitted.

36. These, then, are sixteen offerings, for man consists of sixteen parts, and the sacrifice is the Man (Purusha): hence there are sixteen offerings.

SEVENTH BRÂHMAṆA.

1. Now there, on the occasion of the entering on the fast, it is said[2], 'If he does not eat, he becomes

[1] Bâhudvayam ûrudvayaṁ katvâraḥ patnîsaṁyâgâḥ, atas te pratishṭhâtmakâḥ; ayam eva madhyamaḥ prâṇa iḍâ, Sây.

[2] See I, 1, 1, 9. 10.

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consecrated to the Fathers[1]; and if he does eat he eats whilst passing over the gods;' and, in this respect, they lay down the rule, 'Let him therefore eat what grows in the forest.'

2. If he eats cultivated plants he eats the sacrificial essence of the offering-cake; and if he eats forest plants he eats the essence of the barhis[2]; and if he eats aught of trees he eats the essence of the fuel (for the sacrificial fire); and if he drinks milk he consumes the essence of the Sânnâyya[3]; and if he drinks water he consumes the essence of the lustral waters[4]; and if he eats nothing he becomes consecrated to the Fathers.

3. As to this they say, 'What course of procedure is there?' Well, let him, on those two nights (of full and new moon), himself offer the Agnihotra: inasmuch as, after offering, he takes food he does not become consecrated to the Fathers, for that (libation) is an offering; and inasmuch as he performs that offering in his own self he does not eat of those sacrificial essences.

4. Now all the nights concentrate themselves in these two nights: all the nights of the waxing moon concentrate in the night of full moon, and all the nights of the waning moon concentrate in the night of new moon: and, verily, for him who, knowing this, offers (the Agnihotra) himself on the day of

[1] That is, he would be liable to die, and join the departed ancestors.

[2] The layer of sacrificial grass spread on the Vedi, serving as a seat for the deities to whom offering is made.

[3] For this dish, prepared of sweet and sour milk, and offered at the New-moon sacrifice, see part i, p. 178, note 4.

[4] For the Pra*n*îtâ*h*, see I, 1, 1, 12.

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the entrance on the fast, offering is always made by himself [1].

EIGHTH BRÂHMAṆA.

1. Now, the gods and the Asuras, both of them sprung from Pragâpati, once strove together. Then the Asuras, even through arrogance, thinking, 'Unto whom, forsooth, should we make offering?' went on offering into their own mouths. They came to naught, even through arrogance: wherefore let no one be arrogant, for verily arrogance is the cause of ruin [2].

2. But the gods went on offering unto one another. Pragâpati gave himself up to them, and the sacrifice became theirs; for, indeed, the sacrifice is the food of the gods.

3. Having given himself up to the gods, he created that counterpart of himself, to wit, the sacrifice: whence people say, 'The sacrifice is Pragâpati;' for he created it as a counterpart of himself.

4. By this (Full and New-moon) sacrifice he redeemed himself from the gods. Now when he (the Sacrificer) enters on the fast, he thereby gives himself up to the gods, even as Pragâpati thereby gave himself up to the gods. Let him therefore endeavour to pass that night (with his mind) completely restrained [3], in the same way as he would

[1] That is to say, even though on other nights the Agnihotra were performed for him by a priest, it would always count as being performed by himself.

[2] See V, 1, 1, 1. 2.

[3] Professor Delbrück, Altind. Syntax, p. 350, takes this injunction, and apparently also the illustration, to refer to sexual intercourse. Cf. I, 1, 1, 11.

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proceed with (material for) an oblation, for he becomes an oblation to the gods.

5. And when (on the following day) he performs the sacrifice, then he redeems himself by sacrifice from the gods, even as Pragâpati thereby redeemed himself: when he takes out the material for (the chief) sacrificial dish, he redeems the sacrifice by the material for the sacrificial dish; the sacrificial dish (he redeems) by the invitatory formula, the invitatory formula by the portion cut (from the sacrificial dish), the portion by the offering-formula, the offering-formula by the Vashat-call, and the Vashat-call by the oblation. His oblation itself is still unredeemed,—

6. And that sacrifice of his is like a tree with its top broken off. He redeems the oblation by the Anvâhârya (mess of rice) [1]; and because he thereby supplies (anv-â-harati) what is wanting in the sacrifice, therefore it is called Anvâhârya. Thus, then, that entire sacrifice of his comes to be redeemed; and that sacrifice becomes the Sacrificer's self in yonder world. And verily, the Sacrificer who, knowing this, performs that (offering of) redemption comes into existence in yonder world with a complete body.

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SECOND ADHYÂYA. FIRST BRÂHMANA.

1. Verily, man is born thrice, namely in this way:—first he is born from his mother and father; and when he to whom the sacrifice inclines performs offering he is born a second time; and when he dies, and they place him on the fire, and when he

[1] See part i, p. 49, note 1.

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thereupon comes into existence again, he is born a third time;—wherefore they say, 'Man is born thrice.'

2. He (the Hotṛi) recites those eleven kindling-verses [1],—there are these ten vital airs in man, and the body in which these vital airs are established is the eleventh,—so great, indeed, is man: he thus causes him to be born complete. And what comes after the kindling-verses that is the foundation: thus, having caused him to be born, he establishes him.

3. There are nine utterances of impulsion (or quickening) [2],—there are these nine vital airs in man: he thereby causes him to be born a second time; and the (Adhvaryu's) call and (the Âgnîdhra's) response [3] are the foundation. And when there, on the occasion of the throwing [4] (of the grass-bunch

[1] See part i, p. 95 seqq.

[2] According to Sâyaṇa, this refers either to the formula by which the Adhvaryu calls on the Hotṛi to recite the kindling-verses, and which, he says, consists of nine syllables (samidhyamânâyânubrûhi); or to nine preliminary formulas (forming a nigada) pronounced by the Hotṛi before the performance of the fore-offerings, see I, 5, 2, 1 seqq. These latter formulas are probably those intended by the author; the former formula being the less likely to be referred to, as, in its above form of nine syllables, it is indeed allowed to be used optionally by the Âpastambasûtra, but not by the authorities of the white Yagus, who use the formula '(Hotar) Agnaye samidhyamânâyânubrûhi;' see Śat. Br. I, 3, 5, 2. 3.

[3] Viz. the two calls—'Om śrâvaya' and 'Astu śraushaṭ,' see part i, p. 132, note.

[4] The word 'sṛishṭi' usually means 'creation,' but in accordance with the primary meaning of the verb 'sṛig,' it apparently refers here (as Sâyaṇa seems to think) to the throwing of the anointed Prastara, as the representative of the Sacrificer, into the Âhavanîya fire, thus insuring for the Sacrificer his despatch to, and renewed life in, the heavenly world. With reference to

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into the fire), birth is spoken of, he thereby causes him to be born a third time: on this occasion the Patnîsamyâgas [1] are the foundation.

4. For thrice, indeed, man is born, and it is just in this way that he causes him to be born thrice from the sacrifice. Of those eleven (kindling-verses) he recites thrice the first and last:—

5. This makes fifteen kindling-verses,—there are two libations of ghee (âghâra [2]), five fore-offerings, the Idâ, three after-offerings, the Sûktavâka, and Samyorvâka [3]—that makes thirteen oblations. And when there, at the Patnîsamyâgas, he takes up at the same time (the two spoons); and the Samishtayagus [4]:—

6. That makes fifteen oblations.—for these fifteen oblations those fifteen kindling-verses (serve, as it were, as) invitatory formulas: and for these invitatory formulas these (serve as) offering-formulas—whatever formula (is used) there (at those oblations) and what Nigada (is used at the invocation of the Idâ [5]) that is of the form of offering-formulas. Thereby, then, those oblations of his come to be supplied with invitatory formulas through those kindling-verses; and through those oblations those invitatory formulas come to be supplied with both offering-formulas and oblations.

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this throwing of the grass-bunch into the fire (I, 8, 3, 11 seq.; 9, 2, 19) some of the Sûtras use, indeed, the verb 'srig,' cf. Hillebrand, Das Altindische Neu- und Vollmondsopfer, p. 146.

[1] See part i, p. 256 seqq.
[2] See part i, p. 124 seqq.
[3] Part i, p. 236 seqq.
[4] See I, 9, 2, 19; 25 seqq.
[5] See part i, p. 222 seqq.

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SECOND BRÂHMAṆA.

1. He recites a gâyatrî invitatory formula[1]: the gâyatrî consisting of three feet, these worlds being three in number[2], it is these worlds the gods thereby established.

2. He offers with a trishṭubh (verse): the trishṭubh consisting of four feet, and cattle being four-footed, it is cattle the gods thereby established in these established worlds.

3. The Vashaṭ-call consists of two syllables (vaushaṭ): man being two-footed, it is two-footed man they thereby established among the established cattle.

4. Two-footed man, then, is established here among cattle. In like manner this (Sacrificer) establishes thereby the worlds; and in the established worlds he establishes cattle, and among the established cattle he establishes himself: thus, indeed, is that man established among cattle, who, knowing this, offers sacrifice.

5. And when he offers, after the Vashaṭ has been uttered,—that Vashaṭ-call being yonder shining (sun), and he being the same as Death[3]—he thereby consecrates him (the Sacrificer) after death, and causes him to be born from out of it, and he is

[1] The anuvâkyâs recited prior to the principal oblations (pradhâna-havis) are in the gâyatrî metre; whilst the yâgyâs (referred to in the next paragraph), at the end of which the Vaushaṭ! is uttered and the oblation poured into the fire, consist of trishṭubh verses; cf. I, 7, 2, 15.

[2] These inserted clauses with 'vai' supply the reason for what follows, not for what precedes, them.

[3] See X, 5, 1, 4.

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delivered from that death. And the sacrifice, indeed, becomes his body: thus, having become the sacrifice, he is delivered from that death, and all his chief offerings are thereby delivered from that death[1].

6. And, verily, whatever offering he there performs, that offering becomes his body in yonder world; and when he who knows this departs this world then that offering, being behind him, calls out to him, 'Come hither, here I am, thy body;' and inasmuch as it calls out (invokes, âhvayati), it is called 'âhuti' (offering or invocation).

THIRD BRÂHMANA.

1. Verily, in the beginning, this (universe) was the Brahman (neut.)[2]. It created the gods; and, having created the gods, it made them ascend these worlds: Agni this (terrestrial) world, Vâyu the air, and Sûrya the sky.

2. And the deities who are above these he made ascend the worlds which are above these; and, indeed, just as these (three) worlds and these (three) deities are manifest, so are those (higher) worlds and those (higher) deities manifest—(the worlds) which he made those deities ascend.

3. Then the Brahman itself went up to the sphere beyond. Having gone up to the sphere beyond, it considered, 'How can I descend again into these worlds?' It then descended again by means of these two—Form and Name. Whatever has a name,

[1] Viz. inasmuch as the oblation is made with the Vashaṭ.

[2] On this speculative myth, see John Muir, Orig. S. Texts, vol. v, pp. 387–89.

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that is name; and that again which has no name, and which one knows by its form, 'This is (of a certain) form,' that is form: as far as there are Form and Name so far, indeed, extends this (universe).

4. These, indeed, are the two great forces of the Brahman; and, verily, he who knows these two great forces of the Brahman becomes himself a great force.

5. These, indeed, are the two great manifestations[1] of the Brahman; and, verily, he who knows these two great manifestations of the Brahman becomes himself a great manifestation. One of these two is the greater, namely Form; for whatever is Name, is indeed Form; and, verily, he who knows the greater of these two, becomes greater than he whom he wishes to surpass in greatness.

6. In the beginning, indeed, the gods were mortal, and only when they had become possessed[2] of the Brahman they were immortal. Now, when he makes the libation to Mind[3]—form being mind, inasmuch as it is by mind that one knows, 'This is form'—he thereby obtains Form; and when he makes the libation to Speech—name being speech, inasmuch as it is by speech that he seizes (mentions) the name—he thereby obtains Name;—as far as there are Form and Name, so far, indeed, extends this whole (universe): all this he obtains; and—the

[1] Or, phantasmagories, illusive representations.

[2] The use of 'âp' with the instrumental (brahmaṇâ âpuḥ) is peculiar,—brahmaṇâ vyâptâḥ, Sây.

[3] The two libations (âghâra) of ghee, forming the first oblations of an ishṭi, made on the newly kindled fire, are offered to Mind and Speech respectively; cf. part i, p. 124 seqq.

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all being the imperishable—imperishable merit and the imperishable world thus accrue to him.

7. There, on the occasion of the offering to Agni[1], it has been told how the sacrifice then pleased the *Ri*shis, and how they performed it. Now, when the *Ri*shis were performing the sacrifice, the Gandharvas came nigh to them. They looked on, thinking, 'Here, surely, they have done too much, —here they have done too little.' And when their sacrifice was completed, they pointed it out to them, saying, 'Here, surely, ye have done too much,—here ye have done too little.'

8. Now, wherever they had done too much it was like a hill; and wherever they had done too little it was like a pit.

9. Now, when he pronounces the *S*amyos (all-hail and blessing), he touches (the earth[2]) with (Vâg. S. II, 19), 'O Sacrifice, homage be unto thee: mayest thou complete thy course up to the success of the sacrifice and up to mine own right offering!' Wherever (in the course of the sacrifice) he has committed any excess, he makes amends for it by doing homage; and wherever he has left anything defective, it ceases to be defective by his saying, 'up to.' In saying, 'Mayest thou complete thy course up to the success of the sacrifice,'—success being whatever in the sacrifice is neither defective nor excessive—he thereby makes amends for both of these (mistakes); and in saying, 'Mayest thou complete thy

[1] Sâyana explains this by 'âdhânakarane'; but the passage referred to occurs I, 6, 2, 3. 4, in connection with the first butter-portion (âgyabhâga), that of Agni.

[2] Or, perhaps, the altar; see I, 9, 1, 29.

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course up to mine own right offering,'—right offering being whatever in the sacrifice is neither defective nor excessive—he thereby also makes amends for both of these (mistakes); and thus that sacrifice of his comes to be performed as one that is neither defective nor excessive by whosoever, knowing this, thus touches (the earth): let him therefore touch it just in this way. But, indeed, those Gandharvas were Yavamân (rich in barley), the winnowing-basket; Uddâlavân (rich in paspalum frumentaceum), husbandry; and Antarvân (the pregnant), grain [1].

Fourth Brâhmaṇa.

1. The full moon, doubtless, is the same as that burning (sun), for he, indeed, is full day by day; and the new moon (darśa) is the same as the moon, for he appears (darśi), as it were.

2. But they also say inversely, 'The full moon is the same as the moon, for after the filling up of the latter there is the night of full moon;' and the new moon (darśa) is the same as that burning (sun), for the latter appears, as it were.

3. The full moon, indeed, is this (earth), for she is, as it were, full; and the new moon is yonder sky, for yonder sky appears (or, is seen), as it were.

4. The full moon, indeed, is the night, for this

[1] On these names, Sâyaṇa merely remarks,—te gandharvâḥ śûrpâdibhâvam âpannâ babhûvuḥ, yavamân ityâdyâs teshâṁ saṁgñâḥ.—Mahîdhara, on the other hand, on Vâg. S. II, 19, makes them to be five names, Yavamat, Śûrpa (n.), Uddâlavat, Kṛishi (f.), and Dhânântarvat. This is very improbable; the last name, especially, being accented on the first syllable, showing it to be two words.

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night is, as it were, full; and the new moon is the day, for this day appears, as it were. This, then, is the theory regarding the full and new moon in respect of the gods.

5. Then as to the body. The full moon is the up-breathing, for it is by the up-breathing[1] that this man is, as it were, filled; and the new moon is the out (and in)-breathing[2], for this out-breathing appears, as it were: thus, the full and new moon are these two, the eater and the giver of food.

6. The out (and in)-breathing (the mouth) is the eater of food, for by means of the out (and in)-breathing this food is eaten; and the up-breathing is the giver of food, for by the up-breathing[3] this food is given to him.

7. The full moon is the mind, for full, as it were, is this mind; and the new moon is speech, for this speech appears, as it were. Thus these two are clearly the full and new moon, as regards the body; and inasmuch as on the day of fasting he eats the (food) suitable for eating on the vow, he thereby clearly gratifies these two in regard to the body; and on the morrow (he gratifies them) as gods by sacrifice.

8. As to this they say,—'Seeing that no offering-material is taken out "for the full moon," nor any offering-material "for the new moon," and seeing that he does not say, "Recite the invitatory formula for the full moon," nor "Recite the invitatory for-

[1] The udâna is explained by Sâyaṇa as the breath passing (up into the head, and) through the nose.

[2] The prâṇa is the breath of the mouth.

[3] That is, by (the vital air of) the head (hence of the eyes, ears, &c.).

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mula for the new moon;" nor "Recite the offering-formula for the full moon," nor "Recite the offering-formula for the new moon," how, then, is offering made to this full and new moon?' Well, when he makes a libation of ghee to the Mind—the full moon being the Mind—he thereby makes offering to the full moon; and when he makes a libation of ghee to Speech—the new moon being Speech—he thereby makes offering to the new moon: and thus offering is made by him to the full and new moon.

9. Now, some prepare two messes of rice, one for Sarasvat on the full moon, and one for Sarasvatî on the new moon, saying, 'We thus clearly make offering to the full and new moon.' But let him not do this; for Sarasvat is the Mind, and Sarasvatî is Speech; and thus, in making libations of ghee to these two, offering is made by him to the full and new moon: let him therefore not prepare these two messes of rice.

10. As to this they say, 'Surely, he who performs the Full and New-moon offerings becomes a (mere) utterer of the Âgur[1]; for, when he has performed

[1] Or, one who has only had the Âgur-formulas uttered for him (by the priests). Âgur is the technical term of two formulas, viz. of the formula '(Agnim) yaga' (recite the offering-formula to Agni, or to whatever deity offering is made), by which the Adhvaryu calls on the Hotṛi to recite; and of the formula 'Ye yagâmahe (Agnim),' by which the Hotṛi introduces the yâgyâ, or offering-verse. At the Soma-sacrifice the former formula is modified to 'Hotâ yakshat,' uttered by the Maitrâvaruṇa priest. See Haug, Transl. of Ait. Br., p. 133, note.—In comparing these Âgur-formulas with the performances of the Full and New-moon offerings, the author thus seems to imply that, just as the utterance of these formulas is merely the preliminary to the oblation itself, so each fortnightly

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the Full-moon offering, he knows that he will perform the New-moon offering; and when he has performed the New-moon offering, he knows that he will again perform the Full-moon offering; thus when he goes to the other world he goes thither as an utterer of the Âgur: how, then, does he become one who has not (merely) uttered the Âgur?' Well, when, on both occasions, he makes those two libations of ghee (to Mind and Speech), then his Full and New-moon offerings become complete; and he goes to the other world after his Full and New-moon offerings are completed, and thus becomes one who has not (merely) uttered the Âgur.

FIFTH BRÂHMAṆA.

1. And, verily, even on this occasion[1], they slaughter the sacrificial horse (Aśvamedha) as a sacrifice to the gods: of this (New and Full-moon sacrifice) they say, 'It is the original (normal) Aśvamedha;' and that (real Aśvamedha), indeed, is just the other (modified one); for, indeed, the Aśvamedha is the same as the moon.

performance is only the preliminary to the next performance; but that the Sacrificer never actually completes the sacrifice. Sâyaṇa, on the other hand, takes 'âgûrtin' to mean 'one who has formed a resolution (âgûrṇa, âguraṇam = saṁkalpa);' and native dictionaries, indeed, give 'âgur' as a synonym of 'pratiǵñâ' (promise, agreement; Zuruf, Zusage). But, even if this were the right meaning of the word, the general drift of the passage would remain the same, viz. that such a sacrificer would ultimately die as one who had merely promised or intended to offer sacrifice, without his having actually performed it, or brought it to a proper conclusion, and thus without reaping the ultimate benefit from it, viz. citizenship in the heavenly abodes.

[1] Viz. in performing the Full and New-moon sacrifice, for which all the benefits accruing from the Aśvamedha are here claimed.

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2. As to this, they say, 'For each foot of the sacrificial horse they offer an oblation;'—when he performs the Agnihotra in the evening and morning, he offers two oblations in the evening, and two in the morning—that makes four oblations: thus—the horse being four-footed—an oblation is offered for each of its feet.

3. As to this, they say, 'On the starting off of the horse he performs an offering[1]; for the moon, doubtless, is the same as King Soma, the food of the gods: when, during that night (of new moon), he does not appear either in the east or in the west, then he comes to this world, and starts for this world[2].

4. Now, when he performs the New-moon sacrifice, he thereby performs the (same) offering (as) on the starting of that (horse), and when he performs the Full-moon sacrifice he slaughters the sacrificial horse itself, and, having slaughtered it, he presents it to the gods. The other (real) horse-sacrifice they indeed perform (only) a year after (the starting offering), but this month (of the Full and New-moon sacrifice), revolving, makes up a year[3]: thus the sacrificial horse comes to be slaughtered for him year after year.

[1] According to Âśv. X, 6, 2 seqq., having chosen the horse to be sacrificed, he performs two iṣṭis, to Agni Mûrdhanvat and Pûshan; whereupon he sets free the horse, and for a year performs three iṣṭis daily at the three pressings, viz. to Savitṛi Satyaprasava, Prasavitṛi, and Âsavitṛi.

[2] Or, he disappears in this world; the same verb (vi-vṛit) being used for the disappearance as for the starting off of the horse when set free.

[3] The syntactic construction of the last two sentences is that frequently alluded to before, viz. that of parenthetic causal clauses.

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5. Verily, then, for him who, knowing this, offers both the Agnihotra and the Full and New-moon sacrifices, they slaughter the sacrificial horse month by month; and month by month the Aśvamedha is offered for him, and his Agnihotra and Full and New-moon sacrifices come to pass into the Aśvamedha.

SIXTH BRÂHMAṆA.

1. The Praṇîtâ water, doubtless, is the head of the sacrifice[1]; and when he leads forward the Praṇîtâ water, it is the head of the sacrifice he thereby forms, and he should know that it is that head of his own that is then being formed.

2. The fuel, indeed, is its breath (of the mouth), for it is by the breath that everything here is kindled (animated) that has breath and moves twinkling with its eyelids: let him know that it is he himself that is that fuel.

3. The kindling-verses, indeed, are its spine: let him therefore say (to the Hotṛi) regarding them, 'Recite for me, making them, as it were, continuous[2];' for continuous, as it were, is this spinal column. And the two libations of ghee are its mind and speech, Sarasvat and Sarasvatî[3]: let

[1] Yaǵña, the sacrifice, is here, as so often, to be understood as the abstract representation of the victim (here the horse), as well as of the Purusha,—i. e. Praǵâpati, and the Sacrificer.

[2] The kindling-verses, being in the Gâyatrî metre, consist of three octosyllabic pâdas each. Whilst after each verse a kindling-stick (samidh) is thrown into the fire by the Adhvaryu, the Hotṛi does not make any pause in his recitation at this point, but he does so after the second pâda of each verse, thus connecting the last pâda with the first two pâdas of the next verse.

[3] See XI, 2, 5, 9.

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him know that the two libations of ghee are his mind and speech, Sarasvat and Sarasvatî.

4. The five fore-offerings are these its five (outlets of the) vital airs in the head;—the first fore-offering is its mouth, the second the right nostril, the third the left nostril, the fourth the right ear, and the fifth the left ear. And inasmuch as at the fourth fore-offering he pours together (the ghee[1]), therefore this ear is, on the inner side, connected by a channel (with the other). The two butter-portions are the eyes: let him know that these are his own eyes.

5. And that cake which is offered to Agni is its right flank; and the low-voiced offering is its heart; and inasmuch as they perform this in a low voice, this heart is, as it were, in secret.

6. And that cake which is offered to Agni and Soma (at full moon), or Indra's Sânnâyya (at new moon), is its left flank; the Svishṭakṛit is that part between its shoulders; and the (Brahman's) fore-portion[2] is the poison[3].

7. And when he cuts off the fore-portion,—even as there they cut out what was injured[4] in Pragâpati, so do they now thereby cut out what in this (body) is clogged and hardened, and affected by Varuṇa:

[1] See I, 5, 3, 16.

[2] See I, 7, 4, 10 seqq.

[3] Instead of 'visham,' the MS. of Sâyaṇa's commentary reads 'dvishan' (hater, enemy), which is explained as meaning 'śatru-buddhi'; the 'cutting out' of the fore-portion being compared with the annihilation of enemies (śatrunirasanârtham),—all this is, however, manifestly fanciful. What is intended would seem to be the poison (real or figurative) caused by the enemies' (or Rudra's, or Varuṇa's) shafts, in accordance with the myth regarding Pragâpati and his daughter, I, 7, 4, 1 seqq.

[4] Literally, what was pierced (by an arrow), cf. I, 7, 4, 3. 9.

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let him know that, as there they cut out what was injured in Pragâpati, so they now cut out what in him is clogged and hardened and affected by Varuṇa.

8. The Idâ, indeed, is the belly: even as there, at (the invocation of) the Idâ[1] they cut off portions (and put them) together, so now food of all kinds is put together in the belly.

9. The three after-offerings are these its three downward breathings; and the Sûktavâka and Samyorvâka its arms (or fore-feet); the four Patnîsamyâgas the four supports—the two thighs and the two knee-bones; and the Samishṭayagus is the two (hind) feet.

10. These are twenty-one offerings;—two libations of ghee, five fore-offerings, two butter-portions, and Agni's cake: this makes ten; Agni and Soma's low-voiced offering, Agni and Soma's cake, the Agni Svishṭakṛit, the Idâ, three after-offerings, the Sûktavâka, the Samyorvâka, further his seizing (the two spoons) at the same time there at the Patnîsamyâgas[2], and (last) the Samishṭayagus.

11. These are twenty-one offerings,—there are twelve months and five seasons in a year; and three worlds—that makes twenty; and yonder burning (sun) is the twenty-first—that is the goal[3], that the resting-place: he thus reaches that goal, that resting-place.

12. Now, as to this Âruṇi said, 'Every half-month, indeed, I become a sharer of the same world with yonder sun: that is the perfection of the Full and New-moon sacrifices which I know.'

[1] See I, 8, 1, 12 seqq. [2] See I, 9, 2, 19.

[3] Saishâ sûryarûpaiva gatiḥ gantavyabhûmiḥ; eshaiva pratishṭhâ kṛitsnaphalasyâśrayaḥ, Sây.

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13. As to this they ask, 'Who is the better one, the self-offerer, or the god-offerer?' Let him say, 'The self-offerer;' for a self-offerer, doubtless, is he who knows, 'This my (new) body is formed by that (body of Yagña, the sacrifice), this my (new) body is procured[1] thereby.' And even as a snake frees itself from its skin, so does he free himself from his mortal body, from sin; and made up of the *Rik*, the Yagus, the Sâman, and of offerings, does he pass on to the heavenly world.

14. And a god-offerer, doubtless, is he who knows, 'I am now offering sacrifice to the gods, I am serving the gods,'—such a one is like an inferior who brings tribute to his superior, or like a man of the people who brings tribute to the king: verily, he does not win such a place (in heaven) as the other.

SEVENTH BRÂHMAṆA.

1. The Sacrifice is the Year; and, verily, sacrifice is offered at the end of the year of him whoso knows that the sacrifice is the year; and all that is done in the year comes to be gained, secured, and won for him.

2. The officiating priests are the seasons; and, verily, sacrifice is offered at the end of the seasons of him whoso knows that the officiating priests are the seasons; and all that is done in the seasons comes to be gained, secured, and won for him.

3. The oblations are the months; and, verily, sacrifice is offered at the end of the months of him whoso knows that the oblations are the months;

[1] Upadhîyate upasthâpyate, Sây.

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and all that is done in the months comes to be gained, secured, and won for him.

4. The oblation-vessels are the half-months; and, verily, sacrifice is offered at the end of the half-months of him whoso knows that the oblation-vessels are the half-months; and all that is done in the half-months comes to be gained, secured, and won for him.

5. The two attendants[1] are the day and night; and, verily, sacrifice is offered at the end of the day and night of him whoso knows that the two attendants are the day and night; and all that is done in the day and night comes to be gained, secured, and won for him.

6. The first kindling-verse is this (earth), the second the fire, the third the wind, the fourth the air, the fifth the sky, the sixth the sun, the seventh the moon, the eighth the mind, the ninth speech, the tenth fervid devotion, and the eleventh the Brahman; for it is these that kindle all this (universe), and by them all this (universe) is kindled, whence they are called kindling-verses.

7. Thrice he recites the first (kindling-verse): by reciting it the first time he gains the eastern region, by the second time he gains the southern region, and by the third time he gains the upper region.

8. And thrice he recites the last (verse): by reciting it the first time he gains the western region, by the second time he gains the northern region, by the third time he gains this same (earth as a) resting-place;

[1] Sâyaṇa seems to take the two attendants (pariveshṭṛî, preparers or servers-up of food) to mean the pair of fire-tongs (dhṛishṭî):—ye pariveshaṇa-sâdhane dhṛishṭî tayor ahorâtrabuddhiṁ vidhatte.

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and by those (kindling-verses) he thus gains these worlds, and these regions.

9. The first libation of ghee is the sacred law, and the second the truth; and, verily, he secures for himself law and truth, and whatsoever is to be gained by law and truth all that he now gains.

10. The first fore-offering is brilliance, the second honour, the third fame, the fourth holy lustre, the fifth food (prosperity).

11. After the first fore-offering let him utter (the anumantraṇa[1]), 'May I become brilliant;' after the second, 'May I become honoured;' after the third, 'May I become glorious;' after the fourth, 'May I become endowed with holy lustre;' after the fifth, 'May I become prosperous;'—and, verily, whosoever knows this becomes brilliant, and honoured, and glorious, and endowed with holy lustre, and prosperous.

12. Now, Śvetaketu Âruṇeya[2], who knew this, said once, 'To him who will thus know that glory of the fore-offerings, people will in days to come be flocking from all sides as if wishing to see some great serpent.'

13. The first butter-portion, doubtless, is the past, and the second the future: verily, he secures for himself both the past and the future; and whatever is to be gained by the past and the future, all that he now gains.

[1] Each of the offering-formulas of the Prayâgas has after it the anumantraṇa 'might is speech, might is energy, in me the in-breathing and off-breathing;' which, according to our paragraph (and Kâty. III, 3, 5), is to be supplemented by these special prayers.

[2] See X, 3, 4, 1, with note.

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14. The cake offered to Agni is the Brahman (priesthood); and, verily, whosoever knows Agni's cake to be the priesthood secures for himself the priesthood; and whatever is to be gained by the priesthood all that he now gains.

15. The low-voiced offering is the Kshatra (nobility); and, verily, whosoever knows the low-voiced offering to be the nobility secures for himself the nobility; and whatever is to be gained by the nobility all that he now gains. And inasmuch as some perform the low-voiced offering, and others do not, therefore people speak (give information) to the noble both in a loud voice and in a low voice.

16. The second cake is the Vi*s* (people); and, verily, whosoever knows the second cake to be the people secures for himself the people; and whatever is to be gained by the people all that he gains. And inasmuch as Agni's cake and the low-voiced offering come first therefore the priesthood and nobility are established upon the people.

17. The Sânnâyya[1] is royal dignity; and, verily, whosoever knows the Sânnâyya to be royal dignity secures for himself royal dignity; and whatever is to be gained by royal dignity all that he gains. And inasmuch as some pour (sweet and sour milk) together[2], and others do not, therefore the royal dignity both (combines) together and (keeps) asunder[3].

18. The Svish*t*ak*ri*t is fervid devotion; and, verily, whosoever knows the Svish*t*ak*ri*t to be fervid devo-

[1] For this sacrificial dish of the New-moon sacrifice, prepared from fresh milk and sour curds, see part i, p. 178, note 4.

[2] That is, they prepare the Sânnâyya.

[3] That is to say, different kings either combine or keep separate from each other.

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tion secures for himself fervid devotion; and whatever is to be gained by fervid devotion all that he now gains.

19. The fore-portion is the place (in heaven); and, verily, whosoever knows the fore-portion to be the place (in heaven) secures for himself the place (in heaven); and whatever is to be gained by the place (in heaven) all that he now gains; and, indeed, he does not by ever so little fall from his place, for it is by ever so little that in yonder world men fall from their place; and whosoever knows this does not fall from his place however much evil he may have done.

20. The Iḍâ is faith; and, verily, whosoever knows the Iḍâ to be faith secures for himself faith, and whatever is to be gained by faith all that he now gains.

21. The first after-offering is the thunderbolt, the second the hail-stone, the third the (heavenly) firebrand (meteor).

22. After the first after-offering let him utter (the anumantraṇa), 'O thunderbolt, smite N. N.!' (naming) him whom he hates; after the second, 'O hail-stone, smite N. N.!' after the third, 'O firebrand, smite N. N.!'

23. And if such a one dies suddenly, then, indeed, it is that after-offering, the thunderbolt, that smites him; and if he is, as it were, covered with outflowing (blood), then it is that after-offering, the hail-stone, that smites him; and if he is, as it were, covered with scorching, then it is that after-offering, the (heavenly) firebrand, that smites him.

24. Such is the bolt of the sacrifice: it was by that bolt, indeed, that the gods overcame the Asuras;

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and in like manner does the Sacrificer who knows this overcome his wicked, spiteful enemy.

25. And if the sacrifice were to end with after-offerings, then it would end with the thunderbolt, the hail-stone, and the (heavenly) firebrand: therefore the sacrifice of the gods ends either with the Idâ or with the Samyos.

26. By the fore-offerings, indeed, the gods reached the world of heaven. The Asuras tried to get thither after them; and by the after-offerings they (the gods) drove them back: thus, when the after-offerings are performed, the Sacrificer drives back his wicked, spiteful enemy.

27. The fore-offerings, indeed, are the out-breathings[1], and the after-offerings the off-breathings: wherefore the fore-offerings are poured out in a forward direction[2], for that is the form of the out-breathing; and the after-offerings (are poured out) in a backward direction[3], for that is the form of the off-breathing. The after-offerings, indeed, are the Upasads[4] of the

[1] That is, the breath (out- and in-breathing) of the mouth (prâṇa), in comparing which with the fore-offerings (prayâga) the stress is laid on the preposition 'pra.'

[2] According to Kâty. III, 2, 18 seqq., the five prayâga libations are to be made either on the part of the fire burning the brightest, or so that each subsequent libation is poured further east of the preceding one.

[3] According to Kâty. III, 5, 10, the three anuyâga libations are to be made on the forepart, the middle, and the back (western) part of a burning log respectively.

[4] For the three days' libations, called Upasadaḥ (homages or sieges), at the Soma-sacrifice, see part ii, p. 104 seqq. I do not quite understand the reference to the 'backward direction' (pratyag-apavargatvaṃ vopasad-dharmaḥ, Sây.) of the Upasads, unless it be that the libations are offered to Agni, Soma and Vishṇu, who are compared with the point, barb and socket (?) of an arrow

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Full and New-moon sacrifices, whence they are performed in a backward direction after the manner of the Upasads.

28. The Sûktavâka is the completion; and, verily, whosoever knows the Sûktavâka to be the completion secures for himself the completion; and whatever is to be gained by the completion all that he now gains: he obtains the completion of his (full) lifetime.

29. The Samyorvâka is the resting-place; and, verily, whosoever knows the Samyorvâka to be the resting-place secures for himself a resting-place; and whatever is to be gained by a resting-place all that he now gains: he reaches a resting-place.

30. The gods fortified the Patnîsaṁyâgas by a mound from behind[1], and placed a couple thereon for the sake of procreation: thus when the Patnîsaṁyâgas are performed, he places a couple thereon for the sake of procreation; for, indeed, after the procreation of the gods offspring is produced, and offspring is produced by pair after pair (of men and beasts) for him who knows this.

31. The Samishṭayagus is food; and, verily, whosoever knows the Samishṭayagus to be food secures for himself food; and whatever is to be gained by food all that he now gains.

32. The Sacrificer is the Year; and the Seasons officiate for him. The Âgnîdhra is the Spring,

respectively (III, 4, 4, 14), or that in filling the spoons with ghee, the procedure is the reverse of that usually followed (III, 4, 4, 7. 8).

[1] The Patnîsaṁyâgas (by which offering is made to Soma, Tvashṭri, and Agni, along with the wives of the gods) are performed on the Gârhapatya fire, and hence at the back (western) part of the sacrificial ground where the Sacrificer's wife is seated. For the symbolical import of the rite see I, 9, 2, 5.

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whence forest-fires take place in spring, for that is a form of Agni. The Adhvaryu is the Summer, for summer is, as it were, scorched; and the Adhvaryu comes forth (from the sacrificial ground) like something scorched[1]. The Udgâtṛi is the Rainy season; whence, when it rains hard, a sound as that of a chant is produced. The Brahman is the Autumn; whence, when the corn ripens, they say, 'The creatures are rich in growth (brahmaṇvat).' The Hotṛi is the Winter, whence in winter cattle waste away, having the Vashaṭ uttered over them. These, then, are the divinities that officiate for him; and even if Aishâvîrâḥ[2] were to officiate for him, let him think in his mind of those divinities, and those deities, indeed, officiate for him.

33. Now, as to that balance, the right (south) edge of the Vedi[3]. Whatever good deed man does that is inside the Vedi; and whatever evil deed he does that is outside the Vedi. Let him therefore sit down, touching the right edge of the Vedi; for, indeed, they place him on the balance in yonder world; and whichever of the two will rise[4] that he will follow, whether it be the good or the evil. And, verily, whosoever knows this, mounts the balance even in this world, and escapes being placed on the balance in yonder world; for his good deed rises, and not his evil deed.

[1] Viz. from his constant attendance on the sacrificial fires.

[2] According to Sâyaṇa, Eshavîra is the name of a Brâhmaṇical family held in general contempt. See Weber, Ind. Stud. I, p. 228.

[3] That is, the altar-ground covered with sacrificial grass, serving as a seat for the gods.

[4] Literally, will force down (the other). On this ordeal see E. Schlagintweit, Die Gottesurtheile der Indier, Nachträge; A. Weber, Ind. Streifen I, p. 21; II, p. 363.

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THIRD ADHYÂYA. FIRST BRÂHMAṆA.

THE AGNIHOTRA.

1. Verily, the Agnihotrî cow is the speech of the Agnihotra, and her calf is its mind. Now these two, mind and speech, whilst being one and the same, are, as it were, distinct from each other: therefore they tie up the calf and its mother with one and the same rope; and the fire[1], indeed, is faith, and the ghee truth.

2. Now, as to this Ganaka of Videha once asked Yâgñavalkya, 'Knowest thou the Agnihotra, Yâgñavalkya?'—'I know it, O king,' he said. —'What is it?'—'Milk, indeed.'

3. 'If there were no milk, wherewith wouldst thou sacrifice?'—'With rice and barley.'—'If there were no rice and barley, wherewith wouldst thou sacrifice?'—'With what other herbs there are.'—'If there were no other herbs, wherewith wouldst thou sacrifice?'—'With what forest herbs there are.'—'If there were no forest herbs, wherewith wouldst thou sacrifice?'—'With fruit of trees.'—'If there were no fruit of trees, wherewith wouldst thou sacrifice?'—'With water.'—'If there were no water, wherewith wouldst thou sacrifice?'

4. He spake, 'Then, indeed, there would be nothing whatsoever here, and yet there would be offered—the truth in faith.'—'Thou knowest the Agnihotra, Yâgñavalkya: I give thee a hundred cows,' said Ganaka.

5. Concerning this point there are also these

[1] That is, according to Sâyaṇa, the fire, or heat, produced by the rope. Instead of 'tega eva śraddhâ,' one would rather expect 'śraddhaiva tegaḥ.'

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verses:—'Knowing what[1], does the offerer of the Agnihotra stay away from his house? how is his wisdom (manifested)[2]? how is he kept up by his fires[3]?'—whereby he means to say, 'How, then, is there no staying away from home on his part[4]?'

6. 'He who is the swiftest in the worlds[5], that wise one is found staying abroad: thus (is manifested) his wisdom, thus he is kept up by his fires;'—he thereby means the mind: it is owing to his mind that there is no staying away from home on his part.

7. 'When, having gone far away, he heedeth not there his duty, wherein is that offering of his offered; (and wherein) do they, at his house, perform the offering of the progress?'—that is to say,—'When, having gone far away, he there heeds not his duty, wherein does that offering of his come to be offered?'

8. 'He who waketh in the worlds and sustaineth all beings, in him that offering of his is offered, (and in him) do they, at his house, perform the offering

[1] That is, according to Sâyana,—What form of Agnihotra does he recognise, when he goes to stay abroad?

[2] That is,—How does he show his knowledge of the sacred obligation that one ought to perform the Agnihotra regularly twice a day for life?

[3] That is to say, How is the continuity in the constant attendance to his sacred fires kept up by him?

[4] Literally, 'How is non-staying abroad (brought about)?' that is to say,—How, though having to stay abroad, does he ensure the spiritual benefits of remaining at home? or, as Sâyana puts it, How is the fault of staying abroad, avoided?—asya pravasato yagamânasya anapaproshitam pravâsadoshâbhâvah.

[5] Or, among (or in) beings. Sâyana supplies 'yagamânah' to 'yo gavishthah.'

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of the progress;'—he thereby means the breath; whence they say, 'The Agnihotra is breath.'

SECOND BRÂHMAṆA.

1. Verily, whosoever knows the six pairs in the Agnihotra, has offspring born to him by pair after pair, by all generations. The Sacrificer and his wife—this is one pair: through it his Agnihotra would be possessed of a wife,—'May I obtain this pair!' he thinks[1]. The calf and the Agnihotra-cow—this is another pair: through it his Agnihotra-cow would become possessed of a male calf,—'May I obtain this pair!' he thinks. The pot and the coals—this is another pair; the offering-spoon and the dipping-spoon—this is another pair; the Âhavanîya fire and the log—this is another pair; the libation and the Svâhâ-call—this is another pair: these, doubtless, are the six pairs in the Agnihotra; and he who thus knows them, has offspring born to him by pair after pair, by all generations.

THIRD BRÂHMAṆA.

1. The Brahman delivered the creatures over to Death, the Brahmaćârin (religious student) alone it did not deliver over to him. He (Death) said, 'Let me have a share in this one also.'—'Only the night on which he shall not bring his[2] fire-wood,' said (the Brahman). On whatever night, therefore, the Brahmaćârin does not bring fire-wood, that

[1] Or, perhaps, it (the Agnihotra) thinks.

[2] Prof. Delbrück, Altind. Syntax, p. 260, doubtless rightly takes the middle form (âharâtai) here to imply 'for his own self,' i.e. for his own protection from death.

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(night) he passes[1] cutting it off from his own life: therefore the Brahmaćârin should bring fire-wood, lest he should pass (his nights) cutting off (as much) from his life.

2. He who enters on a Brahmáćârin's life, indeed, enters on a long sacrificial session: the log he puts on the fire in entering thereon is the opening (offering), and that which (he puts on the fire) when he is about to bathe[2] is the concluding (offering); and what (logs) there are between these, are just his (logs) of the sacrificial session. When a Brâhmaṇa enters on a Brahmaćârin's life—

3. He enters beings in four parts: with one fourth part (he enters) the fire, with another part death, with another part his religious teacher; and his fourth part remains in his own self.

4. Now, when he brings a log for the fire, he redeems that fourth part of his which is in the fire; and having cleansed[3] it, he takes it to his own self, and it enters him.

5. And when, having made himself poor, as it were, and become devoid of shame, he begs alms, then he redeems that part of his which is in death;

[1] Or, perhaps better,—that (night) he keeps cutting off from his life,—in which case the verb 'vas' would be construed with the gerund in much the same way as 'sthâ' commonly is. This construction would suit even better the second passage (without the object 'tâm') at the end of the paragraph. In any case we have to understand that, during every night passed with his teacher without his having brought fire-wood, he cuts off a night, or day, from (the latter end of) his life. Cf. Delbrück, Altind. Syntax, pp. 260, 334, 405.

[2] That is, prior to his leaving the house of his teacher and returning to his own family.

[3] Saṁskṛitya = utkṛishṭaṁ kṛitvâ, Sâyaṇa.

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and, having cleansed it, he takes it to himself, and it enters him.

6. And when he does the teacher's bidding, and when he does any work for the teacher, he redeems that part of his which is in the teacher; and, having cleansed it, he takes it to himself, and it enters him.

7. Let him not beg alms after he has bathed (at the end of his studentship), for by bathing he drives off beggary, and drives off hunger from his kinsmen and his deceased ancestors, 'Let him who knows this beg alms only from her in whom he has the greatest confidence[1],' they say, 'for that makes for heaven.' And should he find no other woman from whom alms could be begged, he may even beg from his own teacher's wife, and thereafter from his own mother[2]. The seventh (night) should not pass by for him without begging: him who knows this and practises this all the Vedas enter; for, verily, even as the fire shines when kindled, so does he, after bathing, shine, who, knowing this, lives a Brahma-*k*ârin's life.

FOURTH ADHYÂYA. FIRST BRÂHMAṆA.

1. Now Uddâlaka Âru*ṇi*[3] was driving about[4], as a chosen (offering-priest), amongst the people of

[1] That is, from whom he is perfectly sure of getting something. Sâya*ṇa*, however, takes it in the sense of 'from whom he feels sure he will get most,'—Sa brahma*k*ârî yasyâ eva bhikshitâyâ*ḥ* striya*ḥ* sakâ*s*âd bhûyish*ṭh*am bahutaram annam labhyata iti *s*lâgheta tâ*m* bhikshetety âhu*ḥ*, Sây.

[2] That is, after leaving his teacher's house and returning home.

[3] For another version of this legend see Gopatha-Brâhma*ṇa* I, 3, 6. See also Prof. Geldner's translation in Pischel and G.'s Vedische Studien II, p. 185.

[4] Prof. Geldner takes 'dhâvayâ*m* *k*akâra' in a causal sense

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the northern country. By him a gold coin was offered; for in the time of our forefathers a prize used to be offered by chosen (priests) when driving about, for the sake of calling out the timid[1] to a disputation. Fear then seized the Brâhmanas of the northern people:—

2. 'This fellow is a Kurupañkâla Brahman, and son of a Brahman—let us take care lest he should deprive us of our domain: come, let us challenge him to a disputation on spiritual matters.' —'With whom for our champion?'—'With Svaidâyana.' Svaidâyana, to wit, was Saunaka.

3. They said, 'Svaidâyana, with thee as our champion we will fight this fellow.' He said, 'Well, then, stay ye here quietly: I will just make his acquaintance[2].' He went up to him, and when he had come up, he (Uddâlaka) greeted him saying,

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'er verursachte einen Anflauf' (he caused people to crowd together, or to come to him in crowds). Sâyana, however, takes it in the same sense as we have done,—ârtvigyâya vrîtah sann udagdesân gagâma. The Gopatha-Br., further on, has the remark 'sa vai gotamasya putra ûrdhvam vrito 'dhâvît' (!).

[1] It is by no means certain whether the interpretation of the paragraph as here adopted is the right one. Prof. Geldner takes it thus,—'He (Udd.) had taken a gold piece with him; for in times of old the chosen (priests) who caused a crowd to gather round them, used to take a single gold piece with them with a view to their proposing a riddle (or problem) whenever they were afraid.' The Gopatha-Br. has a different reading, which is likewise far from clear:—tasya ha nishka upâhito babhûva, upavâdâd bibhyato yo mâ brâhmano 'nûkâna upavadishyati tasmâ etam pradâsyâmîti;—by him a gold coin was offered (? by him a gold plate had been put on, i. e. was worn round the neck) being afraid of obloquy (?): 'I shall give this to any learned Brâhman who will speak up against me,' thus (he thought).

[2] Or, I'll just find out what kind of man he is.

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'Svaidâyana!'—'Halloo, son of Gautama!' replied the other, and straightway began to question him.

4. 'He alone, O son of Gautama, may drive about amongst people as chosen (offering-priest), who knows in the Full and New-moon sacrifices eight butter-portions (offered) previously, five portions of sacrificial food in the middle, six (portions) of Prajâpati, and eight butter-portions (offered) subsequently.

5. 'He alone, O son of Gautama, may drive about amongst people as chosen (priest), who knows from the Full and New-moon sacrifices[1] whereby it is that creatures here are born toothless, whereby they (the teeth) grow with them, whereby they decay with them, whereby they come to remain permanently with them; whereby, in the last stage of life, they all decay again with them; whereby the lower ones grow first, then the upper ones; whereby the lower ones are smaller, and the upper ones broader; whereby the incisors are larger, and whereby the molars are of equal size.

6. 'He alone, O son of Gautama, may drive about amongst people as chosen (priest), who knows from the Full and New-moon sacrifices, whereby creatures here are born with hair; whereby, for the second time, as it were, the hair of the beard and the arm-pits and other parts of the body[2] grow on them; whereby it is on the head that one first

[1] Literally, who knows that (element) in the Full and New-moon sacrifices whereby . . .

[2] The word 'durbhîriṇâni' is of doubtful meaning, the etymology proposed by Sâyaṇa having little claim to being seriously considered. In the St. Petersb. Dict. the meaning 'bristly' is assigned to it, as applied to the hair of the beard.

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becomes grey, and then, again, in the last stage of life, one becomes grey all over.

7. 'He alone, O son of Gautama, may drive about amongst people as chosen (priest), who knows from the Full and New-moon sacrifices whereby the seed of the boy is not productive, whereby in his middle age it is productive, and whereby again in his last stage of life it is not productive;—

8. 'And he who knows the golden, brilliant-winged Gâyatrî who bears the Sacrificer to the heavenly world.' Then he (Uddâlaka) gave up to him the gold coin, saying, 'Thou art learned, Svaidâyana; and, verily, gold is given unto him who knows gold;' and he (Svaidâyana), having concealed it[1], went away. They asked him, 'How did that son of Gautama behave?'

9. He said, 'Even as a Brahman, and the son of a Brahman: the head would fly off of whosoever should (dare to) challenge him to a disputation[2].' They then went away in all directions. He (Uddâlaka) then came back to him, with fire-wood

[1] Sâyana takes 'upaguhya' in the sense of 'having embraced (him),' that being the meaning the verb has in classical Sanskrit; —tam Svaidâyanam upaguhya âliṅgya Uddâlakas tasmât sthânân nishkrâma nishkrântavân. The Gopatha-Br. has 'tad upayamya' (having taken it) instead. Svaidâyana evidently did not wish the other Brâhmans to know that he had had the better of the Kurupañkâla.

[2] ? Or, to catechize him; Brahmâ svayam vedâdyah brahmaputro brahmishthasya Gotamasya putra ity etad yathâvrittam eva, api tu yah purusha enam Uddâlakam upavalheta pradhânam sreshthyam (? sreshtham) kuryât—varha valha prâdhânya iti dhâtuh—asya purushasya mûrdhâ vipatet, alpagñânasya âdhikyena viparyayagrahanât tannimitta-sirahpatanam bhavatîty arthah, Sây.—Prof. Geldner translates,—'He must rack his brains (muss sich den Kopf zerbrechen) who wants to outdo him in questions (überfragen).'

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in his hand[1], and said, 'I want to become thy pupil.'—'What wouldst thou study?'—'Even those questions which thou didst ask me—explain them to me!' He said, 'I will tell them to thee even without thy becoming my pupil.'

10. And he then spoke thus to him:—The two libations of ghee, the five fore-offerings, and, eighth, Agni's butter-portion—these are the eight butter-portions (offered) previously. Soma's butter-portion, being the first of the portions of sacrificial food—for Soma is sacrificial food,—Agni's cake, Agni-Soma's low-voiced offering, Agni-Soma's cake, and (the offering to) Agni Svishṭakṛit—these are the five portions of sacrificial food in the middle.

11. The fore-portion, the Iḍâ, what he hands to the Agnîdh[2], the Brahman's portion, the Sacrificer's portion, and the Anvâhârya (mess of rice)—these are the six (portions) of Pragâpati. The three after-offerings, the four Patnîsaṃyâgas, and, eighth, the Samishṭayagus—these are the eight butter-portions (offered) subsequently.

12. And inasmuch as the fore-offerings are without invitatory formulas[3], therefore creatures are born here without teeth; and inasmuch as the chief oblations have invitatory formulas, therefore they (the teeth) grow in them; and inasmuch as the after-offerings are without invitatory formulas, therefore they (the teeth) decay in them; and inasmuch as the Patnîsaṃyâgas have invitatory formulas,

[1] That is, as a pupil (brahmaḱârin) would to his teacher.

[2] Viz. the 'shaḍavatta,' or share consisting of six 'cuttings,' for which see I, 8, 1, 41 with note.

[3] With these oblations there is no puro-nuvâkyâ, but only a yâgyâ, or offering-formula.

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therefore they (the teeth) come to remain permanently with them; and inasmuch as the Samish*t*a-ya*g*us is without invitatory formula, therefore they all decay again in the last stage of life.

13. And inasmuch as, after uttering the invitatory formula, he offers with the offering-formula, therefore the lower (teeth) grow first, then the upper ones; and inasmuch as, after uttering a gâyatrî verse as invitatory formula, he offers with a trish*t*ubh verse [1], therefore the lower (teeth) are smaller, and the upper ones broader; and inasmuch as he pours out the two libations of ghee in a forward direction [2], therefore the incisors are larger; and inasmuch as the two sa*m*yâ*g*yâs [3] are in the same metre, therefore the molars are of equal size.

14. And inasmuch as he spreads a cover of sacrificial grass (on the Vedi), therefore creatures here are born with hair; and inasmuch as he for the second time, as it were, spreads the Prastara-bunch [4], therefore, for the second time, as it were, the hair of the beard and the arm-pits, and other parts of the body grow; and inasmuch as at first he only throws the Prastara-bunch after (the oblations into the fire), therefore it is on the head that one first becomes grey; and inasmuch as he then throws after it all the sacrificial grass of the altar-ground, therefore,

[1] Whilst the gâyatrî verse consists of 3 × 8 syllables, the trish*t*ubh has 4 × 11 syllables.

[2] That is, pouring the second into the fire at a place immediately to the front, or eastward, of the first.

[3] That is, the invitatory and offering-formulas used for the oblation to Agni Svish*t*akr*i*t; see part i, p. 307, note 1.

[4] For this bunch taken from the sacrificial grass before it is spread on the altar-ground, and symbolically representing the Sacrificer, see I, 3, 3, 4 seqq.; and part i, p. 84, note 2.

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in the last stage of life, one again becomes grey all over.

15. And inasmuch as the fore-offerings have ghee for their offering-material, a boy's seed is not productive, but is like water, for ghee is like water; and inasmuch as, in the middle of the sacrifice, they sacrifice with sour curds [1] and with cake, therefore it is productive in his middle stage of life, for thick-flowing, as it were, is (that havis), and thick-flowing, as it were, is seed; and inasmuch as the after-offerings have ghee for their offering-material, it again is not productive in his last stage of life, and is like water, for ghee, indeed, is like water.

16. The Vedi (altar-ground), doubtless, is the Gâyatrî: the eight butter-portions (offered) previously are her right wing, and the eight butter-portions (offered) subsequently are her left wing: that same golden, brilliant-winged Gâyatrî, indeed, bears the Sacrificer who knows this to the heavenly world.

SECOND BRÂHMAṆA.

1. Now, then, as to the taking up of the two offering-spoons [2]. Now, in this respect, some people,

[1] That is, at the New-moon sacrifice, with the Sânnâyya, or mixture of sour curds with sweet boiled milk. The 'iti' after 'purodâśena' is taken by Sâyaṇa in the sense of 'ka'; and though this cannot be accepted, it is not very easy to see what force it can have here.

[2] At the time when the sacrificial food (havis) is to be placed on the Vedi, the two offering-spoons, *g*uhû and upabh*ri*t, are filled with ghee, and then placed, the former on the Prastara-bunch (lying on the Vedi) with the bowl towards the east, and the latter north of it on the grass-cover of the Vedi; a third spoon, the dhruvâ, being again placed north of the upabh*ri*t. The first libation of ghee (âghâra) is made from the dipping-spoon (sruva); but when about

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thinking themselves clever, take up the (*g*uhû) with the right, and the upabh*ri*t with the left (hand); but let him not do so; for if, in that case, any one were to say of him, 'Surely, this Adhvaryu has made the Sacrificer's spiteful enemy equal to him, and able to cope with him,' then that would indeed be likely to come to pass.

2. Let him rather do it in this way;—having taken the *g*uhû with both hands, let him lay it down on the upabh*ri*t; there is no question about this: it is good for (securing) cattle and life. Let him take them up without clinking them together,—were he to let them clink together, insecurity of property would befall the Sacrificer: let him, therefore, take them up without clinking them together.

3. Now as to the stepping past (the Vedi). By a thunderbolt, indeed, one Adhvaryu scatters the Sacrificer's cattle, and by a thunderbolt another drives them together for him. Now that Adhvaryu, doubtless, scatters the Sacrificer's cattle by a thunderbolt, who steps past with his right (foot)[1] when he is

to make the second libation, as also prior to each of the two butter-portions, to the first of the five fore-offerings, as well as before each of the chief offerings (when, however, portions of the respective sacrificial dishes are added to the ghee in the *g*uhû), the Adhvaryu takes up the two spoons in the manner mentioned, viz. holding them together with both hands so as to be parallel to each other, the bowl of the *g*uhû being just above that of the upabh*ri*t without touching it. While thus holding them he goes forward to the Âhavanîya, and, after the other necessary rites, pours the oblation from the *g*uhû, over the spout of the upabh*ri*t, into the fire. At the fourth fore-offering the ghee contained in the upabh*ri*t is for the first time made use of, half of it being poured into the *g*uhû for the last two fore-offerings, whilst the remainder is used for the after-offerings.

[1] When the Adhvaryu betakes himself from his place behind the Vedi (on which the sacrificial material is laid out) to the Âhavanîya

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about to call (on the Âgnîdhra) for the Śraushaṭ, and with his left (foot) when he has called for the Śraushaṭ; and that (other) one drives them together for him who steps past with his left (foot) when he is about to call for the Śraushaṭ, and with his right (foot) when he has called for the Śraushaṭ; for he does indeed drive them together for him.

4. Now as to the holding (of the spoons). In this respect, some people, thinking themselves clever, hold the two spoons whilst stretching forward both arms; but let him not do so, for if, in that case, any one were to say of him, 'Surely, this Sacrificer has made two spears of his arms: he will become a spear-holder,' then that would indeed be likely to come to pass. But that (navel is the channel of the) central breathing: let him therefore hold (the spoon) by lowering them[1] to that (breathing).

5. Now as to calling for the Śraushaṭ[2]: there are six (modes of) calling for the Śraushaṭ,—the descending, the level, the ascending, the feeble, the outward-tending, and the inward-tending.

6. Now the descending mode, indeed, it is when he begins in a high tone and concludes in a low tone: whoever should wish that any one[3] should be poorer,

in order to perform an offering, he is to proceed in such a way as constantly to keep his left foot before the right one; whilst in returning to his place he keeps the right foot before the left. Of the two ways of procedure mentioned in the paragraph, the second way is thus the right one.

[1] Whilst the Adhvaryu is standing by the side of the Âhavanîya, ready to make the offering, he holds the spoons to his navel till the moment when he has to pour the oblation into the fire.

[2] The Adhvaryu's call is 'om śrâvaya' (make him hear!) whereupon the Âgnîdhra responds 'astu śraushaṭ' (yea, may he hear!).

[3] Viz. any one for whom he (the Adhvaryu) performs a sacrifice,

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let him begin for him in a high tone and conclude in a low tone; and he will thereby become poorer.

7. And the level one, indeed, it is when he concludes in the same tone in which he has begun: whoever should wish that any one should be neither more prosperous nor poorer, let him conclude for him in the same tone in which he has begun; and he will thereby become neither more prosperous nor poorer.

8. And the ascending one, indeed, it is when he begins in a low tone and concludes in a high tone: whoever should wish that any one should be more prosperous, let him begin for him in a low tone and conclude in a high tone; and he will thereby become more prosperous.

9. And the feeble one, indeed, it is when he calls for the Śraushaṭ in a thin, long-drawn, toneless way: if, in that case, any one were to say of him, 'Surely, this Adhvaryu has made the Sacrificer feeble, and submissive to his spiteful enemy,' then that would indeed be likely to come to pass.

10. And the outward-tending (bahiḥ-śri) one, indeed, it is when he opens his lips wide and utters his call at a high, toneless pitch: tone being prosperity, he thereby puts prosperity (śrî) outside (bahis) himself, and becomes hungry (poor).

11. And the inward-tending (antaḥ-śri) one, indeed, it is when he closes his lips, and utters his call at a loud, toneful pitch: tone being prosperity, he thereby puts prosperity (śrî) inside (antaḥ) himself, and becomes an eater of food (rich).

in case he (the priest) thinks he has not been treated liberally enough by his patron, or for some other reason.

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12. Having kept back (the tone) deep in the breast, as it were, let him (keep up the middle pitch of) the Bṛihat (sâman) in both (words 'om srâvaya'), and finally leave off at a high pitch; there is no question about this: it is good for (securing) cattle and life.

13. Now as to the oblation. In this respect, some people, thinking themselves clever, having turned down the spoon eastwards, and poured out the oblation, turn it round and place it over the upabhṛit. But let him not do this; for if, in that case, any one were to say of him, 'Surely, this Adhvaryu has made the Sacrificer dependent on, and submissive to, his spiteful enemy,' then that would indeed be likely to come to pass.

14. And some, having turned down the spoon sideways, and poured out the oblation, turn it round and place it over the upabhṛit. But let him not do so; for if, in that case, any one were to say of him, 'Surely, this Adhvaryu has stopped the oblations by (following) the wrong way, he (the Sacrificer) will either be shattered, or become worm-eaten,' then that would indeed be likely to come to pass.

15. Let him rather do it in this way:—having turned down the spoon eastwards, and poured out the oblation, let him carry it up in the same way and place it over the upabhṛit;—there is no question about this: it is good for (securing) cattle and life.

16. One Adhvaryu, indeed, burns the oblations, and another satisfies the oblations; and that Adhvaryu, assuredly, burns the oblations who, having offered ghee, offers portions (of sacrificial dishes): indeed, it is with reference to him that an invisible voice has said, 'Surely, this Adhvaryu burns the oblations.' And he, indeed, satisfies them who

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having offered ghee, offers sacrificial portions, and finally again offers ghee thereon: such a one certainly satisfies them; and, these (oblations) having been satisfied, the gods fill gold cups (for him)[1].

17. Concerning this, Yâgñavalkya said[2], 'When, after making an underlayer (of ghee), and cutting portions (from the sacrificial dish), he bastes them (with ghee), then, indeed, he satisfies them; and, they being satisfied, the gods fill (for him) gold cups[3].' Now Saulvâyana was Adhvaryu to those who had Ayasthûṇa[4] for their Gṛihapati[5].

18. He said, 'Surely, this sacrificial session is supplied with lean cattle and scanty ghee; and yet this one, forsooth, thinks himself a Gṛihapati!'

19. He (Ayasthûṇa) said, 'Adhvaryu, thou hast insulted us; and there now are those two spoons which, for a whole year, thou hast not been able to take up (in the proper manner): if I were to instruct thee in (the use of) them, thou wouldst become multiplied in offspring and cattle, and wouldst lead (the Sacrificer) to heaven.'

20. He said, 'Let me become thy pupil.' He answered, 'Even now, indeed, art thou worthy (of being instructed), who hast been our Adhvaryu for a year: I will teach thee this even without thy

[1] Tâsâṁ saṁtṛiptânâm âhutînâm bhoktâro devâḥ prîtâḥ santo hiraṇmayân hiraṇyavikârâṁs ḳamasân yagamânâya dâtuṁ yena pûrayante, Sây.

[2] Cf. I, 7, 2, 7–10; and part i, p. 192, note 1, where the procedure is explained.

[3] One would expect an 'iti' here.

[4] According to Sâyaṇa, Ayasthûṇa is the name of a *Ṛishi*.

[5] Literally, 'house-lord' or householder—the title of the Sacrificer at sacrificial sessions.

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becoming my pupil.' And so, indeed, he taught him that taking up of the two spoons as we have here explained it: hence one ought only to make one who knows this his Adhvaryu, and not one who does not know it.

THIRD BRÂHMAṆA.

THE MITRAVINDÂ SACRIFICE.

1. Pragâpati was becoming heated (by fervid devotion), whilst creating living beings[1]. From him, worn out and heated, Srî (Fortune and Beauty) came forth. She stood there resplendent, shining, and trembling[2]. The gods, beholding her thus resplendent, shining, and trembling, set their minds upon her.

2. They said to Pragâpati, 'Let us kill her and take (all) this from her.' He said, 'Surely, that Srî is a woman, and people do not kill a woman, but rather take (anything) from her (leaving her) alive.'

3. Agni then took her food, Soma her royal power, Varuṇa her universal sovereignty, Mitra her noble rank, Indra her power, Bṛihaspati her holy lustre, Savitṛi her dominion, Pûshan her wealth, Sarasvatî her prosperity, and Tvashṭṛi her beautiful forms.

4. She said to Pragâpati, 'Surely, they have taken (all) this from me!' He said, 'Do thou ask it back from them by sacrifice!'

[1] That is, gods, men, &c., Sây.

[2] Sâyaṇa apparently takes 'lelâyantî' in the sense of 'all-embracing' (from lîyate, to nestle against),—dîpyamânâ avayavaiḥ sobhamânâ bhrâgamânâ sarvam gagat svategasâ prakâsayantî svakîyena tegaḥpuñgena sarvam âslishyantî atishṭhat sthitavatî.

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5. She perceived this offering with ten sacrificial dishes—a cake on eight potsherds for Agni, a pap for Soma, a cake on ten potsherds for Varuṇa, a pap for Mitra, a cake on eleven potsherds for Indra, a pap for Bṛihaspati, a cake on twelve or eight potsherds for Savitṛi, a pap for Pûshan, a pap for Sarasvatî, and a cake on ten potsherds for Tvashṭṛi.

6. She invited them by means of this invitatory formula,—'May Agni, Soma, Varuṇa, Mitra, Indra, Bṛihaspati, and the thousandfold-bestowing Savitṛi,—May Pûshan, for our Sacrifices, unite us with cattle, Sarasvatî with favour, Tvashṭṛi with beautiful forms!' They accordingly made their appearance again.

7. By this offering-formula she then approached them in inverted order (beginning) from the last:—'May Tvashṭṛi grant me forms, and the bountiful Sarasvatî, and Pûshan good fortune, and may Savitṛi bestow gifts on me, and Indra power, and Mitra noble rank, and Varuṇa, and Soma and Agni!' They were ready to restore them to her.

8. She perceived these additional oblations:—'May Agni, the food-eater, the food-lord, bestow food upon me at this sacrifice, svâhâ!' Agni, taking the oblation, departed and restored her food to her.

9. 'May Soma, the king, the lord of kings, bestow royal power upon me at this sacrifice, svâhâ!' Soma, taking the oblation, departed and restored her royal power to her.

10. 'May Varuṇa, the universal sovereign, the lord of universal sovereigns, bestow universal sovereignty upon me at this sacrifice,

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svâhâ!' Varuṇa, taking the oblation, departed and restored her universal sovereignty to her.

11. 'May Mitra, the Kshatra (nobility), the lord of the Kshatra, bestow noble rank upon me at this sacrifice, svâhâ!' Mitra, taking the oblation, departed and restored her noble rank to her.

12. 'May Indra, the power, the lord of power, bestow power upon me at this sacrifice, svâhâ!' Indra, taking the oblation, departed and restored her power to her.

13. 'May Bṛihaspati, the Brahman (priesthood), the lord of the Brahman, bestow holy lustre upon me at this sacrifice, svâhâ!' Bṛihaspati, taking the oblation, departed and restored her holy lustre to her.

14. 'May Savitṛi, the kingdom, the lord of the kingdom, bestow the kingdom upon me at this sacrifice, svâhâ!' Savitṛi, taking the oblation, departed and restored her kingdom to her.

15. 'May Pûshan, wealth, the lord of wealth, bestow wealth upon me at this sacrifice, svâhâ!' Pûshan, taking the oblation, departed and restored her wealth to her.

16. 'May Sarasvatî, prosperity[1], the lord of prosperity, bestow prosperity upon me at this sacrifice, svâhâ!' Sarasvatî, taking the oblation, departed and restored her prosperity to her.

17. 'May Tvashṭri, the fashioner of forms,

[1] I read 'pushṭiḥ' instead of 'pushṭim.' Sâyaṇa takes it thus,—whatever prosperity Sarasvatî, the lord of prosperity, took from me, may he bestow that prosperity upon me!

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the lord of forms, bestow cattle with form[1] upon me at this sacrifice, svâhâ!' Tvash*ṭri*, taking the oblation, departed and restored her cattle with (beautiful) form to her.

18. These, then, are ten deities, ten sacrificial dishes, ten offerings, ten presents to priests,—the Virâ*g* consists of decad after decad (of syllables), and the Virâ*g* (shining one) is *Śr*î (beauty, prosperity): he thus establishes (the Sacrificer) in the Virâ*g*, in prosperity and food.

19. For this (sacrifice) there are fifteen kindling-verses[2]: he offers to the deities in a low voice[3]. There are five fore-offerings, three after-offerings, and one Samish*ṭ*aya*g*us. The (formulas of the) two butter-portions contain the word 'affluence':—(*Rig*-veda S. I, 1, 3), 'Through Agni may he obtain wealth and affluence day by day, famous and abounding in heroes;'—(*Rig*-veda S. I, 91, 12), 'An increaser of the house, a remover of trouble, a procurer of wealth, an augmenter of affluence, a kind friend be thou unto us, O Soma!' The two formulas of the Svish*ṭ*ak*ṛ*it contain the word 'thousand':—(*Rig*-veda S. III, 13, 7), 'Grant thou unto us wealth, a thousandfold, with offspring and affluence, and glorious manhood, O Agni, most excellent and never

[1] Sâya*ṇ*a supplies 'visish*ṭ*âṃ,'—cattle endowed with form.

[2] That is, the ordinary number of sâmidhenîs at an ish*ṭ*i, viz. eleven verses, the first and last of which are recited three times each. See part i, p. 102, note 1; p. 112, note 1.

[3] That is, the formulas—with the exception of the final 'om' of the invitatory formulas, and the introduction 'ye ya*g*âmahe' and the final 'vausha*ṭ*' of the offering-formulas—are pronounced in a low voice.

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failing!'—(*Ṛig*-veda S. III, 13, 6), 'Favour thou our prayer, as the best invoker of the gods for our hymns: blaze up auspiciously for us, wind-fanned, O Agni, the dispenser of a thousand bounties!'

20. Now, indeed, it was Gotama Râhûgaṇa who discovered this (sacrifice). It went away to Ganaka of Videha, and he searched for it in the Brâhmaṇas versed in the Aṅgas[1] (limbs of the Veda), and found it in Yâgñavalkya. He said, 'A thousand we give thee, O Yâgñavalkya, in whom we have found that Mitravinda.' He finds (vind) Mitra, and his is the kingdom, he conquers recurring death[2] and gains all life, whosoever, knowing this, performs this sacrifice; or whosoever thus knows it.

Fourth Brâhmaṇa.

1. Now, as to the successful issue of the sacrificial food. Now, indeed, there are six doors to the Brahman[3],—to wit, fire, wind, the waters, the moon, lightning, and the sun.

2. He who offers with slightly burnt sacrificial food, enters through the fire-door[4] of the Brahman;

[1] That is, the Vedâṅgas, i.e. the limbs, or supplementary sciences, of the Veda.

[2] That is to say, his approaching death will deliver him once for all from mundane existence and its constantly repeated round of birth and death.

[3] That is, of the (impersonal) world-spirit.

[4] In the text the two words are not compounded, but stand in apposition to each other (with the fire as the door of B.), with, however, much the same force as a compound word. Cf. XII, 2, 1, 2 gâdham (eva) pratish*ṭh*â (a foothold consisting of a ford), and ib. 9 gâdha-pratish*ṭh*â, 'ford-foothold.'

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and, by entering through the fire-door of the Brahman, he wins his union with, and participation in the world of, the Brahman.

3. And he who offers with sacrificial food that has fallen (on the ground) enters through the wind-door of the Brahman; and, by entering through the wind-door of the Brahman, he wins his union with, and participation in the world of, the Brahman.

4. And he who offers with uncooked sacrificial food, enters through the water-door of the Brahman; and, by entering through the water-door of the Brahman, he wins his union with, and participation in the world of, the Brahman.

5. And he who offers with slightly browned sacrificial food, enters through the moon-door of the Brahman, and, by entering through the moon-door of the Brahman, he wins his union with, and participation in the world of the Brahman.

6. And he who offers with browned sacrificial food, enters through the lightning-door of the Brahman, and, by entering through the lightning-door of the Brahman, he wins his union with, and participation in the world of, the Brahman.

7. And he who offers with well-cooked sacrificial food, enters through the sun-door of the Brahman; and, by entering through the sun-door of the Brahman, he wins his union with, and participation in the world of, the Brahman. This, then, is the successful issue of the sacrificial food, and, verily, whosoever thus knows this to be the successful issue of the sacrificial food, by him offering is made with wholly successful sacrificial food.

8. Then, as to the successful issue of the sacrifice. Now, whatever part of the sacrifice is incomplete

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(nyûna) that part of it is productive for him[1]; and what is redundant in it that is favourable to cattle; and what is broken (disconnected)[2] in it that makes for prosperity; and what is perfect in it that is conducive to heaven.

9. And if he think, 'There has been that which was incomplete in my sacrifice,' let him believe, 'That is productive for me: I shall have offspring produced (in men and cattle).'

10. And if he think, 'There has been that which was redundant in my sacrifice,' let him believe, 'That is favourable to cattle for me: I shall become possessed of cattle.'

11. And if he think, 'There has been that which was disconnected in my sacrifice,' let him believe, 'That makes for my prosperity: Prosperity, surrounded by splendour, fame and holy lustre, will accrue to me.'

12. And if he think, 'There has been that which was perfect in my sacrifice,' let him believe, 'That is conducive to heaven for me: I shall become one of those in the heavenly world.' This then is the successful issue of the sacrifice; and, verily, whosoever thus knows this to be the successful issue of the sacrifice, by him offering is made by a wholly successful sacrifice.

Fifth Adhyâya. First Brâhmaṇa.

1. The nymph Urvaśî loved Purûravas[3], the son of Idâ. When she wedded him, she said,

[1] See XI, 1, 2, 4;—tad asya yaggñasya praganam pragotpattisâdhanam.

[2] Sâyaṇa's explanation of the term 'saṁkasuka' (? broken, affected with gaps) is not available owing to an omission in the MS. Ind. Off. 1071.

[3] King Purûravas, of the lunar race of kings, is considered the

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'Thrice a day shalt thou embrace[1] me; but do not lie with me against my will[2], and let me not see thee naked, for such is the way to behave to us women.'

2. She then dwelt with him a long time, and was even with child of him, so long did she dwell with him. Then the Gandharvas[3] said to one another, 'For a long time, indeed, has this Urvaśî dwelt among men: devise ye some means how she may come back to us.' Now, a ewe with two lambs was tied to her couch: the Gandharvas then carried off one of the lambs.

3. 'Alas,' she cried, 'they are taking away my darling[4], as if I were where there is no hero and no man!' They carried off the second, and she spake in the selfsame manner.

4. He then thought within himself, 'How can that be (a place) without a hero and without a man where I am?' And naked, as he was, he sprang

son of Budha (the planet Mercury, and son of Soma). On this myth (based on the hymn *Rig*-veda S. X, 95) see Prof. Max Müller, Oxford Essays (1856), p. 61 seqq.; (reprinted in Chips from a German Workshop, II, p. 102 seqq.); A. Kuhn, Herabkunft des Feuers und des Göttertranks, p. 81 seqq. (2nd ed. p. 73 seqq.); Weber, Ind. Streifen I, p. 16 seqq.; K. F. Geldner, in Pischel and Geldner's Vedische Studien I, p. 244 seqq.; cf. H. Oldenberg, Religion des Veda, p. 253.

[1] Vaitasena da*nd*ena hatâd,—vaitaso da*ndaḥ* pu*m*vya*ñg*ananasya nâma; ukta*m* hi Yâskena, *ś*epo vaitasa iti pu*m*spra*g*ananasyeti (Nir. III, 21), Sây.

[2] Akâmâ*m* kâmarahitâ*m* suratâbhilâsharahitâ*m* *k*a mâ*m* mâ sma nipadyâsai nig*ṛ*hya mâ*m* prâpnuyâ*ḥ*, Sây.

[3] The Gandharvas are the natural companions and mates of the Apsaras, or nymphs.

[4] Literally, 'my son,'—madîya*m* putratvena sv*ī*kṛ*t*am ura*n*advayam, Sây.

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up after them: too long he deemed it that he should put on his garment. Then the Gandharvas produced a flash of lightning, and she beheld him naked even as by daylight. Then, indeed, she vanished: 'Here I am back,' he said, and lo! she had vanished [1]. Wailing with sorrow he wandered all over Kurukshetra. Now there is a lotus-lake there, called Anyatah*plaksh*â: He walked along its bank; and there nymphs were swimming about in the shape of swans [2].

5. And she (Urvasî), recognising him, said, 'This is the man with whom I have dwelt.' They then said, 'Let us appear to him!'—'So be it!' she replied; and they appeared to him [3].

6. He then recognised her and implored her (*Rig*-veda X, 95, 1), 'Oh, my wife, stay thou, cruel in mind [4]: let us now exchange words! Untold, these secrets of ours will not bring us joy in days to

[1] Cf. C. Gaedicke, Der Accusativ im Veda (1880), p. 211. Previous translators had assigned the words 'punar emi' (I come back) to Urvasî; and in view of the corresponding passage in paragraph 13, the new interpretation is just a little doubtful.

[2] The text has 'âti,' some kind of water-bird—*gala*h*arapakshi-visesha*h, Sây.—(probably Gr. νῆσσα; Lat. anas, anat-is; Anglo-S. æned, Germ. Ente).

[3] That is, they became visible, or rather recognisable to him by showing themselves in their real forms,—pakshirûpa*m* vihâya svakîyena rûpe*n*a prâdur babhûvu*h*, Sây.—In Kâlidâsa's plays, both Urvasî and Śakuntalâ become invisible by means of a magic veil (tiraskari*n*î, 'making invisible') with which has been compared the magic veil by which the swan-maidens change their form. A. Weber, Ind. Stud. I, p. 197; A. Kuhn, Herabkunft, p. 91.

[4] Manasâ tish*th*a ghore,—possibly it may mean, 'O cruel one, be thou constant in (thy) mind;' or, as Kuhn takes it, 'pay attention, O cruel one.' Sâya*n*a, however, takes it as above.

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come;'—'Stop, pray, let us speak together!' this is what he meant to say to her.

7. She replied (X, 95, 2), 'What concern have I with speaking to thee? I have passed away like the first of the dawns. Purûravas, go home again: I am like the wind, difficult to catch;'—'Thou didst not do what I had told thee; hard to catch I am for thee, go to thy home again!' this is what she meant to say.

8. He then said sorrowing (X, 95, 14), 'Then will thy friend [1] rush away [2] this day never to come back, to go to the farthest distance: then will he lie in Nirṛiti's [3] lap, or the fierce wolves will devour him;'—'Thy friend will either hang himself, or start forth; or the wolves, or dogs, will devour him!' this is what he meant to say.

9. She replied (X, 95, 15), 'Purûravas, do not die! do not rush away! let not the cruel wolves devour thee! Truly, there is no friendship with women, and theirs are the hearts of hyenas [4];'—

[1] This is a doubtful rendering (Max Müller; Gespiele, A. Weber) of 'sudeva,'—Göttergenoss (the companion of the gods), Kuhn; 'dem die Götter einst hold waren' (he who was formerly favoured by the gods), Grassmann; Sudeva, Ludwig.

[2] Or, will fall down (Max Müller, Weber); sich in's Verderben stürzen (will rush to his destruction), Kuhn;—forteilen (hasten away), Grassmann; verloren gehen (get lost), Ludwig; sich in den Abgrund stürzen, Geldner;—'mahâprasthânaṃ kuryât' (he will set out on the great journey, i. e. die), Sâyaṇa. The Brâhmaṇa seems to propose two different renderings,—to throw oneself down (hang oneself), or, to start forth.

[3] Nirṛiti is the goddess of decay or death.

[4] The meaning of 'sâlâvṛika,' also spelled 'śâlâvṛika' (? house-wolves), is doubtful; cf. H. Zimmer, Altindisches Leben, p. 8. Prof. Weber, Ind. Stud. I, p. 413, makes the suggestion that 'wehrwolves' may be intended.

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'Do not take this to heart! there is no friendship with women: return home!' this is what she meant to say.

10. (*Ṛig*-veda X, 95, 16), 'When changed in form, I walked among mortals, and passed the nights there during four autumns[1] I ate a little ghee, once a day, and even now I feel satisfied therewith[2].'—This discourse in fifteen verses has been handed down by the Bahvṛiḳas[3]. Then her heart took pity on him[4].

11. She said, 'Come here the last night of the year from now[5]: then shalt thou lie with me for one night, and then this son of thine will have been born.' He came there on the last night of the year, and lo, there stood a golden palace[6]! They then

[1] The words 'râtrîḥ saradas ḳatasraḥ' may also be taken in the sense of 'four nights of the autumn' (Max Müller, A. Kuhn). It needs hardly to be remarked that 'nights' means days and nights, and 'autumns' years.—Sâyaṇa takes the passage in the sense of 'four delightful (râtrîḥ râmayitrîḥ) autumns or years.'

[2] Literally, I was (or go on, keep) being satisfied therewith. Prof. Geldner, however, takes it in an ironical sense, 'das Bischen liegt mir jetzt noch schwer im Magen' ('even now I have quite enough of that little').

[3] That is, the theologians of the *Ṛig*-veda. As Prof. Weber points out, the hymn referred to, in the received version, consists not of fifteen but of eighteen verses, three of which would therefore seem to be of later origin (though they might, of course, belong to a different recension from that referred to by the Brâhmaṇa).

[4] Or, according to Prof. Geldner, 'Then he touched her heart (excited her pity).'

[5] Literally, the yearliest night, i. e. the 360th night, the last night of a year from now, or, this night next year: it is the night that completes the year, just as 'the fifth' completes the number 'five,'—saṁvatsaratamîṁ saṁvatsarapûraṇîṁ antimâṁ râtrim, Sây. Cf. Delbrück, Altind. Syntax, p. 195.

[6] Hiraṇyavimitâni hiraṇyanirmitâni saudhâni, Sây.

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said to him only this (word)[1], 'Enter!' and then they bade her go to him.

12. She then said, 'To-morrow morning the Gandharvas will grant thee a boon, and thou must make thy choice.' He said, 'Choose thou for me!'—She replied, 'Say, Let me be one of yourselves!' In the morning the Gandharvas granted him a boon; and he said, 'Let me be one of yourselves!'

13. They said, 'Surely, there is not among men that holy form of fire by sacrificing wherewith one would become one of ourselves.' They put fire into a pan, and gave it to him saying, 'By sacrificing therewith thou shalt become one of ourselves.' He took it (the fire) and his boy, and went on his way home. He then deposited the fire in the forest, and went to the village with the boy alone. [He came back and thought] 'Here I am back;' and lo! it had disappeared[2]: what had been the fire was an Asvattha tree (ficus religiosa), and what had been the pan was a Sami tree (mimosa suma). He then returned to the Gandharvas.

14. They said, 'Cook for a whole year a mess of rice sufficient for four persons; and taking each time three logs from this Asvattha tree, anoint them with ghee, and put them on the fire with

[1] Thus also A. Kuhn, and Sâyana, tato hainam ekam ûkur etat, prapadyasveti,—enam Purûravasam tatratyâ ganâ idam ekam ûkuh, Sây.—The word 'ekam' might also be taken along with 'enam' (Max Müller, Weber, Geldner),—'they said this to him alone' (? they bade him enter alone without his attendants).

[2] See above, paragraph 4 and note 1 on p. 70. According to the other interpretation we should have to translate:—He then deposited the fire in the forest, and went to the village with the boy alone, thinking, 'I (shall) come back.' [He came back] and lo! it had disappeared.

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verses containing the words "log" and "ghee": the fire which shall result therefrom will be that very fire (which is required).'

15. They said, 'But that is recondite (esoteric), as it were. Make thyself rather an upper araṇi[1] of Aśvattha wood, and a lower araṇi of Śamî wood: the fire which shall result therefrom will be that very fire.'

16. They said, 'But that also is, as it were, recondite. Make thyself rather an upper araṇi of Aśvattha wood, and a lower araṇi of Aśvattha wood: the fire which shall result therefrom will be that very fire.'

17. He then made himself an upper araṇi of Aśvattha wood, and a lower araṇi of Aśvattha wood; and the fire which resulted therefrom was that very fire: by offering therewith he became one of the Gandharvas. Let him therefore make himself an upper and a lower araṇi of Aśvattha wood, and the fire which results therefrom will be that very fire: by offering therewith he becomes one of the Gandharvas.

SECOND BRÂHMAṆA.

THE SEASONAL SACRIFICES (*K*âturmâsya).

1. By means of the Seasonal sacrifices, Praǵâpati fashioned for himself a body. The sacrificial food for the Vaiśvadeva[2] sacrifice he made to be this

[1] That is, a churning-stick used for producing fire; see part i, p. 275; p. 294, note 3.

[2] The Vaiśvadeva, or first of the four seasonal sacrifices, requires the following oblations:—1. a cake on eight potsherds to Agni; 2. a pap to Soma; 3. a cake on twelve or eight potsherds to

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right arm of his; the oblation to Agni thereof this thumb; that to Soma this (fore-finger); and that to Savitṛi this (middle finger).

2. That cake (to Savitṛi), doubtless, is the largest, and hence this (middle finger) is the largest of these (fingers). That (oblation) to Sarasvatî is this (third) finger; and that to Pûshan this (little finger). And that (oblation) to the Maruts is this joint above the hand (the wrist); and that to the Visve Devâḥ is this (elbow[1]); and that to Heaven and Earth is this arm: this (oblation) is indistinct[2], whence that limb also is indistinct[3].

3. The Varuṇapraghâsa[4] offerings are this right leg,—the five oblations which this has in common (with the other Seasonal offerings) are these five toes; and the oblation to Indra and Agni is the knuckles: this (oblation) belongs to two deities

Savitṛi; 4. a pap to Sarasvatî; 5. a pap to Pûshan—these first five oblations recur at all seasonal offerings;—6. a cake on seven potsherds to the Maruts; 7. a dish of clotted curds to the Visve Devâḥ; 8. a cake on one potsherd to Heaven and Earth.

[1] It would rather seem that what is intended here by 'saṁdhi' is not the joints themselves, but the limbs (in the anatomical sense) between the articulations. Similarly in 'trishandhi' in parag. 7.

[2] That is to say, it is a low-voiced offering, the two formulas, with the exception of the final Om and Vaushaṭ, being pronounced in a low voice. All cakes on one potsherd are (except those to Varuṇa) of this description; Kâty. Śr. IV, 5, 3; Âśv. Śr. II, 15, 5; cf. Śat. Br. II, 4, 3, 8.

[3] That is, not clearly defined; the word 'dos,' which is more usually restricted to the fore-arm, being also used for the whole arm, and even the upper arm.

[4] The Varuṇapraghâsâḥ, or second seasonal sacrifice, has the following oblations:—1–5. the common oblations; 6. a cake on twelve potsherds to Indra and Agni; 7. 8. two dishes of clotted curds for Varuṇa and the Maruts respectively; 9. a cake on one potsherd for Ka (Prajâpati).

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whence there are these two knuckles. That (oblation) to Varuṇa is this (shank); that to the Maruts this (thigh); and that (cake) to Ka is this back-bone: this (oblation) is indistinct, whence that (back-bone) is indistinct.

4. The offering to (Agni) Aṇîkavat (of the Sâkamedhâḥ[1]), doubtless, is his (Pragâpati's) mouth, for the mouth is the extreme end (aṇîka) of the vital airs; the Sâṁtapanîyâ (pap) is the chest, for by the chest one is, as it were, confined[2] (saṁ-tap); the Gṛihamedhîyâ (pap) is the belly—to serve as a foundation, for the belly is a foundation; the Kraidina oblation is the male organ, for it is therewith that (man) sports (krîḍ), as it were; and the offering to Aditi[3] is this downward breathing.

5. The Great Oblation, indeed, is this left leg,—the five oblations which it has in common (with the other Seasonal offerings) are these five toes; and the oblation to Indra and Agni is the knuckles: this (oblation) belongs to two deities whence there are

[1] The Sâkamedhâḥ, or third seasonal sacrifice, consists of the following oblations:—1. a cake on eight potsherds to Agni Aṇîkavat; 2. 3. paps to the Marutaḥ Sâṁtapanâḥ and Marutaḥ Gṛihamedhinaḥ; 4. a cake on seven potsherds to the Marutaḥ Kriḍinaḥ; 5. a pap to Aditi. Then follows the Great Oblation consisting of 6–10, the five common oblations; 11. a cake on twelve potsherds to Indra and Agni; 12. a pap to Mahendra; and 13. a cake on one potsherd to Viśvakarman. Then follows the Pitṛiyagña.

[2] Or, according to Sâyaṇa, one gets oppressed or heated on account of the close proximity of the heart and the digestive fire,—urasâ hṛidaya-sambandhâg gaṭharasannivesâḳ ka saṁtâpana-vishayatvam.

[3] This offering of a cake to Aditi, mentioned in Kâty. Śr. V, 7, 2, is not referred to in the Brâhmaṇa's account of the Sâkamedhâḥ, see II, 5, 3, 20.

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these two knuckles. The (oblation) to Mahendra is this (shank); that to Viśvakarman this (thigh): this (oblation) is indistinct, whence this (thigh) also is indistinct.

6. The Śunâśîrîya[1], doubtless, is this left arm,—the five oblations which it has in common (with the other Seasonal offerings) are these five fingers; the Śunâśîrîya is that joint of his above the hand; that (oblation) to Vâyu is this (elbow); that to Sûrya this arm: this (oblation) is indistinct, whence this (limb) also is indistinct.

7. Now these Seasonal offerings are tripartite and furnished with two joints[2], whence these limbs of man are tripartite and furnished with two joints. Two of these four (sacrifices) have each three indistinct (low-voiced) oblations, and two of them have two each[3].

8. At all four of them they churn out the fire,

[1] The Śunâśîrîya, or last Seasonal offering, consists of—1–5. the common oblations; 6. the Śunâśîrîya cake on twelve potsherds; 7. a milk oblation to Vâyu; 8. a cake on one potsherd to Sûrya.

[2] The Seasonal offerings are performed so as to leave an interval of four months between them; the fourth falling exactly a year after the first; hence the whole performance consists, as it were, of three periods of four months each, with two joints between them;—corresponding to the formation of the arms and legs.

[3] Of the five oblations common to the four sacrifices, one—viz. the cake to Savitṛi—is a low-voiced offering (Kâty. Śr. IV, 5, 5; Âśv. Śr. II, 15, 7), as are also the one-kapâla cakes of which there is one in each sacrifice. According to Sâyaṇa the first and last Seasonal sacrifices have only these two Upâṃśuyâgas, whilst the second and third have each one additional low-voiced oblation, but he does not specify them. This is, however, a mistake, as Kâtyâyana, Śr. IV, 5, 6. 7, states distinctly, that the two additional low-voiced oblations are the Vaiśvadevî payasyâ in the first, and the oblation to Vâyu in the last, Kâturmâsya.

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whence (the draught animal) pulls with all four limbs. At two of them they lead (the fire) forward[1], whence it (the animal) walks on two (feet at a time)[2]. Thus, then, Pragâpati fashioned for himself a body by means of the Seasonal sacrifices; and in like manner does the Sacrificer who knows this fashion for himself a (divine) body by means of the Seasonal sacrifices.

9. As to this they say, 'The Vaiśvadeva oblation (should have) all (its formulas) in the Gâyatrî, the Varuṇapraghâsâḥ all in the Trishṭubh, the Great Oblation all in the Gagatî, and the Sunâsîrîya all in the Anushṭubh metre, so as to yield a Katushṭoma[3].' But let him not do this, for inasmuch as (his formulas) amount to these (metres) even thereby that wish is obtained.

10. Now, indeed, (the formulas of) these Seasonal offerings amount to three hundred and sixty-two Bṛihatî verses[4]: he thereby obtains both the year[5]

[1] According to Sâyaṇa this refers to the first and last Seasonal sacrifices, inasmuch as there is no uttaravedi required for these, and hence only the simple leading forward of the fire to the Âhavanîya hearth; whilst the commentary on Kâty. V, 4, 6, on the contrary, refers it just to the other two, because a double leading forth takes place there.

[2] Or, as Sâyaṇa takes it, man walks on two feet.

[3] The Katushṭoma, properly speaking, is the technical term for such an arrangement of the Stotras of a Soma-sacrifice by which they are chanted on stomas, or hymn-forms, increasing successively by four verses. Two such arrangements (of four and six different stomas respectively) are mentioned, one for an Agnishṭoma sacrifice, and the other for a Shoḍasin. See note on XIII, 3, 1, 4.

[4] These 362 Bṛihatî verses (of 36 syllables each) would amount to 13,032 syllables; and, verses of the four metres referred to amounting together to 148 syllables, this amount is contained in the former 88 times, leaving only eight over; so slight a discrepancy being considered of no account in such calculations.

[5] That is, a year of 360 days; and if, as is done by Sâyaṇa (in

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and the Mahâvrata[1]; and thus, indeed, this Sacrificer also has a twofold[2] foundation, and he thus makes the Sacrificer reach the heavenly world, and establishes him therein.

THIRD BRÂHMANA.

1. Saukeya Prâkînayogya came to Uddâlaka Âruni for a disputation on spiritual matters[3], thinking, 'I desire to know the Agnihotra.'

2. He said, 'Gautama, what like is thy Agnihotra cow? what like the calf? what like the cow joined by the calf? what like their meeting? what like (the milk) when being milked? what like when it has been milked? what like when brought (from the stable)? what like when put on the fire? what like when the light is thrown on it[4]; what like when water is poured thereto? what like when being taken off (the fire)? what like when taken off? what like when

accordance with the calculations in Book X), the year is identified with the fire-altar, a mahâvedi containing 360 Yagushmatî bricks.

[1] Sâyana reminds us that the Mahâvrata-sâman consists of five parts in five different stomas (Trivrit, &c., see part iv, p. 282, note 4), the verses of which, added up (9, 15, 17, 25, 21), make 87, which amount is apparently, in a rough way, to be taken as identical with that of 88 obtained in note 4 of last page.

[2] Viz. inasmuch as the total amount of Brihatîs (362) exceeds by two the number of days in the year.

[3] Sâyana takes 'brahmodyam agnihotram' together, in the sense 'the sacred truth' regarding (or, in the form of) the Agnihotra,—agnihotravishayam brahmodyam brahmatattvasya rûpam pratipâdyate yena tad vividishâmi tadvishayam vedanekkhâm karishyâmîtyâdinâbhiprâyenâgatah. Unless 'brahmodyam' could be taken as an adjective, I do not see how it is possible to adopt Sâyana's interpretation.

[4] For letting the light of a burning straw fall on the milk to see whether it is done, see II, 3, 1, 16.

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being ladled out[1]? what like when ladled out? what like when lifted up (to be taken to the Âhavanîya)? what like when being taken there? what like when held down[2]?

3. 'What like is the log thou puttest on? what like the first libation? why didst thou put it down (on the Vedi[3])? why didst thou look away (towards the Gârhapatya[4])? what like is the second libation?

4. 'Why, having offered, dost thou shake it (the spoon)? why, having cleansed the spoon all round (the spout), didst thou wipe it on the grass-bunch? why, having cleansed it a second time all over, didst thou place thy hand on the south (part of the Vedi)? why didst thou eat (of the milk) the first time, and why the second time? why, on creeping away (from the Vedi), didst thou drink (water)? why, having poured water into the spoon, didst thou sprinkle therewith? why didst thou sprinkle it away a second time, and why a third time in that (northerly) direction? why didst thou pour down water behind the Âhavanîya? why didst thou bring (the offering) to a close? If thou hast offered the Agnihotra knowing this, then it has indeed been offered by thee;

[1] Viz. by the dipping-spoon (sruva) into the ladle (agnihotra-havanî), see II, 3, 1, 17.

[2] Whilst taking the oblation to the Âhavanîya, he holds the spoon level with his mouth, except when he is in a line between the two fires, when for a moment he lowers the spoon so as to be level with his navel.

[3] This refers to the putting down of the spoon containing the milk on the grass-bunch prior to the second libation; cf. II, 3, 1, 17. One might also translate, 'what is that (or does it mean) that thou didst put it down?'

[4] Thus Sâyaṇa,—apaikshish*ṭhâḥ* gârhapatasyaikshaṇam k*ri*tavân asi.

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but if (thou hast offered it) not knowing this, then it has not been offered by thee.'

5. He (Uddâlaka) said, 'My Agnihotra cow is Idâ, Manu's daughter[1]; my calf is of Vâyu's nature; the (cow) joined by the calf is in conjunction therewith[2]; their meeting is the Virâg; (the milk) when being milked belongs to the Aśvins, and when it has been milked, to the Viśve Devâḥ; when brought (from the stable) it belongs to Vâyu; when put on (the fire), to Agni; when the light is thrown on it, it belongs to Indra and Agni; when water is poured thereto it belongs to Varuṇa; when being taken off (the fire), to Vâyu; when it has been taken off, to Heaven and Earth; when being ladled out, to the Aśvins; when it has been ladled out, to the Viśve Devâḥ; when lifted up, to Mahâdeva; when being taken (to the Âhavanîya), to Vâyu; when held down, to Vishṇu.

6. 'And the log I put on (the fire) is the resting-place of the libations; and as to the first libation, I therewith gratified the gods; and when I laid down (the spoon with the milk), that belongs to Bṛihaspati; and when I looked away, then I joined together this and yonder world; and as to the second libation, I thereby settled myself in the heavenly world.

7. 'And when, having offered, I shake (the spoon), that belongs to Vâyu; and when, having cleansed the spoon all round (the spout), I wiped it on the grass-bunch, then I gratified the herbs and trees;

[1] See the legend, I, 8, 1, 1 seqq.

[2] That is, according to Sâyaṇa, 'the sky allied with Vâyu, the wind,'—vâyunâ saṁsṛishṭâ dyauḥ.

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and when, having cleansed it a second time all over, I placed my hand on the south (part of the altar-ground), then I gratified the Fathers[1]; and when I ate (of the milk) the first time, then I gratified myself; and when (I ate) a second time, then I gratified my offspring; and when, having crept away (from the altar-ground), I drank (water), then I gratified the cattle; and when, having poured water into the spoon, I sprinkled therewith, then I gratified the snake-deities; and when (I sprinkled) a second time, then (I gratified) the Gandharvas and Apsaras; and when, a third time, I sprinkled it away in that (northerly) direction, then I opened the gate of heaven; and when I poured down water behind the altar, then I bestowed rain on this world; and when I brought (the sacrifice) to a close, then I filled up whatever there is deficient in the earth.'—'This much, then, reverend sir, we two (know) in common[2],' said (*Śaukeya*).

8. *Śaukeya*, thus instructed, said, 'I would yet ask thee a question, reverend sir.'—'Ask then, Prâkînayogya!' he replied. He (*Śaukeya*) said, 'If, at the time when thy fires are taken out, and the sacrificial vessels brought down, thou wert going to offer, and the offering-fire were then to go out, dost thou know what danger there is in that case for him who offers?' 'I know,' he replied; 'before long the eldest son would die in the case of him who would

[1] The departed ancestors are supposed to reside in the southern region.

[2] He bhagavann Uddâlaka bhavatoktam etat sava (? saha) nâv âvayoḥ saha sahitaṃ samânam ekarûpam iti *Śaukeyo* ha bhuktavân (? hy uktavân) anyaprasnaṃ darśayitaṃ prastauti, *Śaukeyo* gñapta iti, Sây.

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not know this; but by dint of knowledge I myself have prevailed.'—'What is that knowledge, and what the atonement?' he asked.—'The breath of the mouth has entered the upward breathing—such (is the knowledge); and I should make the offering in the Gârhapatya fire—that would be the atonement, and I should not be committing that sin.'—'This much, then, reverend sir, we two (know) in common,' said (*Saukeya*).

9. *Saukeya*, thus instructed, said, 'I would yet ask thee a question, reverend sir.'—'Ask then, Prâkînayogya!' he replied. He said, 'If, at that very time, the Gârhapatya fire were to go out, dost thou know what danger there is in that case for him who offers?'—'I know it,' he replied; 'before long the master of the house[1] would die in the case of him who would not know this, but by dint of knowledge I myself have prevailed.'—'What is that knowledge, and what the atonement?' he asked.—'The upward breathing has entered the breath of the mouth—this (is the knowledge); and I would make the offering on the Âhavanîya—this would be the atonement, and I should not be committing that sin.'—'This much, then, reverend sir, we two (know) in common,' said (*Saukeya*).

10. *Saukeya*, thus instructed, said, 'I would yet ask thee a question, reverend sir.'—'Ask then, Prâkînayogya!' he replied. He said, 'If, at that very time, the Anvâhâryapakana fire were to go out, dost thou know what danger there is in that case for him who offers?'—'I know it,' he replied; 'before long all the cattle would die in the case of him who would

[1] That is, the Sacrificer himself.

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not know this; but by dint of knowledge I myself have prevailed.'—'What is that knowledge, and what the atonement?' he asked.—'The through-breathing has entered the upward breathing—this (is the knowledge); and I would make the offering on the Gârhapatya fire—this is the atonement; and I should not be committing that sin.'—'This much, then, reverend sir, we two (know) in common,' said (Śaukeya).

11. Śaukeya, thus instructed, said, 'I would yet ask thee a question, reverend sir.'—'Ask, then, Prâkînayogya!' he replied. He said, 'If, at that very time, all the fires were to go out, dost thou know what danger there is in that case for him who offers?'—'I know it,' he replied; 'before long the family would be without heirs in the case of him who would not know this; but by dint of knowledge I myself have prevailed.'—'What is that knowledge, and what the atonement?' he asked.—'Having, without delay, churned out fire, and taken out an offering-fire in whatever direction the wind might be blowing, I would perform an offering to Vâyu (the wind): I would then know that my Agnihotra would be successful, belonging as it would to all deities; for all beings, indeed, pass over into the wind, and from out of the wind they are again produced[1]. This would be the atonement, and I should not be committing that sin.'—'This much, then, reverend sir, we two (know) in common,' said (Śaukeya).

12. Śaukeya, thus instructed, said, 'I would yet ask thee a question, reverend sir.'—'Ask then, Prâkî-

[1] At the time of dissolution (layakâle) they pass into the wind; and at the time of creation (sṛishṭikâle) they are again created, Sây.

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nayogya!' he replied. He said, 'If at that very time all the fires were to go out, when there should be no wind blowing, dost thou know what danger there would be for him who offers?'—'I know it,' he replied; 'unpleasant things, indeed, he would see in this world, and unpleasant things in yonder world, were he not to know this; but by dint of knowledge I myself have prevailed.'—'What is that knowledge, and what the atonement?' he asked.—'Having, without delay, churned out fire, and taken out an offering-fire towards the east, and sat down behind it, I myself would drink (the Agnihotra milk): I should then know that my Agnihotra would be successful, belonging as it would to all deities, for all beings, indeed, pass into the Brâhmaṇa[1], and from the Brâhmaṇa they are again produced. That would be the atonement; and I should not be committing that sin.'—'And, verily, I did not know this,' said (Śaukeya).

13. Śaukeya, thus instructed, said, 'Here are logs for fuel: I will become thy pupil, reverend sir.' He replied, 'If thou hadst not spoken thus, thy head would have flown off[2]: come, enter as my pupil!'—'So be it,' he said. He then initiated him, and taught him that pain-conquering utterance, Truth: therefore let man speak naught but truth[3].

[1] Viz. as the representative of the Brahman, or world-spirit.

[2] Yadaivaṃ nâvakshyaḥ yadaivam agñânaṃ nâvishkaroshi te mûrdhâ vyapatishyat, mûrdhâ(va)patanaṃ svagñânaprakaśanenâtrabhavataḥ parihṛtam iti, Sây. — Prof. Delbrück, Altind. Syntax, p. 366, takes 'vi-pat' in the sense of—(thy head would have) flown asunder, or burst; which is indeed possible; cf. XI, 4, 1, 9.

[3] Cf. F. Max Müller, 'India, what can it teach us?' p. 65 seqq.

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FOURTH BRÂHMAṆA.

THE UPANAYANA, OR INITIATION OF THE BRÂHMAṆICAL STUDENT [1].

1. He says, 'I have come for Brahmaḱarya[2]:' he thereby reports himself to the Brahman. He says, 'Let me be a Brahmaḱârin (student):' he thereby makes himself over to the Brahman. He (the teacher) then says, 'What (ka) is thy name?'—now Ka is Pragâpati: he thus initiates him after making him one belonging to Pragâpati.

2. He then takes his (right) hand with, 'Indra's disciple thou art; Agni is thy teacher, I am thy teacher, O N. N.!'—now these are two most high and most powerful deities: it is to these two most high and most powerful deities he commits him; and thus his disciple suffers no harm of any kind, nor does he who knows this [3].

3. He then commits him to the beings:—'To Pragâpati I commit thee, to the god Savitri I commit thee;'—now these are two most high and most important deities: it is to these two most high and most important deities he commits him; and thus his disciple suffers no harm of any kind, nor does he who knows this.

[1] With this chapter compare Pâraskara Gṛihyasûtra II, 2, 17 seqq.; Âśvalâyana Gṛihyasûtra I, 20 seqq.; Śâṅkhâyana Gṛihyasûtra II, 1 seqq.

[2] That is, for religious (theological) studentship: 'I have come to be a student.'—Sâyaṇa takes the aorist 'âgâm' in an optative sense 'may I enter (or obtain),'—brahmaḱârino bhâvo brahmaḱaryam tad âgâm prâpnuyâm.

[3] Vidusho 'py etat phalam âha, na sa iti, evam uktârtham yo veda gânâti so 'py ârtim na prâpnotîty arthaḥ, Sây.

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4. 'To the waters, to the plants I commit thee,'—he thus commits him to the waters and plants.—'To Heaven and Earth I commit thee,'—he thus commits him to these two, heaven and earth, within which all this universe is contained.—'To all beings I commit thee for security from injury,'—he thus commits him to all beings for security from injury; and thus his disciple suffers no harm of any kind, nor does he who knows this.

5. 'Thou art a Brahmaćârin,' he says, and thus commits him to the Brahman.—'sip water!'—water, doubtless, means ambrosia: 'sip ambrosia' is thus what he tells him;—'do thy work!'—work, doubtless, means vigour: 'exert vigour' is thus what he tells him;—'put on fuel!'—'enkindle thy mind with fire, with holy lustre!' is what he thereby tells him;—'do not sleep[1]!'—'do not die' is what he thereby says to him;—'sip water!'—water means ambrosia: 'sip ambrosia' is what he thus tells him. He thus encloses him on both sides with ambrosia (the drink of immortality), and thus the Brahmaćârin suffers no harm of any kind, nor does he who knows this.

6. He then recites to him (teaches him) the Sâvitrî[2];—formerly, indeed, they taught this (verse) at the end of a year[3], thinking, 'Children, indeed, are

[1] 'Do not sleep in the daytime!' Pâr., Âśv.

[2] For this verse, also called the Gâyatrî (*Ṛig*-veda S. III, 62, 10), see II, 3, 4, 39.

[3] Sâya*ṇa* takes this in the sense of 'some only teach this (formula) a year after (or, after the first year),'—purâ pûrvasminn upanayanâd ûrdhvabhâvini sa*ṃ*vatsarakâle ·tîte sati tâm etâ*ṃ* gâyatrîm anvâhu*ḥ*, ke*ć*id âćâryâ upadiśanti.

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born after being fashioned for a year[1]: thus we lay speech (voice) into this one as soon as he has been born.'

7. Or after six months, thinking, 'There are six seasons in the year, and children are born after being fashioned for a year: we thus lay speech into this one as soon as he has been born.'

8. Or after twenty-four days, thinking, 'There are twenty-four half-months in the year, and children are born when fashioned for a year: we thus lay speech into this one as soon as he has been born.'

9. Or after twelve days, thinking, 'There are twelve months in the year, and children are born when fashioned for a year: we thus lay speech into this one as soon as he has been born.'

10. Or after six days, thinking, 'There are six seasons in the year, and children are born when fashioned for a year: we thus lay speech into this one as soon as he has been born.'

11. Or after three days, thinking, 'There are three seasons in the year, and children are born when fashioned for a year: we thus lay speech into this one as soon as he has been born.'

12. Concerning this they also sing the verse,—'By laying his right hand on (the pupil), the teacher becomes pregnant (with him): in the third (night) he is born as a Brâhmaṇa with the Sâvitrî[2].' Let him,

[1] Literally, made equal, or corresponding, to a year,—Saṃvatsarâtmanâ kâlena samyakparikkhinnâḥ khalu garbhâ vyaktâvayavâḥ santaḥ pragâyante utpadyante; ata upanayanânantaram âkâryasamîpe garbhavad avakkhinnas taduktaniyamanât saṃvatsarakâla eva punar gâyate, Sây.

[2] Âkâryo mâṇavakam upanîya samîpavartinâ tena garbhî bhavati garbhavân bhavati, kiṃ kṛitvâ, âtmîyaṃ dakshiṇaṃ hastaṃ śishya-

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however, teach a Brâhmaṇa (the Sâvitrî) at once, for the Brâhmaṇa belongs to Agni, and Agni is born at once[1]: therefore, he should teach the Brâhmaṇa at once.

13. Now some teach an Anushṭubh Sâvitrî, saying, 'The Anushṭubh is speech: we thus lay speech into him.' But let him not do so; for if, in that case, any one were to say of him, 'Surely, this (student) has taken away his (the teacher's) speech: he will become dumb;' then that would indeed be likely to come to pass: let him therefore teach him that Gâyatrî Sâvitrî.

14. And some recite it to him while he (the student) is standing or sitting on (the teacher's) right side; but let him not do this; for if, in that case, any one were to say of him, 'Surely, this (teacher) has born this (student) sideways, he will become averse to him;' then that would indeed be likely to come to pass: let him therefore recite it in a forward (easterly) direction to (the student) looking at him towards the west.

15. He (first) recites it by pâdas[2]: there being three breathings, the out-breathing, the up-breathing and the through-breathing; it is these he thus lays into him; then by half-verses: there being these

mastaka âdhâya nikshipya; sa garbharûpo mânavakas trîṇîyasyâm râtrau vyatîtâyâm gâyate âkâryâd utpadyate, gâtas ka âkâryenopadishṭayâ sâvitryâ sahita san brâhmaṇo bhavatî sâvitrîrûpam ka brahmâdhîta iti brâhmaṇa iti vyutpattiḥ, brâhmaṇagâtitvam asya sampannam ity arthaḥ, Sây.

[1] Viz. immediately on the 'churning-sticks' being set in motion.

[2] The Gâyatrî (Sâvitrî) consists of three octosyllabic pâdas, forming two half-verses of two and one pâda respectively; whilst an Anushṭubh (Sâvitrî) would consist of four octosyllabic pâdas, two of which make a half-verse.

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two (principal) breathings, the out-breathing and the up-breathing[1], it is the out-breathing and the up-breathing he thus lays into him;—then the whole (verse): there being this one vital air (in man), he thus lays the whole vital air into the whole of him.

16. As to this they say, 'When one has admitted a Brâhmaṇa to a term of studentship, he should not carry on sexual intercourse, lest he should generate this Brâhmaṇa from shed seed; for, indeed, he who enters on a term of studentship becomes an embryo.'

17. And concerning this they also say, 'He may nevertheless do so, if he chooses; for these creatures are of two kinds, divine and human,—these human creatures are born from the womb, and the divine creatures, being the metres (verses of scripture), are born from the mouth; it is therefrom he (the teacher) produces him, and therefore he may do so (have intercourse) if he chooses.'

18. And they also say, 'He who is a Brahmaćârin should not eat honey, lest he should reach the end of food, for honey, doubtless, is the utmost (supreme) essence of plants.' But Śvetaketu Âruṇeya, when eating honey, whilst he was a student, said, 'This honey, in truth, is the remainder (essential part) of the triple science (the Vedas), and he, indeed, who has such a remainder, is an essence.' And, indeed, if a Brahmaćârin, knowing this, eats honey, it is just as if he were to utter either a Ṛik-verse, or Yagus-formula, or a Sâman-tune: let him therefore eat freely of it.

[1] That is, the breath of the mouth, and that of the nostrils.

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FIFTH BRÂHMANA.

THE SATÂTIRÂTRAM, OR SACRIFICIAL SESSION OF A HUNDRED ATIRÂTRA-SACRIFICES.

1. Now, when the gods were passing upwards to the world of heaven, the Asuras enveloped them in darkness. They spake, 'Verily, by nothing else save a sacrificial session is there any way of dispelling this (darkness): well, then, let us perform a sacrificial session!'

2. They entered upon a sacrificial session of a hundred Agnishṭoma (days), and dispelled the darkness as far as one may see whilst sitting; and in like manner did they, by (a session of) a hundred Ukthya (days), dispel the darkness as far as one may see whilst standing.

3. They spake, 'We do indeed dispel the darkness, but not the whole of it: come, let us resort to Father Pragâpati.' Having come to Father Pragâpati, they spake, 'Reverend sir, when we were passing upwards to the world of heaven the Asuras enveloped us in darkness.'

4. 'We entered upon a sacrificial session of a hundred Agnishṭomas, and dispelled the darkness as far as one may see whilst sitting; and in like manner did we dispel the darkness as far as one may see whilst standing: do thou teach us, reverend sir, how, by dispelling the Asuras and darkness, and all evil, we shall find (the way to) the world of heaven!'

5. He spake, 'Surely, ye proceeded by means of two sacrifices, the Agnishṭoma and Ukthya, which do not contain all Soma-rites[1];—enter ye upon

[1] Viz. neither the Shoḍasin which, to (the twelve stotras, and

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a sacrificial session of a hundred Atirâtras: when ye have thereby repelled the Asuras and darkness, and all evil, ye shall find the world of heaven.'

6. They entered upon a sacrificial session of a hundred Atirâtras; and, having thereby repelled the Asuras and darkness, and all evil, they found (the way to) the world of heaven. In their first fifty days[1] the night-hymns reached into the day, and the day-hymns into the night.

7. They spake, 'Verily, we have got into confusion and know not what to do: come, let us resort to Father Pragâpati!' Having come to Father Pragâpati, they spake (the verses), 'Our night-hymns are (chanted) in daytime, and those of the day at night: O sage, being learned and wise, teach thou us who are ignorant (how to perform) the sacrifices!'

8. He then recited to them as follows, 'A stronger, pursuing, has, as it were, driven a great snake from its own place, the lake: therefore the sacrificial session is not carried through.'

9. 'For your Âsvina (*sastra*), being recited, has indeed driven the morning-litany from its place[2].'—

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sastras of the Agnish*t*oma, and) the fifteen chants of the Ukthya, adds a sixteenth; and the Atirâtra which has thirteen additional chants (and recitations), viz. three nocturnal rounds of four chants each, and one twilight-chant, followed by the Âsvina-*sastra*, recited by the Hotri. No account is here taken of either the Atyagnish*t*oma of thirteen chants, or the Aptoryâma, which, to those of the Atirâtra, adds four more chants. Cf. part ii, p. 397, note 2.

[1] Or, perhaps, rather, in their days prior to the fiftieth (*arvâkpâñkâseshv ahaḥsu*), St. Petersb. Dict.

[2] The Âsvina-*sastra*, with the recitation of which, by the Hotri, the Atirâtra concludes, takes the place, and is, indeed,

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'What ye, being wise, have unwise-like driven from its place, take ye up that gently through the Praśâstṛi, reciting so as not to disturb[1] (the Hotṛi).'

10. They spake, 'How, then, reverend sir, is (the Âśvina-śastra properly) recited and how is the recitation not disturbed?' He spake, 'When the Hotṛi, in reciting the Âśvina-śastra, reaches the end of the Gâyatra metre of the Âgneya-kratu[2], the Pratiprasthâtṛi[3] should carry round the Vasatîvarî water[4], and bespeak the Prâtar-anuvâka for the Maitrâvaruṇa (seated) between the two Havirdhâna (carts containing the offering-material). The Hotṛi recites (the Âśvina-śastra) in a loud voice, and the other (the Maitrâvaruṇa) repeats (the morning-litany) in a low voice, only just muttering it: in this

merely a modification, of the Prâtar-anuvâka, or morning-litany (see part ii, p. 229, note 2), by which an ordinary Soma-sacrifice is ushered in. Like it, its chief portion consists of three sections, termed kratu, of hymns and detached verses addressed to the 'early-coming' deities, Agni, Ushas and the two Aśvins. The whole is to consist of not less than a thousand Bṛihatîs, that is to say, the whole matter is to amount to at least 36,000 syllables. For a full account of this Śastra, see Haug's Transl. of Ait. Br., p. 268.

[1] Whilst the Hotṛi is reciting the Âśvina-śastra, his first assistant, the Praśâstṛi (or, as he is more commonly called, the Maitrâvaruṇa), is to repeat the Prâtar-anuvâka in a low voice.

[2] The hymns and detached verses of each of the three sections—the Âgneya-, Ushasya- and Âśvina-kratu—of the Âśvina-śastra (as of the Prâtar-anuvâka) are arranged according to the seven principal metres—gâyatrî, anushṭubh, trishṭubh, bṛihatî, ushṇih, gagatî, and paṅkti—forming as many subdivisions of the three sections.

[3] That is, the first assistant of the Adhvaryu priest; the latter having to respond (pratigara) to the Hotṛi's calls (see part ii, p. 326, note 1) at the beginning and end of the Śastra, and to sit through the recitations (III, 9, 3, 11).

[4] See III, 9, 2, 13 seqq.

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way he does not run counter to (the Hotṛi's) speech by (his own) speech, nor metre by metre.

11. 'When the Prâtar-anuvâka has been completed, he (the Pratiprasthâtṛi), having offered, at their proper time[1], the Upâṃśu and Antaryâma cups[2], presses out the straining-cloth and puts it in the Droṇakalaśa[3]. And when ye have performed the (offering of the cups of) fermented Soma[4], and returned (to the Sadas), ye should drink the fermented Soma (remaining in those cups). Having then, in the proper form, completed the "tail of the sacrifice," and taken up the cups of Soma (drawn) subsequent to the Antaryâma[5], and offered the oblation of drops[6], as well as the Santani-oblation[7], ye should perform the Bahishpavamâna chant, and enter upon the day (-performance).'

12. Concerning this there are these verses:—'With four harnessed Saindhava (steeds) the sages left behind them the gloom—the wise gods who spun out the session of a hundred sacrifices.'

13. In this (sacrificial session) there are, indeed, four harnessed (steeds),—to wit, two Hotṛis and two Adhvaryus.—'Like unto the artificer contriving spikes to the spear, the sages coupled the ends of

[1] Yathâyatanam eva prakṛitau yasmin kâle hûyeta tathaiva hutvâ, Sây.

[2] See IV, 1, 1, 22 seqq.; 1, 2, 21 seqq.

[3] See II, 1, 2, 3, with note thereon.

[4] That is, having, after the completion of the Âśvina-śastra, offered to the Aśvins some of the Soma that has been standing 'over the previous day.'

[5] Viz. the Aindravâyava, Maitrâvaruṇa, &c., see IV, 1, 3, 1 seqq.

[6] See IV, 2, 5, 1 seqq.

[7] Called 'savanasantani' (? i. e. continuity of pressing) by Kâty., XXIV, 4, 1.

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two days: now the Dânavas, we know [1], will not disorder the sacrificial thread of them stretched out by us.—They leave undone the work of the previous day, and carry it through on the following day,—difficult to be understood is the wisdom of the deities: streams of Soma flow, interlinked with streams of Soma!—Even as they constantly sprinkle the equal prize-winning [2] steeds, so (they pour out) the cups full of fiery liquor in the palace of Ganame-gaya.' Then the Asura-Rakshas went away.

SIXTH BRÂHMANA.

THE STUDY OF THE VEDA.

1. There are five great sacrifices, and they, indeed, are great sacrificial sessions,—to wit, the sacrifice to beings, the sacrifice to men, the sacrifice to the Fathers, the sacrifice to the gods, and the sacrifice to the Brahman.

2. Day by day one should offer an oblation to beings: thus he performs that sacrifice to beings. Day by day one should offer (presents to guests) up to the cupful of water [3]: thus he performs that

[1] Sâyana construes,—we know the extended sacrificial thread of these (days), and the Dânavas (Asuras) do not henceforth confound us. In that case the order of words would be extremely irregular.

[2] Kâsh*th*abhritah, âgyantâ (!) kâsh*th*âni tâni bibhratîti kâsh-*th*abhritah svâdasam (? *kh*ândasam) pûrvapadasya hrasvatvam, âgi-dhâvanam kritavato hayân asvân, Sây. According to this authority the general meaning of the verse is that even as the (king's) horses, when they have performed their task, have sweet drinks poured out on (? to) them, and thus obtain their hearts' desire, so the gods, by performing a sacrificial session of a hundred Atirâtras, in accordance with Pragâpati's directions, dispel the darkness and gain the world of heaven.

[3] Or perhaps, from a cupful of water onwards,—aharahar dadyâd

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sacrifice to men. Day by day one should offer with Svadhâ up to the cupful of water[1]: thus he performs that sacrifice to the Fathers. Day by day one should perform with Svâhâ up to the log of fire-wood[2]: thus he performs that sacrifice to the gods.

3. Then as to the sacrifice to the Brahman. The sacrifice to the Brahman is one's own (daily) study (of the Veda). The *g*uhû-spoon of this same sacrifice to the Brahman is speech, its upabhr*i*t the mind, its dhruvâ the eye, its sruva mental power, its purificatory bath truth, its conclusion heaven. And, verily, however great the world he gains by giving away (to the priests) this earth replete with wealth, thrice that and more—an imperishable world does he gain, whosoever, knowing this, studies day by day his lesson (of the Veda): therefore let him study his daily lesson.

4. Verily, the *Ri*k-texts are milk-offerings to the gods; and whosoever, knowing this, studies day by day the *Ri*k-texts for his lesson, thereby satisfies the gods with milk-offerings; and, being satisfied, they satisfy him by (granting him) security of

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iti manushyân uddi*s*ya odapâtrât udakapûritam pâtram udapâtram udakapâtrâ*d*dhi yad odanâdika*m* dadyât sa manushyaya*gñ*a ity artha*h*, Sây.—Cf. J. Muir, Orig. Sanskrit Texts, vol. iii, p. 18 seqq.

[1] In making offering to the (three immediately preceding) departed ancestors, water is poured out for them (to wash themselves with) both at the beginning and at the end of the ceremony; see II, 4, 2, 16; 23; II, 6, 1, 34; 41, where each time it is said that this is done 'even as one would pour out water for (a guest) who is to take (or has taken) food with him;'—pitr*i*n uddi*s*ya pratyaha*m* svadhâkâre*n*a annâdikam udapâtraparyanta*m* dadyât, Sây.

[2] Apparently the log of wood placed on the Gârhapatya after the completion of the offering.

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possession[1], by life-breath, by seed, by his whole self, and by all auspicious blessings; and rivers of ghee and rivers of honey flow for his (departed) Fathers, as their accustomed draughts.

5. And, verily, the Yagus-texts are ghee-offerings to the gods; and whosoever, knowing this, studies day by day the Yagus-texts for his lesson thereby satisfies the gods with ghee-offerings; and, being satisfied, they satisfy him by security of possession, by life-breath, by seed, by his whole self, and by all auspicious blessings; and rivers of ghee and rivers of honey flow for his Fathers, as their accustomed draughts.

6. And, verily, the Sâman-texts are Soma-offerings to the gods; and whosoever, knowing this, studies day by day the Sâman-texts for his lesson thereby satisfies the gods with Soma-offerings; and, being satisfied, they satisfy him by security of possession, by life-breath, by seed, by his whole self, and by all auspicious blessings; and rivers of ghee and rivers of honey flow for his Fathers, as their accustomed draughts.

7. And, verily, the (texts of the) Atharvâṅgiras are fat-offerings to the gods; and whosoever, knowing this, studies day by day the (texts of the) Atharvâṅgiras for his lesson, satisfies the gods with fat-offerings; and, being satisfied, they satisfy him by security of possession, by life-breath, by seed, by his whole self, and by all auspicious blessings; and rivers of ghee and rivers of honey flow for his Fathers, as their accustomed draughts.

[1] Aprâptasya phalasya prâptir yogaḥ tasya paripâlanam kshemaḥ, Sây.

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8. And, verily, the precepts[1], the sciences[2], the dialogue[3], the traditional myths and legends[4], and the Nârâśaṁsî Gâthâs[5] are honey-offerings to the gods; and whosoever, knowing this, studies day by day the precepts, the sciences, the dialogue, the traditional myths and legends, and the Nârâśaṁsî Gâthâs, for his lesson, satisfies the gods with honey-offerings; and, being satisfied, they satisfy him by (granting him) security of possession, by life-breath, by seed, by his whole self, and by all auspicious blessings; and rivers of ghee and rivers of honey flow for his Fathers, as their accustomed draughts.

[1] The Anuśâsanâni, according to Sâyaṇa, are the six Vedâṅgas, or rules of grammar, etymology, &c.

[2] By vidyâḥ, according to Sâyaṇa, the philosophical systems, Nyâya, Mîmâṁsâ, &c., are to be understood. More likely, however, such special sciences as the 'sarpavidyâ' (science of snakes) are referred to; cf. XIII, 4, 3, 9 seqq.

[3] Vâkovâkyam, apparently some special theological discourse, or discourses, similar to (if not identical with) the numerous Brahmodya, or disputations on spiritual matters. As an example of such a dialogue, Sâyaṇa refers to the dialogue between Uddâlaka Âruṇi and Svaidâyaṇa Gautama, XI, 4, 1, 4 seqq.

[4] Itihâsa-purâṇa: the Itihâsa, according to Sâyaṇa, are cosmological myths or accounts, such as 'In the beginning this universe was nothing but water,' &c.; whilst as an instance of the Purâṇa (stories of olden times, purâtanapurushavṛittânta) he refers to the story of Purûravas and Urvaśî. Cf. Max Müller, History of Ancient Sanskrit Literature, p. 41.

[5] Or, the Gâthâs and Nârâśaṁsîs. Sâyaṇa, in the first place, takes the two as one, meaning 'stanzas (or verses) telling about men;' but he then refers to the interpretation by others, according to which the Gâthâs are such verses as that about 'the great snake driven from the lake' (XI, 5, 5, 8); whilst the Nârâśaṁsîs would be (verses 'telling about men') such as that regarding Ganamejaya and his horses (XI, 5, 5, 12). On Aitareyâr. II, 3, 6, 8, Sâyaṇa quotes 'prâtaḥ prâtar anṛitam te vadanti' as an instance of a Gâthâ.

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9. Now, for this sacrifice to the Brahman there are four Vashaṭ-calls[1],—to wit, when the wind blows, when it lightens, when it thunders, and when it rumbles[2]: whence he who knows this should certainly study[3] when the wind is blowing, and when it lightens, or thunders, or rumbles, so as not to lose his Vashaṭ-calls; and verily he is freed from recurring death, and attains to community of nature (or, being) with the Brahman. And should he be altogether unable (to study), let him at least read a single divine word; and thus he is not shut out from beings[4].

SEVENTH BRÂHMAṆA.

1. Now, then, the praise of the study (of the scriptures). The study and teaching (of the Veda) are a source of pleasure to him, he becomes ready-minded[5], and independent of others, and day by day he acquires wealth. He sleeps peacefully; he is the best physician for himself; and (peculiar) to him are restraint of the senses, delight in the one thing[6], growth of intelligence, fame, and the (task of) perfecting the people[7]. The growing

[1] That is, the call 'Vaushaṭ!' with which, at the end of the offering-formula, the oblation is poured into the fire.

[2] That is, when the rumbling of distant thunder is heard; or, perhaps, when there is a rattling sound, as from hail-stones.

[3] Hardly, should only study,—adhîyîtaiva.

[4] Or, from (the world of) spirits (?).

[5] Or, as Sâyaṇa takes it to mean, of intent, undistracted mind,—yuktam avikshiptam ekâgraṃ mano yasya sa yuktamanâḥ.

[6] Sâyaṇa seems to take 'ekârâmatâ' in the sense of 'remaining always the same,'—eka eva sann â samantâd bhavatîty ekârâmas tasya bhâvaḥ.

[7] Or, perfecting the world,—tadyukto yo lokas tasya paktiḥ paripâko bhavati, Sây.

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intelligence gives rise to four duties attaching to the Brâhmaṇa—Brâhmaṇical descent, a befitting deportment, fame, and the perfecting of the people; and the people that are being perfected guard the Brâhmaṇa by four duties—by (showing him) respect, and liberality, (and by granting him) security against oppression, and security against capital punishment.

2. And, truly, whatever may be the toils here between heaven and earth, the study (of the scriptures) is their last stage, their goal (limit) for him who, knowing this, studies his lesson: therefore one's (daily) lesson should be studied.

3. And, verily, whatever portion of the sacred poetry (*kh*andas) he studies for his lesson with that sacrificial rite[1], offering is made by him who, knowing this, studies his lesson: therefore one's (daily) lesson should be studied.

4. And, verily, if he studies his lesson, even though lying on a soft couch, anointed, adorned and completely satisfied, he is burned (with holy fire[2]) up to the tips of his nails, whosoever, knowing this, studies his lesson: therefore one's (daily) lesson should be studied.

5. The *Ṛ*k-texts, truly, are honey, the Sâman-texts ghee, and the Ya*g*us-texts ambrosia; and, indeed, when he studies the dialogue that (speech and reply) is a mess of milk and a mess of meat.

[1] The study of the Veda being 'the sacrifice of the Brahman,' the reading of a portion is, as it were, a special rite, or form of offering, belonging to that sacrifice. Sâya*n*a, on the other hand, takes it to mean that the student performs, as it were, the particular rite, or offering, to which the portion he reads may refer. It may, indeed, be implied, though it certainly is not expressed in the text.

[2] Thus A. Weber, Ind. Stud. X, p. 112;—*s*arîrapî*d*anena tapastapto bhavati, Sây.

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6. And, indeed, he who, knowing this, studies day by day the *Ṛi*k-texts for his lesson, satisfies the gods with honey, and, thus satisfied, they satisfy him by every object of desire, by every kind of enjoyment.

7. And he who, knowing this, studies day by day the Sâman-texts for his lesson, satisfies the gods with ghee; and, being satisfied, they satisfy him by every object of desire, by every kind of enjoyment.

8. And he who, knowing this, studies day by day the Yaǵus-texts for his lesson, satisfies the gods with ambrosia; and, being satisfied, they satisfy him by every object of desire, by every kind of enjoyment.

9. And he who, knowing this, studies day by day the dialogue, the traditional myths and legends, for his lesson, satisfies the gods by messes of milk and meat; and, being satisfied, they satisfy him by every object of desire, by every kind of enjoyment.

10. Moving, indeed, are the waters, moving is the sun, moving the moon, and moving the stars; and, verily, as if these deities did not move and act, even so will the Brâhmaṇa be on that day on which he does not study his lesson: therefore one's (daily) lesson should be studied. And hence let him at least pronounce either a *Ṛi*k-verse or a Yaǵus-formula, or a Sâman-verse, or a Gâthâ, or a Kumbyâ [1], to ensure continuity of the Vrata [2].

[1] A 'Kumbyâ,' according to Sâyaṇa, is a Brâhmaṇa-passage explanatory of some sacrificial precept or rite (vidhyarthavâdâtmakaṃ brâhmaṇa-vâkyam); whilst, on Aitareyâr. II, 3, 6, 8, the same commentator explains it as a verse (*ṛi*g-viśesha) conveying some precept of conduct (âkâraśikshârûpa), such as 'brahmakâryasyâpośânaṃ karma kuru, divâ mâ svâpsîḥ,' &c. Cf. Prof. F. Max Müller's transl., Upanishads I, p. 230, note 2.

[2] This is in keeping with the mystic representation of this and

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EIGHTH BRÂHMAṆA.

1. Verily, in the beginning, Pragâpati alone was here. He desired, 'May I exist, may I be generated.' He wearied himself and performed fervid devotions: from him, thus wearied and heated, the three worlds were created—the earth, the air, and the sky.

2. He heated these three worlds, and from them, thus heated, three lights (*g*yotis) were produced—Agni (the fire), he who blows here (Vâyu), and Sûrya (the sun).

3. He heated these three lights, and from them, thus heated, the three Vedas were produced—the *Rig*-veda from Agni, the Yagur-veda from Vâyu, and the Sâma-veda from Sûrya.

4. He heated these three Vedas, and from them, thus heated, three luminous essences[1] were pro-

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the preceding chapters which represent the daily study of the scriptural lesson as a sacrifice continued day by day. The student, as the sacrificer, has accordingly, during the sacrifice (that is, during the period of his study of the Vedas, or for life), as it were, to limit his daily food to the drinking of the Vrata-milk, which rule he obeys symbolically by reciting such a verse or formula.

[1] ? Sâyaṇa takes '*s*ukra' here in the sense of 'flame, light' (vyâhr*i*tirûpâ*n*i te*g*âm*s*i); whilst the St. Petersb. Dict. assigns to it the meaning of 'sap, juice' (Saft, Seim, cf. next note). Ait. Br. V, 32, contains a very similar passage in which the same process of evolution is set forth:—Pragâpati first creates the three worlds, earth, air, and heaven. From them, being heated by him, three lights (*g*yotis) are produced—Agni from the earth, Vâyu from the air, and Âditya from the sky (or heaven). From them, being heated, the three Vedas are produced—the *Rig*-veda from Agni, the Yagur-veda from Vâyu, and the Sâma-veda from Âditya. From the Vedas, being heated, three flames (*s*ukra, luminaries, Haug) are produced—Bhû*h* from the *Rig*-veda, Bhuva*h* from the Yagur-

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duced—'bhûḥ' from the *Rig*-veda, 'bhuvaḥ' from the Yagur-veda, and 'svar' from the Sâma-veda. And with the *Rig*-veda they then performed the work of the Hotṛi priest, with the Yagur-veda the work of the Adhvaryu, and with the Sâma-veda the work of the Udgâtṛi; and what luminous essence[1] there was in the threefold science, therewith the work of the Brahman priest then proceeded.

5. The gods spake unto Pragâpati, 'If our sacrifice were to fail in respect of either the *Rik*, or the Yagus, or the Sâman, whereby should we heal it?'

6. He spake, 'If (it were to fail) in respect of the *Rik*, ye should take ghee by four ladlings and offer it in the Gârhapatya fire with 'Bhûḥ!' and if in respect of the Yagus, ye should take ghee by four ladlings and offer it in the Âgnîdhrîya—or in the Anvâhâryapakana[2] in the case of a Haviryagña—with 'Bhuvaḥ!' and if in respect of the Sâman, ye should take ghee by four ladlings and offer it in the Âhavanîya with 'Svar!' But if it should not be known (where the mistake has occurred), ye should make offering in the Âhavanîya after utter-

veda, and Svar from the Sâma-veda. From these in the same way are produced three sounds (or letters, varna), â, u and m, which being combined yield the syllable 'Om.' Cp. J. Muir, Original Sanskrit Texts, vol. iii, p. 4.

[1] Here Sâyana also seems to take 'sukra' in the sense of 'pure, essential part'—nirmalam rûpam sâratvatâmsaḥ (!).

[2] That is, the Dakshinâgni. At the Haviryagña (of which class of sacrifices, performed in the Prâkînavamsa hall, the full and new moon serves as model) there is no Âgnîdhrîya, which is, however, required for the Soma-sacrifice. See the plan in part ii, p. 475.

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ing rapidly all (the three sacred words [1]): thus one heals the *Rig*-veda by the *Rig*-veda [2], the Yagur-veda by the Yagur-veda, and the Sâma-veda by the Sâma-veda;—even as one would put together joint with joint [3], so does he put together (the broken part of the sacrifice) whoever heals it by means of these (three sacred words). But if he heals it in any other way than this, it would be just as if one tried to put together something that is broken with something else that is broken, or as if one were to apply some poison as lotion to a broken part [4]. Let him therefore appoint only one who knows this (to officiate as) his Brahman, and not one who does not know this.

7. As to this they say, 'Seeing that the work of the Hotri is performed with the *Rig*-veda, that of the Adhvaryu with the Yagur-veda, and that of the Udgâtri with the Sâma-veda, wherewith then is the work of the Brahman (performed)?' Let him reply, 'With that threefold science.'

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[1] According to Sâyaṇa, offering would be used with the formula 'Bhûr bhuvaḥ svaḥ, svâhâ!'

[2] Viz. by the word 'bhûḥ,' representing that Veda.

[3] Yathâ khalu loke bhagnaṃ hastapâdâdiparva tatsannihitenânyena parvaṇâ purushâya saṃdadhyât saṃsleshayet, evam evânena vyâhṛitigaṇenâ tat tad avedoktaṃ prabhṛishṭam aṅgaṃ punaḥ sahitaṃ bhavati, Sây.

[4] ? Or, as if one were to put some fluid into some broken (vessel; or, on some broken part),—yathâ sîrṇena bhagnena anyaḥ khîrṇaṃ bhagnaṃ vastu saṃdhitset saṃdhâtum ikkhet; yathâ vâ sîrṇe garaṃ bhaktâvayave garam abhinidadhyât praṇdattipeta (? prakshipet), Sây.

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NINTH BRÂHMANA.

THE ADÂBHYA-GRAHA.

1. Now, the Amsu (cup of Soma)[1], indeed, is no other than Pragâpati; and it is the body of this (sacrifice), for Pragâpati, indeed, is the body. And the Adâbhya[2] (cup of Soma) is no other than speech. When he draws the Amsu-cup, and then the Adâbhya-cup, he thereby constructs the body of this (sacrifice) and then establishes that speech therein.

2. And, indeed, the Amsu is also the mind, and the Adâbhya speech; and the Amsu is the out-breathing, and the Adâbhya the up-breathing; and the Amsu is the eye, and the Adâbhya the ear: these two cups they draw for the sake of wholeness and completeness.

3. Now, the gods and the Asuras, both of them sprung from Pragâpati, were contending,—it was for this very sacrifice, for Pragâpati, that they were contending, saying, 'Ours he shall be! ours he shall be!'

4. The gods then went on singing praises, and toiling. They saw this cup of Soma, this Adâbhya, and drew it: they seized upon the (three) Soma-services, and possessed themselves of the whole sacrifice, and excluded the Asuras from the sacrifice.

5. They spake, 'Surely, we have destroyed (adabhâma) them;' whence (the cup is called) Adâbhya; —'they have not destroyed (dabh) us;' whence also (it is called) Adâbhya. And the Adâbhya

[1] See IV, 1, 1, 2; 6, 1, 1.

[2] See part ii, p. 424, note 1.

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being speech, this speech is indestructible, whence also it is (called) Adâbhya; and, verily, in like manner does he who knows this possess himself of the whole sacrifice of his spiteful enemy, and exclude and shut out his spiteful enemy from all participation in the sacrifice.

6. Into the same vessel with which he draws the Aṃsu[1] he pours water from the Nigrâbhyâḥ[2], and therein puts those Soma-plants[3] with (Vâg. S. VIII, 47),—

7. 'Thou art taken with a support[4]: for Agni I take thee, possessed of the Gâyatrî metre!'—the morning-service is of Gâyatrî nature: he thus possesses himself of the morning-service;—'For Indra I take thee, possessed of the Trishṭubh metre!'—the midday-service is of Trishṭubh nature: he thus possesses himself of the midday-service;—'For the Viśve Devâḥ I take thee, possessed of the Gagatî metre!'—the evening-service is of Gagatî nature: he thus possesses himself of the evening-service;—'The Anushṭubh is thy song of praise;'—whatever is subsequent to the (three) services[5], that is of Anushṭubh nature: it is thereof he thus possesses

[1] See IV, 6, 1, 3 seq.

[2] That is, the water originally taken from the Praṇîtâ water, and poured into the (square) Hotṛi's cup (made of Udumbara wood), to be used for moistening the Soma-plants.

[3] For the Adâbhya he puts three Soma-plants into the Hotṛi's cup.

[4] According to Kâty. XII, 6, 15, this portion of the formula—the 'upayâma,' or support—is repeated before the formulas of each of the three plants, hence also before 'For Indra . . .,' and 'For the Viśve Devâḥ . . .'

[5] Viz. the Ukthyas, Shoḍaśin, &c., in forms of Soma-sacrifice other than the Agnishṭoma.

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himself. He does not press this (batch of Soma-plants) lest he should injure speech (or, the voice of the sacrifice), for the press-stone is a thunderbolt, and the Adâbhya is speech.

8. He merely shakes the (cup with the) plants with (Vâg. S. VIII, 48), 'In the flow of the streaming (waters) I waft thee! in the flow of the gurgling I waft thee! in the flow of the jubilant I waft thee! in the flow of the most delightsome I waft thee! in the flow of the most sweet I waft thee!' These doubtless are the divine waters: he thus bestows sap on him (Prag*âpati*, the sacrifice) by means of both the divine and the human waters which there are.

9. 'Thee, the bright, I waft in the bright,'—for he indeed wafts the bright one in the bright;—'in the form of the day, in the rays of the sun;'—he thus wafts it both in the form of the day and in the rays of the sun.

10. [Vâg. S. VIII, 49], 'Mightily shineth the towering form of the ball,'—for mightily indeed shines that towering form of the ball, to wit, yonder burning (sun);—'the bright one, the leader of the bright one, Soma, the leader of Soma,'—he thereby makes that bright (sun) the leader of the bright (Soma), and Soma the leader of the Soma;—'what indestructible, watchful name there is of thine, for that do I take thee;'—for this, to wit, speech, is indeed his (Soma's) indestructible (adâbhya), watchful name: it is thus speech he thereby takes for speech.

11. Then, stepping out (from the Havirdhâna shed[1]) to (the Âhavanîya), he offers with, 'O

[1] It is there that the Soma-plants are kept.

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Soma, to this thy Soma, hail!'—he thus offers Soma to Soma, and so does not throw speech into the fire[1]. He breathes over gold[2]: the meaning of this is the same as there (on the occasion of the Aṃśu). He gives as many presents (to the priests) as for the Aṃśu-graha.

12. He then puts the Soma-plants back (on the heap of plants in the Havirdhâna) with (Vâg. S. VIII, 50), 'Enter thou gladly Agni's dear seat, O divine Soma!—Enter thou willingly Indra's dear seat, O divine Soma!—As our friend enter thou, O divine Soma, the dear seat of the Viśve Devâḥ!' On that former occasion he possessed himself of the (three) Soma services: he now restores them again, and causes them to be no longer used up; and with them thus restored they perform the sacrifice.

SIXTH ADHYÂYA. FIRST BRÂHMAṆA.

1. Now, Bhṛigu, the son of Varuṇa, deemed himself superior to his father Varuṇa in knowledge[3]. Varuṇa became aware of this: 'He deems himself superior to me in knowledge,' he thought.

2. He said, 'Go thou eastward, my boy; and

[1] Though the Adâbhya-graha, that is, the water in which the three Soma-plants are contained, and which alone is offered, has been identified with speech, the wording of the formula is such as to protect (the faculty of) speech from being burned in the fire.

[2] Just as, after the offering of the Aṃśu-graha, he smelled at (or breathed over) a piece of gold fastened to (? or contained in) the spoon, see IV, 6, 1, 6 seqq.

[3] On this legend, see Prof. Weber, Indische Streifen, I, p. 24 seqq., where the scenes here depicted are taken to be reflections of the popular belief of the time as to the punishments awaiting the guilty in a future existence.

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having seen there what thou shalt see, go thou southwards; and having seen there what thou shalt see, go thou westward; and having seen there what thou shalt see, go thou northward; and having seen there what thou shalt see, go thou toward the northern of those two intermediate quarters in front[1], and tell me then what thou shalt see there.'

3. He then went forth from thence eastward, and lo, men were dismembering men[2], hewing off their limbs one by one, and saying, 'This to thee, this to me!' He said, 'Horrible! woe is me! men here have dismembered men, hewing off their limbs one by one!' They replied, 'Thus, indeed, these dealt with us in yonder world, and so we now deal with them in return.' He said, 'Is there no atonement for this?'—'Yes, there is,' they replied.—'What is it?'—'Thy father knows.'

4. He went forth from thence southward, and lo, men were dismembering men, cutting up their limbs one by one, and saying, 'This to thee, this to me!' He said, 'Horrible! woe is me! men here have dismembered men, cutting up their limbs one by one!' They replied, 'Thus, indeed, these dealt with us in yonder world, and so we now deal with them in return.' He said, 'Is there no atonement for this?'—'Yes, there is,' they replied.—'What is it?'—'Thy father knows.'

[1] That is to say, in the north-easterly direction. Prof. Weber seems to take it in the sense of the northern one of the two regions intermediate between the two (regions) first referred to. This, however, makes no sense.

[2] I think, with Prof. Delbrück, Altind. Syntax, p. 404, that the instrumental 'purushaiḥ' stands in lieu of the accusative; this construction being adopted in order to avoid the double accusative and consequent ambiguity.

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5. He went forth from thence westward, and lo, men, sitting still, were being eaten by men, sitting still! He said, 'Horrible! woe is me! men, sitting still, are eating men, sitting still!' They replied, 'Thus, indeed, these have dealt with us in yonder world, and so we now deal with them in return.' He said, 'Is there no atonement for this?'—'Yes, there is,' they replied.—'What is it?'—'Thy father knows.'

6. He went forth from thence northward, and lo, men, crying aloud, were being eaten by men, crying aloud! He said, 'Horrible! woe is me! men, crying aloud, here are eating men, crying aloud!' They replied, 'Thus, indeed, these dealt with us in yonder world, and so we now deal with them in return.' He said, 'Is there no atonement for this?'—'Yes, there is,' they replied.—'What is it?'—'Thy father knows.'

7. He went forth from thence toward the northern of those two intermediate quarters in front, and lo, there were two women, one beautiful, one over-beautiful[1]: between them stood a man, black, with yellow eyes, and a staff in his hand. On seeing him, terror seized him, and he went home, and sat down. His father said to him, 'Study thy day's lesson (of scripture): why dost thou not study thy lesson?' He said, 'What am I to study? there is nothing whatever.' Then Varuṇa knew, 'He has indeed seen it!'

8. He spake, 'As to those men whom thou

[1] According to Sâyaṇa 'ati-kalyâṇî' means 'not beautiful (asobhanâ), ugly.' Perhaps its real meaning is 'one of past beauty,' one whose beauty has faded.

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sawest in the eastern region being dismembered by men hewing off their limbs one by one, and saying, "This to thee, this to me!" they were the trees: when one puts fire-wood from trees on (the fire) he subdues the trees, and conquers the world of trees.

9. 'And as to those men whom thou sawest in the southern region being dismembered by men cutting up their limbs one by one, and saying, "This to thee, this to me!" they were the cattle; when one makes offering with milk he subdues the cattle, and conquers the world of cattle.

10. 'And as to those men thou sawest in the western region who, whilst sitting still, were being eaten by men sitting still, they were the herbs: when one illumines (the Agnihotra milk) with a straw [1], he subdues the herbs, and conquers the world of herbs.

11. 'And as to those men thou sawest in the northern region who, whilst crying aloud, were being eaten by men crying aloud, they were the waters: when one pours water to (the Agnihotra milk), he subdues the waters, and conquers the world of waters.

12. 'And as to those two women whom thou sawest, one beautiful and one over-beautiful,—the beautiful one is Belief: when one offers the first libation (of the Agnihotra) he subdues Belief, and conquers Belief; and the over-beautiful one is Unbelief: when one offers the second libation, he subdues Unbelief, and conquers Unbelief.

13. 'And as to the black man with yellow eyes,

[1] See II, 3, 1, 16.

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who was standing between them with a staff in his hand, he was Wrath: when, having poured water into the spoon, one pours (the libation into the fire), he subdues Wrath, and conquers Wrath; and, verily, whosoever, knowing this, offers the Agnihotra, thereby conquers everything, and subdues everything.'

SECOND BRÂHMAṆA.

1. Now, Ganaka of Videha once met some Brâhmaṇas who were travelling about[1], to wit, Śvetaketu Âruṇeya, Somaśushma Sâtyayaǵñi, and Yâǵñavalkya. He said to them, 'How do ye each of you perform the Agnihotra?'

2. Śvetaketu Âruṇeya replied, 'O great king, I make offering, in one another, to two heats, never-failing and overflowing with glory.'—'How is that?' asked the king.—'Well, Âditya (the sun) is heat: to him I make offering in Agni in the evening; and Agni, indeed, is heat: to him I make offering in the morning in Âditya[2].'—'What becomes of him who offers in this way?' asked the

[1] Or, driving about (and officiating at sacrifices); see XI, 4, 1, 1. For a translation of this story see Max Müller, History of Ancient Sanskrit Literature, p. 421 seqq.

[2] Âdityaṃ sâyaṃkâle agnâv anupravishṭaṃ ǵuhomi havishâ tarpayâmi; athâgnir api gharmaḥ, sa prâtar âdityam anupraviśati, tam agniṃ prâtaḥkâle âdityе sthitaṃ havishâ prîṇayâmi, Sây.—At II, 3, 1, 36, instead of—'In the evening he offers Sûrya in Agni, and in the morning he offers Agni in Sûrya'—we ought probably to translate,—'In the evening he makes offering to Sûrya in Agni, and in the morning he makes offering to Agni in Sûrya.' The commentary there would admit of either rendering:—Agnir ǵyotir, iti mantreṇa ǵuhvad agnâv eva santaṃ sûryaṃ ǵuhoti, tathâ ka ǵyotiḥśabdaḥ sûryavâcanaḥ; prâtaḥkâle tu sûrye santam agniṃ ǵuhoti.

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king.—'He verily becomes never-failing in prosperity and glory, and attains to the fellowship of those two deities, and to an abode in their world.'

3. Then Somaśushma Sâtyayagñi said, 'I, O king, make offering to light in light.'—'How is that?' asked the king.—'Well, Âditya is light: to him I make offering in Agni in the evening; and Agni, indeed, is light: to him I make offering in Âditya in the morning.'—'What becomes of him who offers in this way?'—'He verily becomes lightsome, and glorious, and prosperous; and attains to the fellowship of those two deities, and to an abode in their world.'

4. Then Yâgñavalkya said, 'When I take out the fire (from the Gârhapatya), it is the Agnihotra itself, I thereby raise[1]. Now when Âditya (the sun) sets, all the gods follow him; and when they see that fire taken out by me, they turn back. Having then cleansed the (sacrificial) vessels, and deposited them (on the Vedi), and having milked the Agnihotra cow, I gladden them when I see them, and when they see me.'—'Thou, O Yâgñavalkya, hast inquired most closely into the nature of the Agnihotra,' said the king; 'I bestow a hundred cows on thee. But not even thou (knowest) either the uprising, or the progress, or the support, or the contentment, or the return, or the renascent world of those two (libations of the Agnihotra).' Thus saying, he mounted his car and drove away.

5. They said, 'Surely, this fellow of a Râganya has outtalked us: come, let us challenge him to

[1] Yad yadâ âhavanîyam gârhapatyâd aham uddharâmi tat tadânîm kṛitsnam aṅgopâṅgasahitam agnihotram eva udyakkhâmi udvahâmi, Sây.

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a theological disputation!' Yâgñavalkya said, 'We are Brâhmaṇas, and he is a Râganya: if we were to vanquish him, whom should we say we had vanquished? But if he were to vanquish us, people would say of us that a Râganya had vanquished Brâhmaṇas: do not think of this!' They approved of his words. But Yâgñavalkya, mounting his car, drove after (the king). He overtook him, and he (the king) said, 'Is it to know the Agnihotra, Yâgñavalkya?'—'The Agnihotra, O king!' he replied.

6. 'Well, those two libations, when offered, rise upwards: they enter the air, and make the air their offering-fire, the wind their fuel, the sun-motes their pure libation: they satiate the air, and rise upwards therefrom.

7. 'They enter the sky, and make the sky their offering-fire, the sun their fuel, and the moon their pure libation: they satiate the sky, and return from there.

8. 'They enter this (earth), and make this (earth) their offering-fire, the fire their fuel, and the herbs their pure libation: they satiate this (earth), and rise upwards therefrom.

9. 'They enter man, and make his mouth their offering-fire, his tongue their fuel, and food their pure libation: they satiate man; and, verily, for him who, knowing this, eats food the Agnihotra comes to be offered. They rise upwards from there.

10. 'They enter woman, and make her lap their offering-fire, her womb the fuel,—for that (womb) is called the bearer, because by it Pragâpati bore creatures,—and the seed their pure libation: they satiate woman; and, verily, for him who, knowing this, approaches his mate, the Agnihotra comes to

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be offered. The son who is born therefrom is the renascent world: this is the Agnihotra, Yâgñavalkya, there is nothing higher than this.' Thus he spoke; and Yâgñavalkya granted him a boon. He said, 'Let mine be the (privilege of) asking questions of thee when I list, Yâgñavalkya!' Thenceforth Ganaka was a Brahman.

THIRD BRÂHMAṆA.

1. Ganaka of Videha performed a sacrifice accompanied with numerous gifts to the priests. Setting apart a thousand cows, he said, 'He who is the most learned in sacred writ amongst you, O Brâhmaṇas, shall drive away these (cows)[1]!'

2. Yâgñavalkya then said, 'This way (drive) them!' They said, 'Art thou really the most learned in sacred writ amongst us, Yâgñavalkya?' He replied, 'Reverence be to him who is most learned in sacred writ! We are but hankering after cows[2].'

3. They then said (to one another), 'Which of us shall question him?' The shrewd Śâkalya said, 'I!' When he (Yâgñavalkya) saw him, he said, 'Have the Brâhmaṇas made of thee a thing for quenching the firebrand, Śâkalya?'

4. He said: 'How many gods are there, Yâgñavalkya?'—'Three hundred and three, and three thousand and three,' he replied.—'Yea, so it is!' he said. 'How many gods are there really, Yâgñavalkya?'—'Thirty-three.'—'Yea, so it is!' he said.

[1] One might also construe,—These are yours, O Brâhmaṇas: he who is the most learned in sacred writ shall drive (them) away. Cf. Delbrück, Altind. Syntax, pp. 251, 363.

[2] Gokâmâ eva kevalaṃ vayaṃ smaḥ bhavâmaḥ, Sây.

[3] See XIV, 6, 9, 1 seqq.

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'How many gods are there really, Yâgñavalkya?'—'Three.'—'Yea, so it is!' he said. 'How many gods are there really, Yâgñavalkya?'—'Two.'—'Yea, so it is!' he said. 'How many gods are there really, Yâgñavalkya?'—'One and a half.'—'Yea, so it is!' he said. 'How many gods are there really, Yâgñavalkya?'—'One.'—'Yea, so it is!' he said. 'Who are those three hundred and three, and three thousand and three?'

5. He replied, 'These are their powers, but thirty-three gods indeed there are.'—'Who are those thirty-three?'—'Eight Vasus, eleven Rudras, and twelve Âdityas,—that makes thirty-one; and Indra and Pragâpati make up the thirty-three.'

6. 'Who are the Vasus?'—'Agni, the Earth, Vâyu (the wind), the Air, Âditya (the sun), Heaven, the Moon, and the Stars:—these are the Vasus, for these cause all this (universe) to abide (vas), and hence they are the Vasus.'

7. 'Who are the Rudras?'—'These ten vital airs in man, and the self (spirit) is the eleventh: when these depart from this mortal body, they cause wailing (rud), and hence they are the Rudras.'

8. 'Who are the Âdityas?'—'The twelve months of the year: these are the Âdityas, for they pass whilst laying hold on everything here; and inasmuch as they pass whilst laying hold (â-dâ) on everything here, they are the Âdityas.'

9. 'Who is Indra, and who Pragâpati?'—'Indra, indeed, is thunder[1], and Pragâpati the sacrifice.'—'What is thunder?'—'The thunderbolt.'—'What is the sacrifice?'—'Cattle.'

[1] Sâyaṇa takes 'stanayitnu' in the sense of 'thunder-cloud,'—stanayitnuḥ stananaśîlo gargan parganya ity arthaḥ.

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10. 'Who are those three gods?'—'These three worlds, for therein all the gods are contained.'—'Who are those two gods?'—'Food and breath (life).'—'Who is the one and a half?'—'He who is blowing here[1] (Vâyu, the wind).'—'Who is the one god?'—'Breath.'

11. He (Yâgñavalkya) said, 'Thou hast gone on questioning me beyond the deity[2], beyond which there must be no questioning: thou shalt die ere such and such a day, and not even thy bones shall reach thy home!' And so, indeed, did he (Śâkalya) die; and robbers carried off his bones[3], taking them for something else[4]. Wherefore let no man decry[5] any one, for even (by) knowing this, he gets the better of him[6].

[1] XIV, 6, 9, 10, the use of 'adhyardha (having one half over)' in connection with the wind is accounted for by a fanciful etymology, viz. because the wind succeeds (or prevails) over (adhy-ardh) everything here.

[2] That is, as would seem, Pragâpati, cf. XIV, 6, 6, 1, where Yâgñavalkya tells Gârgî how one world is 'woven and rewoven' on another, the last being that of Pragâpati, which was woven on that of the Brahman; and when Gârgî asks him as to what world the Brahman-world was woven on, he gives the same reply as here, viz. that there must be no questioning beyond that deity (Pragâpati).

[3] Prof. Weber, Ind. Streifen, I, p. 21, connects this feature with the belief in a strictly personal existence after death prevailing at the time of the Brâhmaṇa, which involved, as a matter of great moment, the careful collection of the bones after the corpse had been burnt, with a view to their being placed in an earthen vessel and buried.—Cf. Âśval. Gṛihyas. IV, 5, 1 seqq.; Kâty. Śr. XXI, 3, 7 seqq. See also J. Muir, Orig. Sanskrit Texts, vol. v, p. 316.

[4] That is, mistaking them for gold or some other valuable substance, comm.,—anyan manyamânâḥ suvarṇâdidravyatvena gânantaḥ.

[5] Or, 'revile,' as the St. Petersb. Dict. takes it. Possibly, however, 'upa-vad' has here the sense of 'to speak to,' i.e. 'to question or lecture some one.'

[6] The commentary is partly corrupt and not very intelligible:—

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SEVENTH ADHYÂYA. FIRST BRÂHMAṆA.

THE ANIMAL SACRIFICE[1].

1. He performs the animal sacrifice. Now the animal sacrifice means cattle: thus, when he performs the animal sacrifice (paśubandha, the binding of the animal), it is in order that he may be possessed of cattle. Let him perform it at his home, thinking, 'I will bind (attach) cattle to my home.' Let him perform it in the season of abundant fodder, thinking, 'I will bind to myself cattle in a season of abundant fodder. For, whilst he is offering[2], the Sacrificer's fires become worn out, and so does the Sacrificer, along with the worn-out fires, and along with the Sacrificer his house and cattle.

2. And when he performs the animal sacrifice, he renews his fires, and so, along with the renewal of his fires, does the Sacrificer (renew himself), and along with the Sacrificer his house and cattle. And beneficial to life indeed, is that redemption of his

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Yasmâd evaṁ tasmâd iti goshu kathârûpeṇa tattvanikṛ(ti)m upetya vâdî na bhavet, sva (? svayam) api tu evaṁvit paro bhavati, uktaprakâreṇa yaḥ prâṇasvarûpaṁ gânâti taṁ vidvâṁsam upetya tâtparyeṇâ savâ (? âtmanâ) yukto bhaved ity arthaḥ, Sây. Cf. Weber, Ind. Stud. V, p. 361, note.—Prof. Delbrück, Altind. Syntax, p. 528, takes 'paro bhavati' in the sense of 'he becomes one of the other side, or shore,' i.e. he dies.

[1] Whilst a full account is given in the third Kâṇḍa (part ii, p. 162 seqq.) of the animal sacrifice performed on the day before the Soma-sacrifice, the Brâhmaṇa, in the last two adhyâyas of the present Kâṇḍa, touches on certain features in which the performance of the animal sacrifice of the pressing-day differs from that of the preceding day.

[2] Viz. the Agnihotra every morning and evening.

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own self[1]; for whilst he is offering the Sacrificer's fires long for flesh; they set their minds on the Sacrificer and harbour designs on him. In other fires[2] people do indeed cook any kind of meat, but these (sacrificial fires) have no desire for any other flesh but this (sacrificial animal), and for him to whom they belong.

3. Now, when he performs the animal offering he thereby redeems himself—male by male, for the victim is a male, and the Sacrificer is a male. And this, indeed, to wit, flesh, is the best kind of food: he thus becomes an eater of the best kind of food. Let not a year pass by for him without his offering; for the year means life: it is thus immortal life he thereby confers upon himself.

SECOND BRÂHMAṆA.

1. Now there is one animal sacrifice of the Havir-yagña order[3], and another of the order of the Soma-sacrifice. Of the Haviryagña order is that at which he (the Adhvaryu) brings him fast-food[4], leads water

[1] That is, the ransoming of one's own life from the sacrificial fires, by offering an animal victim to them in lieu of his own self.

[2] That is, in ordinary, culinary fires.

[3] That is, the offering of the Agnîshomîya he-goat which takes place on the day before the press-day (see part ii, p. 162 seqq.); whilst the Savanîya-paśubandha is performed on the day of the Soma-sacrifice itself; the victim being slaughtered during the morning-service, and the flesh-portions cooked during the day and offered at the evening-service (cf. part ii, p. 313, note 3; p. 356, note 3).

[4] That is, milk from the Vratadughâ cow (which may be mixed with some rice or barley; III, 2, 2, 14), the only food to be taken by the Sacrificer during his dîkshâ, or period of initiation—in this case on the day before the Soma-sacrifice.

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forward[1], and pours out a jarful of water[2], and at which (the Sacrificer) strides the Vishṇu-strides[3]; and of the order of the Soma-sacrifice is that (animal sacrifice) at which these (rites) are not performed.

2. Concerning this they ask, 'Is the animal sacrifice an ishṭi or a great (Soma-) sacrifice?'—'A great sacrifice,' let him say; 'for in that (other) case[4] thou hast made the animal sacrifice an ishṭi, and shattered it.' Thus he should say to him.

3. Its fore-offerings are the morning-service[5], its after-offerings the evening-service, and its sacrificial cake[6] the midday-service.

4. Now, some bring up the Dakshiṇâs (presents to the priests) when the omentum has been offered[7];

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[1] That is, the so-called 'praṇîtâḥ' used for sacrificial purposes generally, and especially for supplying what is required for pressing the Soma. Cf. the comm. on Kâty. VI, 7, 19, where the 'praṇîtâpraṇayana' is expressly referred to as a necessary element of the performance of the Agnîshomîya.

[2] For the pouring out of the water on the south side of the Vedi, at the end of the Haviryagña, see I, 9, 3, 1 seqq.

[3] The Sacrificer intercepts with his hands some of the water poured out, touches his face therewith, and then strides the three Vishṇu-strides; cf. I, 9, 3, 8 seqq.

[4] Viz. in case of the animal sacrifice being performed on the Haviryagña or Ishṭi model; which, strictly speaking, would involve the use of no other offering-material except milk, ghee, and dishes made of cereals.

[5] The usual order of subject and predicate would require the translation, 'the morning-service is its fore-offerings,' which would hardly be in accordance with the author's reasoning.

[6] For the paśu-puroḍâśa, III, 8, 3, 1 seqq.

[7] That is, prior to the offering of the 'animal cake' (paśu-puroḍâśa), whilst the presentation of the dakshiṇâs—a head of cattle, or a milch-cow, or some other desirable object—according to Kâty. VI, 7, 29, should take place after the offering of the Iḍâ, which marks the end of the Paśu-puroḍâśa-ishṭi.

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but let him not do so, for if, in that case, any one were to say of him, 'Surely, this (Sacrificer) has brought the Dakshiṇâs outside of the vital airs (or, of life), he has not strengthened his vital airs: he will become either blind, or lame, or deaf, or paralyzed on one side;' then that would indeed be likely to come to pass.

5. Let him perform it in this way:—when the Iḍâ of the cake-offering has been invoked, he should bring up the Dakshiṇâs; for to Indra belongs this vital air in the centre (of the body): by means of the Dakshiṇâs he thus strengthens this vital air in the centre (of the body); and to Indra also belongs the midday Soma-service, and at the midday-service the Dakshiṇâs are brought up: therefore he should bring up the Dakshiṇâs after the invocation of the Iḍâ of the cake-offering.

6. Here now they say, 'Seeing that the want of the purificatory bath in the case of the initiated is improper, Adhvaryu, when didst thou initiate him?' Well, let them[1] sustain him till the purificatory bath, —to wit, the Adhvaryu, the Pratiprasthâtṛi, the Hotṛi, the Maitrâvaruṇa, the Brahman, and the

[1] Sâyaṇa supplies 'gaṇâḥ,' 'the people;' but possibly the text of the commentary may be corrupt in this place. The author's meaning would seem to be that, as there is no purificatory bath at the end of the animal sacrifice performed on the Soma-day, the Sacrificer's strength is to be kept up by the Shaddhotṛi formula (representing the six priests themselves) which will carry him as far as the purificatory bath at the end of the Soma-sacrifice. I am, however, far from sure that this is the real meaning of the passage. The Shaddhotṛi is performed (at the animal sacrifice of the pressing-day) shortly after the beginning of the ceremonies connected with the Paśubandha, viz. immediately after the 'yûpâhuti,' see part ii, p. 162 seqq.

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Âgnîdhra, for it is through these that this (formula) is called 'shaddhotri[1]': having rapidly muttered that 'shaddhotri,' he offers, performing either one or five oblations of ghee[2],—'The heaven is his[3] back, the air his body, O Vâkaspati, by his limbs he gave rise to the sacrifice, by his forms to the earth; by his flawless voice and his flawless tongue to the god-gladdening invocation, Hail!' This, indeed, is his initiation.

7. As to this they say, 'Seeing that the want of the purificatory bath in the case of the initiated is improper, Adhvaryu, when didst thou take him down to the purificatory bath?' Well, when they perform with the heart-spit[4], that is his purificatory bath.

8. Madhuka Paiṅgya once said, 'Some perform the animal sacrifice without Soma, and others do so with Soma. Now, Soma was in the heavens, and Gâyatrî, having become a bird, fetched him; and inasmuch as one of his leaves (parṇa) was cut off[5],

[1] That is, one containing (mentioning), or requiring, six offering-priests, the number required for the animal sacrifice.

[2] In either case the offering consists of five ladlings of ghee; and in the case of a single oblation, according to Sâyaṇa, a different dipping-spoon (sruva) would seem to be used for each ladling; unless, indeed, 'ekaikena sruvena' mean 'with one sruva-full each.' According to Kâty. VI, 1, 36, the formula is merely 'run through mentally.'

[3] Sâyaṇa interprets 'thy back'; and he apparently supplies 'prâpnoti' at the end of the first half-verse, whilst 'airayat' he takes to stand for the second person singular.

[4] That is, when the heart is roasted on the spit prior to its being offered; see III, 8, 3, 16. This use of the spit is to take the place of the purificatory bath, the technical term of which is 'spit-bath' (śûlâvabhṛitha), the spit being on that occasion buried at the point 'where the dry and the moist meet,' see III, 8, 5, 8–10.

[5] Either a leaf of Soma or a feather of Gâyatrî was cut off by an

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that was how the Parṇa-tree arose:' such, indeed, is (the passage in) the Brâhmaṇa that is told. And some, it is true, perform the animal sacrifice without Soma, and others with Soma; for he who makes the sacrificial stake other than of Palâśa wood, performs the animal sacrifice without Soma; and he who makes the sacrificial stake of Palâśa performs the animal sacrifice with Soma: therefore let him make his sacrificial stake of Palâśa wood.

THIRD BRÂHMAṆA.

1. Such a (sacrificial stake) as has much substance[1] is not auspicious to cattle, whence he who desires to have cattle should not make such a one his sacrificial stake: but such a one as is of little hardness is auspicious to cattle, whence he who desires to have cattle should make such a one his sacrificial stake.

2. And such a one as, while being crooked, has a top like a spit, is called 'kapotî[2]'; and whoever makes such a one his sacrificial stake certainly goes to yonder world before his full measure of life: therefore let no one wishing for long life make such a one his sacrificial stake.

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arrow shot by an archer pursuing Gâyatrî, and, on its falling to the earth, a Palâśa, or Parṇa, tree (Butea frondosa) sprang forth, see III, 3, 4, 10.

[1] That is, as would seem, made of very hard wood. It cannot mean 'pithy,' because at XIII, 4, 4, 9, the Khadira (acacia catechu), a tree of very hard, solid wood, is mentioned as 'bahusâra.'

[2] Either 'that which has a pigeon (sitting) on it' (kapotin, viz. yûpa), or, as Sâyaṇa takes it, fem. of 'kapota,'—a female pigeon; i. e. a tree too much pointed at the top.

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3. And such a one as is bent at the top, and bent outwards[1] in the middle, is a type of hunger (poverty); and if any one makes such a one his sacrificial stake, his dependants will certainly be hungry; therefore let no one wishing for food make such a one his sacrificial stake. But such a one as is bent at the top and bent inwards in the middle, is a type of food (prosperity): therefore let him who wishes for food make such a one his sacrificial stake.

FOURTH BRÂHMAṆA.

1. Now, when he who is about to perform an animal sacrifice makes a stake one cubit long, he thereby gains this (terrestrial) world; and when (he makes) one two cubits long, he thereby gains the air-world; and when he makes one three cubits long, he thereby gains the heavens; and when he makes one four cubits long, he thereby gains the regions. But, indeed, that sacrificial stake of the (ordinary) animal sacrifice is either three or four cubits long, and one that is above that belongs to the Soma-sacrifice.

2. As to this they say, 'Should he offer the butter-portions or not?'—'Let him offer them,' they say; 'for the two butter-portions are the eyes of the sacrifice, and what were man without eyes?' For as long as a co-sharer is not bought off by (receiving) a share of his own, so long does he consider himself not bought off; but when he is bought off by a share of his own, then, indeed, he considers himself bought

[1] That is, as would seem, bent to the opposite side from that towards which the top tends.

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off: when the Hotri, on that occasion[1], recites, 'Endow the Rakshas with blood!' he buys him off by (assigning to him) a share of his own.

3. For on that occasion[2] the anguish of the victim, in being slaughtered, becomes concentrated in the heart, and from the heart (it flows) into the spit. Thus, if they (were to) cook the animal together with the heart, the anguish would again spread all over the animal: let him therefore cook it (the heart) after spitting it from the side on a stick.

4. He makes an underlayer of ghee (in the offering-ladle): this he makes a type of the earth; he then puts a chip of gold thereon: this he makes a type of fire; he then puts the omentum thereon: this he makes a type of the air; he then puts a chip of gold thereon: this he makes a type of the sun; and what (ghee) he pours upon it, that he makes a type of the heavens. This, then, is that five-portioned omentum,—fivefold is the sacrifice, fivefold the sacrificial animal, and five seasons there are in the year: this is why the omentum consists of five portions[3].

[1] Viz. at the time when the victim is cut up. Cf. Ait. Br. II, 7,—'Endow ye the Rakshas with blood!' he says; for by (assigning to them) the husks and the sweepings of the grain the gods deprived the Rakshas of their share in the Haviryagña, and by the blood (they deprived them) of that in the great (Soma-) sacrifice: thus by saying, 'Endow ye the Rakshas with blood!' he dispossesses the Rakshas of the sacrifice by assigning to them their own share.—The Adhvaryu then smears a stalk of grass with the blood with, 'Thou art the Rakshas' share,' throws it on the heap of rubbish, and treads on it with, 'Herewith I tread down the Rakshas,' &c. Cf. III, 8, 2, 13–15.

[2] See III, 8, 5, 8.

[3] Or, cuttings; see III, 8, 2, 26.

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EIGHTH ADHYÂYA. FIRST BRÂHMAṆA.

1. Verily, even as this cart-wheel, or a potter's wheel, would creak[1] if not steadied, so, indeed, were these worlds unfirm and unsteadied.

2. Pragâpati then bethought him, 'How may these worlds become firm and steadied?' By means of the mountains and rivers he stablished this (earth), by means of the birds and sun-motes[2] the air, and by means of the clouds and stars the sky.

3. He then exclaimed, 'Wealth!'—now, wealth[3] (mahas) means cattle, whence they (cattle) thrive (mahîyante[4]) exceedingly in the homestead of one who possesses many of them; and this (Sacrificer), indeed, possesses many of them, and in his homestead they do thrive exceedingly. Wherefore, if people were either to forcibly drive him from his home, or to bid him go forth, let him, after performing the Agni-hotra, approach (the fires) saying, 'Wealth'; and he becomes firmly established by offspring and cattle, and is not deprived of his home.

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[1] Sâyaṇa apparently takes 'krand' in the sense of 'to shake, or wabble,'—'even as a cart-wheel or some other wheel, not standing on the ground for want of the wooden rest (âlambana-kâshṭha, ? axle-pin) or some other thing, would wabble (hvalet).' What Sâyaṇa means to say, probably, is that the verb used by the author expresses the effect of the action intended.

[2] Or, sun-beams (rasmi), as Sâyaṇa takes 'marîkî'; cf. Weber, Ind. Stud. IX, p. 9, note.

[3] Or, joy;—cp. II, 3, 4, 25, which would seem to be the passage referred to in the present paragraph.

[4] Or, perhaps, 'they enjoy themselves, gambol,' as the St. Petersb. Dict. takes it. Differently, again, Sâyaṇa,—yata ebhiḥ pasubhir mahîyate (he thrives?), ata ete mahaḥ.

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SECOND BRÂHMANA.

1. Verily, there are four kinds of fire,—the one laid down, the one taken out, the one taken forward, and the one spread (over the three hearths). Now, that which is laid down is this very (terrestrial) world; that which is taken out is the air-world, that which is taken forward is the sky, and that which is spread is the regions. And that which is laid down is Agni, that which is taken out is Vâyu (the wind), that which is taken forward is Âditya (the sun), and that which is spread is *K*andramas (the moon). And that which is laid down is the Gârhapatya, that which is taken out is the Âhavanîya, that which is taken forward is the (fire) they lead forth eastwards from the Âhavanîya; and that which is spread is the one they take northwards for the cooking of the victim, and that (used) for the by-offerings[1]: let him therefore perform the animal sacrifice on a fire taken forward.

THIRD BRÂHMANA.

1. Here, now, they say, 'To what deity should this victim belong?'—'It should belong to Pragâpati,' they say; 'for it was Pragâpati who first saw it: therefore it is to Pragâpati that this victim should belong.'

2. And they also say, 'To Sûrya (the sun) that victim should belong;'—whence it is that cattle are tied up when he (the sun) has set: some of them

[1] See III, 8, 3, 18; 8, 4, 9, with note.

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they tie up[1] in their respective stables, and others just flock together:—'therefore,' they say, 'it is to Sûrya that this victim should belong.'

3. And they also say, 'To Indra and Agni that victim should belong; for behind these two deities are (all) the other gods;—if one who is afflicted sacrifices, those two (gods) sustain him; and if one sacrifices with (a desire for) abundance[2] they sustain him: therefore it is to Indra and Agni that this victim should belong.'

4. The animal sacrifice, indeed, is the breath, whence, as long as one lives, no other has power over his cattle, for they are tied to him.

5. Pragâpati said to Agni, 'I will perform sacrifice with thee: I will lay hands upon thee (as a victim).'—'Nay,' said he, 'speak unto man!' He said to man, 'I will perform sacrifice with thee: I will lay hands upon thee.'—'Nay,' said he, 'speak unto the cattle!' He said to the cattle, 'I will perform sacrifice with you: I will lay hands upon you.'—'Nay,' said they, 'speak unto the moon!' He said to the moon, 'I will perform sacrifice with thee: I will lay hands upon thee.'—'Nay,' said he, 'speak unto the sun!' He said to the sun, 'I will perform sacrifice with thee: I will lay hands upon thee.' 'So be it!' said he; 'but seeing that those liked it not (to be slaughtered), what, then, shall become mine that now is with these[3]?'—'What-

[1] Or, perhaps, cattle are shut up—some of them they shut up.

[2] ? Thus, apparently, Sâyaṇa:—Anye tv indrâgnyoḥ sarvadevatâ-prâdhânyât svoddeśena yâgaṃ kṛitavatâṃ kṛimeṇârtinâśak(atv)ân mahataḥ (? mahaśaḥ) prâpakatvâḳ ḳa paśur aindrâgna iti.

[3] Eteshâṃ svabhûtaṃ vastu kiṃ labdhaṃ bhavet, Sây.

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soever thou mayest desire,' he said.—'So be it,' he replied. He laid hands upon him, and this is that animal of his seized (for sacrifice). When slaughtered, it swelled, and by means of those Âprî-hymns, he appeased it[1]; and inasmuch as, by means of these Âprî-hymns, he appeased it, they are called Âprîs. And let him, for that reason, say of the slaughtered animal, 'Let it lie for a moment!' As great as the world is which he gains by performing the horse-sacrifice, so great a world does he gain by this (animal sacrifice).

6. The (wind of the) eastern region breathed over that (dead victim), saying, 'Breathe forth!' and thereby laid the breath (of the mouth) into it; the southern region breathed over it, saying, 'Breathe through!' and thereby laid the through-breathing into it; the western region breathed over it, saying, 'Breathe off!' and thereby laid the off-breathing into it; the northern region breathed over it, saying, 'Breathe up!' and thereby laid the up-breathing (of the nostrils) into it; the upper region breathed over it, saying, 'Breathe all about!' and thereby laid the circulating breathing into it. Therefore, regarding a new-born son, let him say to five Brâhmaṇas, before the navel-string has been cut, 'Breathe over him in this way[2]!' But if he should be unable to obtain them he may even

[1] See III, 8, 1, 2 (with note), where 'â-prî' is apparently taken by the Brâhmaṇa in the sense of 'to fill up.'

[2] The Brâhmans having been placed in the direction of the respective quarters, the father makes one after the other breathe upon the child,—the first from the east and the child's head, the second from the right side, &c., in sunwise succession; the fifth (whose position is not specified) breathing right down upon the child.

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himself breathe over him whilst walking round him; and that (son of his) attains the full measure of life[1] and lives to old age.

7. He (the sun) took unto himself Agni's breath; whence that (fire) does not blaze unless fanned or kindled, for its breath has been taken from it; and, verily, he who knows this takes away the breath of life from his spiteful enemy.

8. He took to himself Vâyu's form; whence people hear it (the wind), as it were, shaking, but do not see it, for its form has been taken from it; and, verily, he who knows this takes away the form of his spiteful enemy.

9. He took to himself man's thought; whence people say, 'The divine thought protect thee, man's thought me!' for his thought has been taken from him; and, verily, he who knows this takes away the thought of his spiteful enemy.

10. He took to himself the eye of cattle; whence, even whilst seeing clearly, as it were, they do not know anything, but only know what it is when they smell at it, for their eye has been taken from them; and, verily, he who knows this takes away the eye of his spiteful enemy.

11. He took to himself the moon's shine; whence of these two (sun and moon), though being similar, the moon shines much less, for its shine has been taken from it; and, verily, he who knows this takes away the shine from his spiteful enemy. And inasmuch as he took these away (â-dâ), he (the sun) is called Âditya.

[1] Viz. a hundred years, Sây. See X, 2, 6, 9; part iv, introd., p. xxiii.

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FOURTH BRÂHMAṆA.

1. Now, once upon a time, a tiger killed the samrâg-cow[1] of those (who were sacrificing) with (the king of the) Kesin as their Grihapati[2]. He (the king[3]) said to his fellow-sacrificers, 'What atonement is there for this?' They replied, 'There is no atonement for this: Kkaṇḍika Audbhâri alone knows an atonement for it; but he certainly desires as much as this, and worse than this[4], (to happen) to thee.'

2. He said, 'Charioteer, put to my horses; I shall drive thither: if so be he will tell me, I shall succeed (with my sacrifice); but if he will have me die, I shall be shattered along with the shattered sacrifice.'

3. Having put to the horses, he drove off, and

[1] That is the cow which supplies the milk for the Pravargya; this milk, when heated, being called 'gharma (heat)' or 'samrâg (sovereign king).' See part ii, p. 104, note 3.

[2] Grihapati, or house-lord, master of the house, is the title of the principal sacrificer at a sacrificial session (sattra).—According to Sâyaṇa, the Kesinaḥ were a race of nobles (râgânaḥ), who, on this occasion, were performing a 'sattra,' and are therefore styled 'householders' (grihapati);—kesino nâma râgânaḥ sattrayâgam anutishṭhanto grihapataya âsuḥ. Sâyaṇa thus takes 'kesi-grihapatayaḥ,' not as a bahuvrîhi, but as a tatpurusha (karmadhâraya, 'the Kesin householders') which would, however, require the accent on the second member of the compound.—Though all those taking part in a sacrificial session ought to be Brâhmans, the rule does not seem to have been strictly observed. Cf. part iv, introd., p. xxv; Weber, Ind. Stud. X, pp. 25; 94.

[3] Grihapatishu pradhânabhûtaḥ kesirâgaḥ, Sây.

[4] That is, that even a greater misfortune should happen to thee,—atyantam pâpayuktam govadhâdidoshayuktam ity arthaḥ, Sây.

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came thither[1]. When he (Khaṇḍika) saw[2] him, he said, 'Seeing that there are those skins on deer, we break their ribs and cook them: the skin of the black antelope is attached to my neck[3]—is it with thoughts such as these that thou hast dared to drive over to me?'

4. 'Not so,' he replied; 'a tiger has killed my samrâg-cow, reverend sir; if so be thou wilt tell me, I shall succeed; but if thou wilt have me die, I shall be shattered along with the shattered sacrifice.'

5. He said, 'I will take counsel with my counsellors[4].' Having called them to counsel, he said, 'If I tell him, his race, not mine, will prevail here[5],

[1] Sâyaṇa makes Khaṇḍika the subject of this last verb:—sa ha ratham aśvaiḥ samyogya Khaṇḍikasamîpaṃ yayau; so 'pi Khaṇḍikaḥ keśinam âgagâma, gatvâ ka vivaktaṃ (? viviktaṃ) Keśinaṃ pratikhyâya nirâkṛitya sadasyam eva prathamam uvâka. He thus seems not to allow here to 'yâ' the meaning of 'to drive,' but to take 'yayau' in the sense of 'he went thither.' It might, of course, also mean 'he set off.'

[2] Sâyaṇa apparently takes 'prati-khyâ' in the sense of 'to refuse admittance to, to reject,' 'abweisen.'

[3] Sâyaṇa's comment on this passage is as follows:—'O Keśin, the skin of the cow that yields the gharma-milk is worn by thee on the neck: those (i.e. suchlike) skins, indeed, are (i.e. are seen) on deer; and having broken (i.e. torn to pieces) the "pṛishṭi" (i.e. the small-sized does) amongst them we cook them: that black-antelope skin is fastened on my neck.' Khaṇḍika having spoken thus, the king said, 'No, this is not my intention.'

[4] Literally, those that should be consulted, whom further on Sâyaṇa calls 'âptâḥ' or trusty men.

[5] Or, perhaps, the people here (the Keśins) will become his, not mine; cf. Delbrück, Altind. Syntax, pp. 32; 141 (two different renderings). Sâyaṇa, on the other hand, takes 'pragâ,' not in the sense either of 'family' or 'people,' but in that of '(sacred) knowledge'—perhaps with reference to the threefold science (the Veda) as the

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but I shall gain the (other) world; and if I do not tell him, my own race, not his, will prevail here, but he will gain the (other) world.' They said, 'Do not tell him, reverend sir, for, surely, this (the earth) is the Kshatriya's world[1].' He replied, 'Nay, I will tell him: there are more nights[2] up yonder.'

6. And, accordingly, he then said to him,—'Having offered the Spṛitis[3], he (the Adhvaryu) should say, "Drive up another (cow)!" and that one should be thy samrâg-cow[4].'—'[Having offered with,] "From the moon I take thy mind, hail!—From the sun I take thine eye, hail!—From the wind I take thy breathings, hail!—From the regions I take thine ear, hail!—From the waters I take thy blood, hail!—From the earth

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thousandfold progeny of Vâk, speech (cf. IV, 5, 8, 4; 6, 7, 3; V, 5, 5, 12)—which Khaṇḍika would thus lose, whilst, by imparting the sacred knowledge, he would gain a seat in heaven.

[1] Sâyaṇa's comment is not very intelligible, the MS. being more than usually corrupt on this last page:—evaṃvidhe virodha udbhâvitê sati te âptâ ûḱuḥ ne bhagavo vidyâṃ mâ voḱaḥ, kshatriyasya loko na bhavishyatîti; nanu tavânuśayaḥ (? appanage, domain, following) sa tasya nâsti; ayaṃ vâva ayam eva khalu kshatriyasya lokas tasmât sarvaspatrâter (?) evam ukte sati sadveḱenarâpatra bhavânti (!) ato vakshyâmy evety uvâḱa.

[2] That is, days,—by giving up a brief life of earthly power and glory, he gains eternal life.

[3] That is, oblations performed with a view of 'taking hold (spṛi)' of something; cf. Kâty. Śrautas. XXV, 6, 11. 12.

[4] The particle 'iti' here causes some difficulty of construction which would be removed by the latter clause being taken as part of the Adhvaryu's speech; though Kâtyâyana, it is true, does not recognise it as such. Perhaps, however, Khaṇḍika's speech ends here, and what follows up to 'that one shall be thy samrâg-cow' has to be taken as a ritualistic insertion, in which case the final 'iti' would have some such meaning as 'having been told thus.'

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I take thy body, hail!" let him then say, "Drive up another (cow)!" and that one shall be thy samrâg-cow!' He then departed from thence[1], and, verily, members of the Kesin race are born here even to this day.

[1] Sâyaṇa takes this thus:—'Thus instructed, Kesin disappeared (or, passed away, vanished, utsasâda vinashṭaḥ) from that region (tato deśât)'—after which there is a lacuna in the MS. Perhaps, however, it is Khaṇḍika, rather than Kesin, to which this refers,—he (and his race) then, indeed, passed away from that region, whilst the Kesins flourished.

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TWELFTH KÂNDA.

THE SACRIFICIAL SESSION (SATTRA).

FIRST ADHYÂYA. FIRST BRÂHMANA.

1. Verily, this sacrifice is the same as this blowing (wind): it is that[1] they wish to secure who take the vow of initiation for a year. Of them the Grihapati is initiated first[2]; for the Grihapati is this (terrestrial) world, and upon this world everything here is established; and so, indeed, are his fellow-sacrificers established in the Grihapati: it is thus after they have become established on a firm foundation that they are initiated.

2. He (the Adhvaryu) then initiates the Brahman (priest). Now the Brahman is the moon, and the moon is Soma, and plants belong to Soma[3]: he thus connects the plants with this (terrestrial) world. Therefore no other person should be initiated between those two; for, assuredly, were any one else to be initiated between those two, he would separate (tear up) the plants from this (terrestrial) world, and they would be liable to dry up: let therefore no other person be initiated between those two.

3. He then initiates the Udgâtri. Now, the Udgâtri is the thunder-cloud, and from the thunder-cloud rain is produced: he thus connects the rain

[1] Viz. the wind as the vital air pervading man; see paragraph 11.

[2] He, as well as the first three priests, is initiated by the Adhvaryu.

[3] Soma is the king of plants, whence these are called 'somarâgñî,' II, 3, 4, 4; V, 4, 2, 3; *Rig*-veda S. X, 97, 8.

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with the plants. Therefore no other person should be initiated between those two; for, assuredly, were any one else to be initiated between those two, he would separate the rain from the plants, and (the cloud) would be liable to lack rain: let therefore no other person be initiated between those two.

4. He then initiates the Hotṛi. Now, the Hotṛi[1] is Agni in respect of the deity, and speech in respect of the body; and rain is food: he thus connects both Agni (fire) and speech with food. Therefore no other person should be initiated between those two; for, assuredly, were any one else to be initiated between those two, he would separate fire and speech from food, and (people) would be liable to starve: let therefore no other person be initiated between those two.

5. The Pratiprasthâtṛi then initiates the Adhvaryu. Now, the Adhvaryu is the mind[2], and the Hotṛi is speech: he thus connects mind and speech with one another. Therefore no other person should be initiated between those two; for, assuredly, were any one else to be initiated between those two, he would separate mind and speech, and (people) would be liable to perish: let therefore no other person be initiated between those two.

6. He then initiates the Brâhmaṇâkhaṃsin for the Brahman, for under him the former is. He then initiates the Prastotṛi for the Udgâtṛi, for under

[1] Viz. as the offering-priest κατ' ἐξοχήν, he who, by the recitation of his 'invitatory' and 'offering' verses, like Agni, draws the gods to the offering, and causes them to graciously accept it.

[2] The Adhvaryu is the head of the sacrifice (IV, 1, 5, 16); and, as the mind, he marches in front. See also III, 2, 4, 11. 'Mind goes before Speech (prompting her), "Speak thus! say not this!"'

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him the former is. He then initiates the Maitrâ-varuṇa for the Hotṛi, for under him the former is. These four the Pratiprasthâtṛi initiates.

7. The Neshṭṛi then initiates the Pratiprasthâtṛi for the Adhvaryu, for under him the former is. It is after the fitting out[1] of these nine that the others are fitted out; for there are nine vital airs: he thus lays the vital airs into them; and so they attain the full term of life, and so they do not depart this world before their (full) term of life.

8. He then initiates the Potṛi for the Brahman, for under him the former is. He then initiates the Pratihartṛi for the Udgâtṛi, for under him the former is. He then initiates the Akhâvâka for the Hotṛi, for under him the former is. These four the Neshṭṛi initiates.

9. The Unnetṛi then initiates the Neshṭṛi for the Adhvaryu, for under him the former is. He then initiates the Âgnîdhra for the Brahman, for under him the former is. He then initiates the Subrahmaṇyâ for the Udgâtṛi, for under him the former is. He then initiates the Grâvastut for the Hotṛi, for under him the former is. These four the Unnetṛi initiates.

10. Either a Snâtaka[2], or a Brahmakârin, or some one else who is not initiated, then initiates the Unnetṛi; for they say, 'No pure one should purify.' This is the regular order of initiation[3];

[1] Or, after getting them ready, or prepared (klipti).

[2] That is, one who has completed his course of theological study (brahmakarya), and has taken the bath (snâta) marking the end of that course, and his return to the bosom of his family. See above, pp. 48–50 (esp. XI, 3, 3, 7).

[3] Literally, the initiation in the regular succession.

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and, assuredly, only when, knowing this[1], they become initiated, they make ready the sacrifice even whilst being initiated, and along with the getting ready of the sacrifice security of property accrues to the performers of the sacrificial session (Sattra); and, along with the accruing of security of property to the performers of the session, security of property also accrues to that district in which they perform the sacrifice.

11. Now, the Unnetṛi is initiated last of these, and when they come out from the purificatory bath it is he that comes out first; for the Unnetṛi is the vital air: he thus lays vital air into them on both sides; and so they attain the full term of life, and so they do not depart this world before their (full) term of life. This is the regular order of initiation: and, assuredly, he should become initiated only where such as know this become initiated.

SECOND BRÂHMAṆA.

1. Verily, from out of faith the gods fashioned the initiation, from out of Aditi the opening (sacrifice[2]), from out of Soma the buying (of Soma-plants), from out of Vishṇu the guest-offering, from out of the sun the Pravargya, from out of the Svadhâ (the food of departed ancestors) the Upa-

[1] That is to say, when they become initiated in accordance with this knowledge.

[2] For the Prâyaṇîyeshṭi of the ordinary Soma-sacrifice, see part ii, p. 47 seqq. For the subsequent ceremonies, cf. the table of contents of the same part. They are here alluded to for the reason that they are essential parts of every day's performance during the year's session.

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sads, from out of Agni and Soma the day of fasting, and from out of this world the opening Atirâtra[1].

2. From out of the year (they fashioned) the *K*aturvi*m*sa day, from out of the priesthood the Abhiplava (sha*d*aha), from out of the nobility the P*r*ish*th*ya (sha*d*aha)[2], from out of Agni the Abhi*g*it, from out of the waters the Svarasâman days, from out of the sun the Vishuvat,—the Svarasâman days have been told;—from out of Indra the Vis*v*a*g*it,—the P*r*ish*th*ya and Abhiplava have been told;—from out of Mitra and Varu*n*a the Go and

[1] The Prâya*n*îya Atirâtra is the first day of the sacrificial session called Gavâm ayanam, the performance of which lasts a year, and includes the following sacrificial periods and days (cf. part ii, p. 427):—

Prâya*n*îya Atirâtra, or opening day.

*K*aturvi*m*sa day, an Ukthya, all the stotras of which are in the *k*aturvi*m*sa-stoma.

5 months, each consisting of 4 Abhiplava sha*d*ahas, and 1 P*r*ish*th*ya sha*d*aha (=30 days).

3 Abhiplavas and 1 P*r*ish*th*ya. } 28 days which, with the two opening days, complete the sixth month.

Abhi*g*it day (performed with all the stomas).

3 Svarasâman days.

VISHUVAT, or Divâkîrtya day (Ekavi*m*sa-stoma).

3 Svarasâman days. } 28 days which, with the two concluding days, complete the seventh month.

Vis*v*a*g*it day (performed with all the p*r*ish*th*as).

1 P*r*ish*th*ya and 3 Abhiplavas.

4 months, each consisting of 1 P*r*ish*th*ya sha*d*aha and four Abhiplava sha*d*ahas.

3 Abhiplava sha*d*ahas (18 days).
1 Gosh*t*oma (Agnish*t*oma).
1 Âyush*t*oma (Ukthya). } 30 days (twelfth month).
1 Dasarâtra (10 days).

Mahâvrata day (Agnish*t*oma).

Udayanîya Atirâtra, or concluding day.

[2] For the difference between these two sacrificial periods of six days, see part iii, introd., p. xxi, note 2.

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Âyus[1], from out of the Visve Devâḥ the Dasarâtra[2], from out of the regions the Pṛishṭhyashaḍaha of the Dasarâtra, from out of these worlds the Khandoma days.

3. From out of the year (they fashioned) the tenth day, from out of Pragâpati the Mahâvrata, and from out of the world of heaven the Udayanîya Atirâtra:—such was the birth of the Year; and, verily, whosoever thus knows that birth of the Year becomes more (and more) glorious to (the end of) it, he becomes possessed of a (new) body, he becomes the Year, and, as the Year[3], he goes to the gods.

THIRD BRÂHMAṆA.

1. Now, when they are initiated they indeed offer sacrifice to the deities Agni and Vishṇu: they become the deities Agni and Vishṇu, and attain to fellowship and co-existence with Agni and Vishṇu.

2. And when they perform the opening sacrifice they indeed offer sacrifice to the deity Aditi: they become the deity Aditi, and attain to fellowship and co-existence with Aditi.

3. And when they proceed with the buying (of Soma-plants) they indeed offer sacrifice to the deity Soma: they become the deity Soma, and attain to fellowship and co-existence with Soma.

[1] For the differences between the three modes of chanting the Stotras of the Agnishṭoma and Ukthya Soma-sacrifices—viz. Gyotishṭoma, Goshṭoma, Âyushṭoma—see part iv, p. 287, note 2.

[2] The Dasarâtra, or central ten days of the Dvâdasâha (twelve days' period), consists of a Pṛishṭhya shaḍaha, three Khandoma days (of the Ukthya order), and a final (tenth) Atyagnishṭoma day called Avivâkya.

[3] For the Sacrificer as father Time, see part iv, introd., p. xxii.

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4. And when they perform the guest-offering they indeed offer sacrifice to the deity Vishṇu: they become the deity Vishṇu, and attain to fellowship and co-existence with Vishṇu.

5. And when they perform the Pravargya-offering[1] they indeed offer sacrifice to the deity Âditya: they become the deity Âditya, and attain to fellowship and co-existence with Âditya (the sun).

6. And when they enter upon the Upasads they indeed offer sacrifice to those very deities[2] who (receive oblations) at the Upasads: they become those deities, and attain to fellowship and co-existence with those deities.

7. And when they perform the animal sacrifice to Agni and Soma[3] they indeed offer sacrifice to the deities Agni and Soma: they become the deities Agni and Soma, and attain to fellowship and co-existence with Agni and Soma.

8. And when they perform the opening Atirâtra (of the sacrificial session) they indeed offer sacrifice to those deities, the Day and Night[4]: they become those deities, the Day and Night, and attain to fellowship and co-existence with the Day and Night.

9. And when they enter upon the *K*aturvi*m*sa day they indeed offer sacrifice to that deity, the Year[5]: they become that deity, the Year, and attain to fellowship and co-existence with the Year.

[1] See XIV, 1–3; and part ii, p. 104, note 3.

[2] Viz. Agni, Soma, and Vishṇu; cf. part ii, p. 105, note 1.

[3] See part ii, p. 162 seqq.

[4] Viz. inasmuch as the Atirâtra includes both a day and a night performance.

[5] Viz. both because this is the real opening day of the year's session, and because Pra*g*âpati (as the Purusha and the Year) is '*k*aturvi*m*sa' or 'twenty-four-fold' (e. g. VI, 2, 1, 23).

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10. And when they enter upon the Abhiplava-shaḍaha they indeed offer sacrifice to those deities, the Half-months and Months: they become those deities, the Half-months and Months, and attain to fellowship and co-existence with the Half-months and Months.

11. And when they enter upon the Pṛishṭhya-shaḍaha they indeed offer sacrifice to those deities, the Seasons: they become those deities, the Seasons, and attain to fellowship and co-existence with the Seasons.

12. And when they enter upon the Abhigit (day) they indeed offer sacrifice to the deity Agni: they become the deity Agni, and attain to fellowship and co-existence with Agni.

13. And when they enter upon the Svarasâman (days) they indeed offer sacrifice to that deity, the Waters: they become that deity, the Waters, and attain to fellowship and co-existence with the Waters.

14. And when they enter upon the Vishuvat (day) they indeed offer sacrifice to the deity Âditya: they become the deity Âditya, and attain to fellowship and co-existence with Âditya. The Svarasâmans have been told.

15. And when they enter upon the Viśvagit (day) they indeed offer sacrifice to the deity Indra: they become the deity Indra, and attain to fellowship and co-existence with Indra. The Pṛishṭhya and Abhiplava (shaḍahas) have been told.

16. And when they enter upon (the performance of) the Go and Âyus (stoma)[1] they indeed offer sacrifice to the deities Mitra and Varuṇa: they

[1] See p. 140, note 1.

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become the deities Mitra and Varuna, and attain to fellowship and co-existence with Mitra and Varuna.

17. And when they enter upon the Dasarâtra they indeed offer sacrifice to that deity the Visve Devâh: they become that deity, the Visve Devâh, and attain to fellowship and co-existence with the Visve Devâh.

18. And when they enter upon the Prishthya-shadaha of the Dasarâtra they indeed offer sacrifice to those deities, the Regions: they become those deities, the Regions, and attain to fellowship and co-existence with the Regions.

19. And when they enter upon the Khandomas they indeed offer sacrifice to those deities, these Worlds: they become those deities, these Worlds, and attain to fellowship and co-existence with these Worlds.

20. And when they enter upon the tenth day (of the Dasarâtra) they indeed offer sacrifice to that deity, the Year: they become that deity, the Year, and attain to fellowship and co-existence with the Year.

21. And when they enter upon the Mahâvrata they indeed offer sacrifice to the deity Pragâpati: they become the deity Pragâpati, and attain to fellowship and co-existence with Pragâpati.

22. And when they enter upon the concluding Atirâtra (of the sacrificial session), then, indeed, having gained the Year, they establish themselves in the world of heaven. And were any one to ask them, 'To what deity are ye offering sacrifice this day? what deity are ye? with what deity do ye dwell?' let them name of those (deities) the one to whom they may be nearest (in the performance of the Sattra). And,

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verily, such (sacrificers) are seated (sad) in the good[1] (place), for they are for ever seated among the good deities; and the others are mere partakers in the sacrificial session[2]; and if any one were, during a sacrificial session, to speak evil of such initiates as know this, let them say to him, 'We cut thee off from those deities;' and he becomes the worse, and they themselves become the better for it.

23. That same year contains three great rites (mahâvrata):—the great rite on the *K*aturvi*m*śa day, the great rite on the Vishuvat day, and the great rite[3] on the Mahâvrata day itself. Now, those of old used, indeed, to enter upon (perform) that (year's session) with three great rites, and they became glorious, truth-speaking, and faithful to their vow; but if nowadays any (sattrins) were to perform it on this wise, they assuredly would crumble away even as a jar of unbaked clay would crumble away if water were poured into it. They (who do so) perform too much: that (object) of theirs is gained by truth, by toil, by fervid devotion, by faith, by sacrifice, and by oblations.

Fourth Brâhmaṇa.

1. The Year, indeed, is Man;—the opening (prâya*n*tya) Atirâtra is his feet, for by means of their

[1] Or, in the true, abiding (place)—sati.

[2] That is, those who perform a sacrificial session (sattra) without their possessing the esoteric knowledge regarding the several ceremonies, set forth in the preceding paragraphs, are mere 'sattra-sada*h*' (i. e. merely 'sitting through the sacrificial session') whilst those possessing that knowledge are 'sati sada*h*.'

[3] That is, more especially, the chanting of the Mahâvrata-sâman, for which see part iv, p. 282, note 5.

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feet (men) go forward (prayanti): that part of them which is white is of the form of the day, and that which is black is (of the form) of the night; the nails are of the form of herbs and trees. The Katurvimsa day is the thighs, the Abhiplava the breast, and the Prishthya the back.

2. The Abhigit is this right arm, the Svarasâman days these three (openings of the) vital airs on the right side [1], the Vishuvat the head, and the (second period of) Svarasâman days these three vital airs on the left side.

3. The Visvagit is this left arm,—the Prishthya and Abhiplava have been told,—the Go and Âyus those downward vital airs; the Dasarâtra the limbs, the Mahâvrata the mouth; and the concluding (udayanîya) Atirâtra is the hands, for by means of the hands (men) move (reach) upwards (udyanti): that part of them which is white is of the form of the day, and that which is black is of that of the night; and the nails are of the form of the stars. Thus that year is established in respect of the body; and, verily, whosoever thus knows that year to be established in respect of the body, establishes himself by means of offspring and cattle in this, and by immortality in the other, world.

SECOND ADHYÂYA. FIRST BRÂHMANA.

1. Verily, those who become initiated for (a sacrificial session of) a year cross an ocean: the Prâyanîya Atirâtra is a flight of steps [2], for it is by means of a flight of steps that one enters (the water); and

[1] Viz. the right eye, ear, and nostril.

[2] Or, a descent, a passage leading down to a bathing-place.

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when they enter on the Prâyaṇîya Atirâtra it is just as if they were entering the ocean by a flight of steps.

2. The Katurvimśa day is (in the form of) a foothold, a shallow place [1], such a one as (where the water reaches) either to the arm-pits or to the neck, whence, having rested, they enter [2] (the deep water). The Abhiplava is (a spot) suitable for swimming; and so is the Pṛishṭhya suitable for swimming.

3. The Abhigit is a foothold, a shallow place, such a one as (where the water reaches) either to the arm-pits, or to the neck, whence, having rested, they come out (of the water). The first Svarasâman is thigh-deep, the second knee-deep, the third knuckle-deep. The Vishuvat is a foothold (in the form of) an island. The first (Svarasâman) with reversed Sâmans is knuckle-deep, the second knee-deep, and the third thigh-deep.

4. The Viśvagit is a foothold, a shallow place, such a one as (where the water reaches) either to the arm-pits or to the neck, whence, having rested, he enters (the deep water again). The Pṛishṭhya is suitable for swimming, and so is the Abhiplava, and so are the Go and Âyus, and so is the Daśarâtra.

5. The Mahâvrata is a foothold, a shallow place, such a one as (where the water reaches) either to the arm-pits or to the neck, whence, having rested,

[1] Gâdham eva pratishṭhâ,—it may be remarked that this is just the form in which an appositional compound is analyzed by native grammarians, as if it were 'gâdha-pratishṭhâ,' a foothold which is just a ford, a ford-foothold, as indeed it is written in paragraph 9. Cf. p. 66, note 4.

[2] Or, bathe,—'prasnâti,' indeed, would really seem to mean here 'he swims forward.'

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they step out (of the water). The Udayanîya (concluding) Atirâtra is a flight of steps, for it is by a flight of steps that people step out (of the water): thus, when they perform the Udayanîya Atirâtra, it is just as if, having entered the sea by a flight of steps, they were to step out of it by a flight of steps.

6. Regarding this they say, 'How many Atirâtras are there in the year, how many Agnishṭomas, how many Ukthyas, how many Shoḍasins, how many Shaḍahas?'—Two Atirâtras, a hundred and six Agnishṭomas, and two hundred and forty Ukthyas,—thus in the case of those who perform the Svarasâmans as Ukthyas.

7. But in the case of those who perform them as Agnishṭomas, a hundred and twelve Agnishṭomas, two hundred and thirty-four Ukthyas, twelve Shoḍasins, and sixty Shaḍahas. This, then, is how the year is obtained.

8. There are twelve months in the year, and their vital energy and power are the Pṛishṭhas; and by performing the Pṛishṭhas month by month, they obtain, in monthly portions [1], that vital energy of the year.—'And how do they obtain the vital energy of the thirteenth (intercalary) month?' Well, subsequent to the Vishuvat day they perform the Visvagit Agnishṭoma with all the Pṛishṭhas [2], and thus indeed they obtain the vital energy of the thirteenth month.

9. Now, concerning this, Śvetaketu Âruṇeya,

[1] Lit., by the month, i.e. by monthly instalments; cf. Tâṇḍya-Br. IV, 2, 9.

[2] On Soma-days with all the (six) Pṛishṭha-sâmans, see part iii, introd., p. xxi.

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knowing this, once said, 'I am now going to get myself initiated for one year.' His father, looking at him, said, 'Knowest thou, long-lived one, the fording-footholds of the year?'—'I know them,' he replied, for, indeed, he said this as one knowing it.

SECOND BRÂHMANA.

1. Here, now, they say, 'Whereby are the Abhiplavas possessed of light (*gyotis*) on both sides[1],

[1] The difference between the Abhiplava-shadaha and the Prishthya-shadaha was thus explained in part iii, introd., p. xxi, note 2:—'In both kinds of shadaha, the Prishtha-stotras (at the Mâdhyandina-savana) are performed in the ordinary way—viz. either in the Agnishtoma or the Ukthya way (see ib., p. xvi, note 2, as the correct reference is):—but whilst, in the Abhiplava-shadaha, the Rathantara and Brihat-sâmans are used for the Hotri's Prishtha-stotra on alternate days, the Prishthya-shadaha requires a different Prishtha-sâman on each of the six days. The two kinds of shadahas also differ entirely in regard to the sequence of Stomas prescribed for the performance of the Stotras.' It is this difference in the 'sequence of Stomas' which is referred to in our passage. On the six days of the Abhiplava-shadaha, the sequence of Stomas (the first four of which, viz. Trivrit, Pañkadasa, Saptadasa, and Ekavimsa, are only used) varies from day to day in this way: 1. Gyotishtoma; 2. Goshtoma; 3. Âyushtoma; 4. Goshtoma; 5. Âyushtoma; 6. Gyotishtoma (for the difference between these, see part iv, p. 287, note 2). It will thus be seen that the Abhiplava has the 'gyotih (stoma)' on both sides, on the first and the last days. For the Hotri's Prishtha-stotra on these successive days the Rathantara-sâman and Brihat-sâman are used; and, as the Goshtoma and Âyushtoma are Ukthya-days, the usual practice which requires the Brihat-sâman for such days, is not followed; just as the final Gyotishtoma in this case requires the Brihat-sâman.—As regards the Prishthya-shadaha, each successive day requires for its stotras a single Stoma, in the ascending order: Trivrit, Pañkadasa, Saptadasa, Ekavimsa, Trinava, Trayastrimsa;—a different Prishtha-sâman being used for the Hotri's Prishtha-

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and the Prishthya of light on one side only?' Well, the Abhiplavas are these worlds, and these worlds are indeed possessed of light on both sides—through the fire on this side, and through the sun on yonder side; and the Prishthya is the seasons, and the seasons are indeed possessed of light on one side only: he who burns yonder (the sun) is their light.

2. Verily, those two wheels of the gods, established on the Prishthya [1], revolve crushing [2] the Sacrificer's evil; and, indeed, if during a sacrificial session any one speaks evil of such initiates as know this, those two wheels of the gods cut off his head: the (chariot-) seat is the Dasarâtra, and the two wheels are the Prishthya and Abhiplava.

3. Concerning this they say, 'Seeing that the two wheels (of a cart) are alike, and those stomas unlike, how are those stomas one after another performed alike for him?' Let him reply, 'Thereby, that there are six of the one, and six of the other.'

4. 'Let him make the Prishthya and Abhiplava two warps [3],' said Paiṅgya; 'let him make their

stotra on each of the six days. Here only the first day has the same Stoma at the beginning, as the Gyotishtoma,—whence it has 'gyotis' on one side only.

[1] This 'prishthyapratishthite' looks rather strange,—perhaps the correct reading is 'prishthapratishthite,' 'established on the prishtha-sâmans'; unless, indeed, 'pratishthita' has to be understood here to refer to the Abhiplava, as the established, or ordinary, Shadaha, which doubtless would make the best sense,—'those two wheels of the gods, the Prishthya and the established (Abhiplava-) shadaha.'

[2] Or, as we would rather say, whilst revolving, crush the Sacrificer's evil.

[3] ? Or, possibly, two kinds of threads, those of the warp and the woof (or weft), which are combined into one web. The St. Petersh.

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Stotras and Śastras run together:' inasmuch as he makes them run together, these (channels of the) vital airs, though separate from one another, run together, with one and the same aim[1], into a common web; but were he not to make them run together, the Sacrificer would be liable to perish; and liable to perish, indeed, is one who is either blind or deaf.

5. The Agnishṭomas amount to nine in a month[2]; —now, there are nine vital airs: it is the vital airs he thus lays into them (the Sacrificers); and thus they attain the full term of life, and so, indeed, they do not depart this world before the (full) term of life.

6. And the Ukthyas (amount) to twenty-one;—now, there are twelve months in the year, five seasons, and three worlds, that makes twenty, and he who burns yonder (the sun) is the twenty-first[3],

Dict., on the other hand, takes 'tantra' here in the sense of 'model form, type,'—and, indeed, the one meaning constantly passes into the other. The MS. of the comm. is too corrupt to be of much use.

[1] This is a doubtful rendering of 'ekoti.' Though, doubtless, the juxtaposition of 'ekoti' and 'samânam ûtim' cannot be accidental, the word 'ûti' may probably have a different derivation and meaning in the two occurrences. Cf. Kern, Saddharmapuṇḍarîka, introd., p. xvii; Journ. of the Pâli Text Society, 1885, pp. 32–38.

[2] During five complete months of the first half, and four complete months of the second half, of the year four Abhiplava-shaḍahas and one Pṛishṭhya-shaḍaha are performed. Now, the six days of the Abhiplava-shaḍaha consist of 1. Agnishṭoma; 2–5. Ukthyas; 6. Agnishṭoma; and those of the Pṛishṭhya-shaḍaha of 1. Agnishṭoma; 2. 3. Ukthya; 4. Shoḍaśin; 5. 6. Ukthya. For the four Abhiplavas and the one Pṛishṭhya of each month this, accordingly, gives nine Agnishṭomas, twenty Ukthyas, and one Shoḍaśin (counted, however, as an Ukthya in paragraphs 6 and 7).

[3] The reason why the Sun is so often referred to as the twenty-first or twenty-one-fold, is not easy to discover. Possibly it may be from the fact that the Vishuvat day, or central day of the great session and the longest day of the year, is identified with the Sun,

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—that consummation (he attains), and by that consummation he ascends month by month to the world of heaven, and gains, in monthly portions, the world of heaven, and the twenty-one-fold Stoma, and the Bṛihatî metre [1].

7. The Agnishṭomas amount to thirty-four in a month [2]—for the obtainment of all the gods; for there are thirty-three gods, and Pragâpati is the thirty-fourth. And there is one Ukthya with the Shoḍasin (stotra); for the Ukthya means food, and the Shoḍasin vital strength.

8. By means of that food and vital strength the gods obtained all their desires, and secured all their desires; and in like manner does this (Sacrificer), by means of that food and vital strength, obtain all his desires, and secure all his desires: with a view to that object he who is initiated for (a sacrificial session of) a year should therefore perform the Pṛishṭhya and Abhiplava (-shaḍahas).

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and that this day is flanked on both sides by ten special days which together with the central day, form a special group of twenty-one days. But, on the other hand, it may be exactly the other way, viz. that this central group was made one of twenty-one days because of the already recognised epithet of Âditya as the 'ekavimśa.' Cf. A. Hillebrandt, Die Sonnwendfeste in Alt-Indien, p. 6 seq.

[1] Here the twenty-one Ukthyas are symbolically identified with the twenty-one-versed hymn-form; and the nine Agnishṭomas (of paragraph 5) with the Bṛihatî metre which consists of four pâdas of nine syllables each.

[2] This number is evidently arrived at by counting the twenty Ukthyas as Agnishṭomas (hence 9 + 20), and adding thereto five more Agnishṭomas obtained by the calculation referred to in paragraph 12 (see note thereon), according to which the characteristic Stotras and Śastras of the Ukthya make one additional Agnishṭoma in every four Ukthyas. The Shoḍasin, thus, is not taken into account in this calculation.

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9. Now, the Âdityas and the Aṅgiras, both of them sprung from Pragâpati, were contending together saying, 'We shall be the first to reach heaven,—we shall be the first!'

10. By means of four Stomas, four Pṛishṭhas [1], and light (simple) hymn-tunes, the Âdityas sailed across to the heavenly world; and inasmuch as they sailed (abhi-plu) to it, they (these six-days' periods) are called Abhiplava.

11. By means of all the Stomas, all the Pṛishṭhas [2], and heavy (complicated) hymn-tunes, the Aṅgiras, coming after (the gods), as it were [3], touched (reached) the heavenly world; and inasmuch as they touched (spṛis) it, it (this six-days' period) is called Pṛishṭhya [4].

12. It is a six-days' Abhiplava, because it consists of six days; or a five-days' Abhiplava, because it consists of five days, for the last day is the same as the first; or a four-days' Abhiplava, for there are four Stomas (used) in it—the thrice-threefold (trivṛit), the fifteen-versed, the seventeen-versed, and the twenty-one-versed one; or a three-days' Abhiplava, for it is of three orders—Gyotis, Go, and

[1] Besides the Rathantara and Bṛihat, used on alternate days for the Hotṛi's Pṛishṭha-stotra at the Abhiplava, the Vâmadevya and Kâleya-sâmans, used on each day for the Maitrâvaruṇa's and Akkhâvâka's Pṛishṭha-stotras, seem to be counted here as making up the four Pṛishṭha-sâmans of the Abhiplava-shaḍaha. For the four Stomas, see p. 148, note.

[2] See ib., and part iii, introd., p. xxi.

[3] The 'iva' would seem here (as, indeed, pretty frequently) to have the meaning of 'eva,' 'indeed,' thus—coming considerably after (the gods). Cf. Ait.-Brâhm. IV, 17, 5, where the Aṅgiras are said to have reached heaven sixty years after the Âdityas.

[4] This etymology is of course not meant to be taken seriously, the word 'pṛishṭhya' being derived from 'pṛishṭha,' 'back' (XII, 1, 4, 1).

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Âyus[1]; or a two-days' Abhiplava, for there are two Sâmans (used) in it—the Bṛihat and the Rathantara[2]; or a one-day's Abhiplava, for it is performed with the Stomas of a one-day's (Soma-sacrifice[3]). Twelve Stotras and twelve Śastras of the four Ukthyas are in excess[4]—they make a seventh Agnishṭoma, and thus the Agnishṭomas amount to seven.

13. Now, Proti Kauśâmbeya[5] Kausurubindi dwelt with Uddâlaka Âruṇi as a religious student. The teacher asked him, 'My son, how many days did thy father[6] consider that there are in the year?'

14. 'Ten,' he replied.—'Ten, indeed,' he said; 'for the Virâg consists of ten syllables, and the sacrifice is of Virâg nature;—

15. But how many are there really?'—'Nine,' he replied.—'Nine, indeed,' he said; 'for there are nine vital airs, and by means of the vital airs the sacrifice is performed;—

[1] See p. 148, note; part iv, p. 287, note 2.

[2] These two principal Pṛishṭha-sâmans are used on alternate days of the Abhiplava-shaḍaha for the first (or Hotṛi's) Pṛishṭha-stotra at the midday-service.

[3] Viz. with the four Stomas used at the ordinary Agnishṭoma-sacrifice.

[4] Whilst the Agnishṭoma includes twelve Stotras and twelve Śastras, the Ukthya-sacrifice has three additional (Uktha-) Stotras and Śastras, which in the four Ukthya days of the Abhiplava-shaḍaha make up another twelve chants and twelve recitations.

[5] That is, either a descendant of Kuśâmba; or, as Harisvâmin takes it, a native of the city Kauśâmbî; cf. Weber, Ind. Stud. I, p. 193.—Prakṛishṭabhûpati-kośâmbînivâsi-kusurabindasyâpatyam; MS. comm.

[6] Harisvâmin applies to the father the epithet 'mahâyâgñika,' or performer of the great sacrifices.

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16. But how many are there really?'—'Eight,' he replied.—'Eight, indeed,' he said; 'for the Gâyatrî consists of eight syllables, and the sacrifice is of Gâyatrî nature;—

17. But how many are there really?'—'Seven,' he replied.—'Seven, indeed,' he said; 'for there are seven metres (successively) increasing by four (syllables), and by means of the metres the sacrifice is performed;—

18. But how many are there really?'—'Six,' he replied.—'Six, indeed,' he said; 'six seasons make up a year, and the sacrifice is the year; and one and the same day are those two, the opening and concluding (Atirâtra [1]);—

19. But how many are there really?'—'Five,' he replied.—'Five, indeed,' he said; 'the sacrifice is fivefold; the sacrificial animal is fivefold [2]; there are five seasons in the year, and the sacrifice is the year;

[1] In the scheme of the Gavâm ayanam, given above (p. 139, note 1), there is one day in excess of the year, viz. either the central Vishuvat day (XII, 2, 3, 6) or the final Atirâtra; but by making this latter day identical with the opening Atirâtra, Uddâlaka would seem to bring the whole within the compass of one year of six seasons. In the next paragraph, on the other hand, the same result is obtained by the identification of the second and the last but one days of the session. Another, and perhaps more probable, explanation of Uddâlaka's calculation would, however, be this. In the scheme of the sacrificial session there occur, as not included in the different sacrificial groups or periods (the shaḍahas, svarasâmans, &c.), seven special days—the opening and final Atirâtras, the Katurvimśa and Mahâvrata days, and the Abhigit, Vishuvat, and Viśvagit days. These seven days he here successively reduces to six and five days. The further reduction of this number by the identification of the Pṛishṭhya and Abhiplava, as well as of the Svarasâman days, requires no explanation. Cf., however, the Addenda.

[2] For the 'pâṅkta' nature of the sacrifice, see III, 1, 4, 19. 20; XIII, 2, 5, 1, for the five kinds of sacrificial animals, VI, 1, 2, 32 seqq.

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and one and the same day are those two, the *K*aturvi*m*sa and the Mahâvrata ;—

20. But how many are there really ?'—'Four,' he replied.—'Four, indeed,' he said; 'animals are four-footed, and animals constitute a sacrifice; and one and the same day are those two, the P*r*ish*th*ya and Abhiplava ;—

21. But how many are there really ?'—'Three,' he replied.—'Three, indeed,' he said; 'there are three metres, three worlds; and the (Soma-) sacrifice consists of three services; and one and the same day are those two, the Abhigit and Visvagit ;—

22. But how many are there really ?'—'Two,' he replied.—'Two, indeed,' he said; 'for man is two-footed, and the sacrifice is man; and one and the same day are the Svarasâmans ;—

23. But how many are there really ?'—'One,' he replied.—'A day, indeed,' he said; 'the whole year is just that day after day.'—this is the mystic import of the year; and, verily, whosoever thus knows this mystic import[1] of the year grows more (and more) glorious up to (the end of) it; he becomes possessed of a (new) body, he becomes the year, and in the shape of the year he joins the gods.

THIRD BRÂHMAṆA.

1. That year, doubtless, amounts to a B*r*ihatî,—there are two sha*d*ahas (12) of winning days[2]; the

[1] Prof. Oldenberg (Zeitschr. d. Deutschen Morg. Ges., vol. 50, p. 460) takes 'upanishad' in the sense of 'worship'—'this is the worship to be offered to the year.' Perhaps 'meditation' might be the more appropriate rendering :—'this is the form in which the year should be meditated upon.' Cf. X, 4, 5, 1; 5, 1, 1.

[2] The term 'ârkshyat' is apparently a future participle of 'â-arg,'

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two, Pṛishṭhya and Abhiplava (12); the Go and Âyus, and the Daśarâtra (ten days)—that makes thirty-six; for the Bṛihatî consists of thirty-six syllables, and by means of the Bṛihatî the gods strove to reach heaven, and by the Bṛihatî they did gain heaven; and in like manner does this one, by means of the Bṛihatî, now strive to reach heaven, and thereby gain heaven; he who knows this secures for himself whatever wish there is in the Bṛihatî.

2. And as to the Katurvimśa day, it is the same as either the seventh or the ninth (day) of the Daśarâtra [1]. From out of the Abhiplava the Pṛishṭhya is formed, from the Pṛishṭhya the Abhigit,

hence 'calculated to procure, or win.' The Ait.-Br. has 'âkshyat' instead. The two Shaḍahas (or periods of six days), here counted as such days, would seem to include the six Svarasâman days, and the special named days scattered over the session (the opening and concluding Atirâtra being apparently counted as one).

[1] Katurvimśa day is one in which the Katurvimśa-stoma, or twenty-four-fold hymn-form, is exclusively used in the chanting of the Stotras. The one usually denoted by that term is the second day of the Gavâm ayanam. In the Daśarâtra, or ten-days' period, there is, however, likewise a day in which the Katurvimśa-stoma is used exclusively. That period consists of a Pṛishṭhya-shaḍaha (six days), three Khandoma days, and a final Atyagnishṭoma, called Avivâkya. The three Khandoma days (i.e. days fashioned after metres) have assigned to them as their exclusive Stomas the twenty-four-fold, the forty-four-fold, and the forty-eight-fold hymn-forms respectively; the first of them, or the seventh day of the Daśarâtra, being thus a Katurvimśa day. But in the second half of the year's session the regular order of the days of the minor sacrificial periods—the Shaḍahas and Svarasâmans—is reversed, the last day being performed first; and according to this paragraph the same is optionally to be the case in regard to the three Khandoma days, the Katurvimśa day being taken either first or last (see, however, parag. 9). Cf. also Haug, Ait.-Br., Transl., p. 347, note (where, in l. 3, read Daśarâtra instead of Dvâdaśâha).

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from the Abhigit the Svarasâmans, from the Svarasâmans the Vishuvat, from the Vishuvat the Svarasâmans, from the Svarasâmans the Visvagit, from the Visvagit the Prishthya [1], from the Prishthya the Abhiplava, from the Abhiplava the Go and Âyus, and from the Go and Âyus the Dasarâtra.

3. And that Mahâvrata is a winning-day, for its Stoma is the Pañkavimsa, and a metre does not collapse from (excess or deficiency of) a syllable—neither from one nor from two (syllables); neither does a Stoma by (an excess of) one hymn-verse [2].

4. Prior to the Vishuvat they perform first the Abhiplava, and afterwards the Prishthya, for the Abhiplava represents the sons, and the Prishthya the father; whence in early life the sons subsist on (the resources of) their father. Subsequent to the Vishuvat they perform first the Prishthya, and afterwards the Abhiplava; whence in later life the father subsists on (the resources of) his sons; and, verily, the sons of him who thus knows this subsist on him in early life, and he subsists on his sons in later life.

5. Here, now, they ask, 'If he were to die after entering on the Katurvimsa day, how does he become one who has not merely (uttered) the Âgur-

[1] Here, the order of Abhiplava and Prishthya followed in the first half of the year is reversed.

[2] The author apparently claims for the pañkavimsa-stoma, or twenty-five-versed hymn-form, the same efficacy as for the katurvimsa-stoma, the hymn-form of what is practically the first day of the sacrificial session (cf. Tândya-Br. XXV, 1, 1, where it is called Katurvimsam prâyanîyam), and which by the number of its stotriyâ-verses, being that of the half-months in the course of the year (24), is supposed to represent the whole year; cf. Ait.-Br. IV, 12.

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formula[1]?' Let him say, 'In that they then perform the Opening Atirâtra, thereby (he becomes such a one).'

6. As to this they ask, 'Seeing that there are the twelve months of the year, and that one day, to wit, the Vishuvat, is in excess, does this belong to those (months) that go before or to those that follow?' Let him say, 'Both to those that go before and to those that follow;' for the Vishuvat is the body (trunk) of the year, and the months are its limbs; and where the body is there are (or, that includes) also the limbs, and where the limbs are there is also the body; and neither is the body in excess of the limbs, nor are the limbs in excess of the body: and thus, indeed, that (day) belongs both to those (months) that go before and to those that follow.

7. But, indeed, that year is a great eagle: the six months which they perform prior to the Vishuvat are the one wing, and those which they perform subsequent thereto are the other; and the Vishuvat is the body; and, indeed, where the body is there are also the wings, and where the wings are there is also the body; for neither is the body in excess of the wings, nor are the wings in excess of the body: and thus, indeed, that (day) belongs both to those (months) that go before and to those that follow.

8. As to this they ask, 'Seeing that for six months prior to the Vishuvat they perform Stomas tending upwards, and for six (months) reversed

[1] See XI, 2, 5, 10 with note. The *K*aturvi*m*sa day is, as it were, a promise on the part of the Sacrificer to perform the sacrificial session; whilst the Prâya*n*îya Atirâtra not only represents the actual entering on the performance, but, as it were, implies the Udaya*n*îya Atirâtra (XII, 2, 2, 18).

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(Stomas), how are these latter performed so as to tend upwards?' Let him say, 'In that they perform that Dasarâtra as one with upward tending Stomas, thereby they do so.' Now, the Mahâvrata did not yield itself to the gods saying, 'How is it, ye have performed the Vishuvat with upward tending hymns, and me with reversed ones?'

9. The gods said, 'Try ye to find out that sacrificial performance which has upward tending Stomas, and whereby we may gain this.' They saw that Dasarâtra with upward tending Stomas after the manner of the year: what Prishthya-shadaha there is in it that is the seasons, the (three) Khandomas are these worlds, and the tenth day is the year. Thereby they gained this (Mahâvrata), and it yielded itself to them; and, verily, the Mahâvrata yields itself to him who so knows this.

10. And in this way, indeed, there is an ascent of days:—by means of the Opening Atirâtra they ascend the concluding Atirâtra, by means of the Katurvimsa the Mahâvrata, by means of an Abhiplava a subsequent Abhiplava, by means of a Prishthya a subsequent Prishthya, by means of the Abhigit the Visvagit, by means of the Svarasâmans the subsequent Svarasâmans—but that one day is not ascended, to wit, the Vishuvat: and, verily, he who thus knows this ascends to (the state of) one more glorious, and no one inferior to him ascends (to be equal) to him.

11. And in this way, indeed, there is a descent of days:—the Prâyaṇîya Atirâtra descends to the Katurvimsa day, the Katurvimsa day to the Abhiplava, the Abhiplava to the Prishthya, the Prishthya to the Abhigit, the Abhigit to the Svarasâmans, the

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Svarasâmans to the Vishuvat, the Vishuvat to the Svarasâmans, the Svarasâmans to the Visvagit, the Visvagit to the Prishthya, the Prishthya to the Abhiplava, the Abhiplava to the Go and Âyus, the Go and Âyus to the Dasarâtra, the Dasarâtra to the Mahâvrata, the Mahâvrata to the Udayanîya Atirâtra, the Udayanîya Atirâtra to the world of heaven, to the resting-place, to plenty.

12. Such, indeed, are the wilds and ravines of sacrifice, and they (take) hundreds upon hundreds of days' carriage-drives; and if any venture into them without knowledge, then hunger or thirst, evil-doers and fiends harass them, even as fiends would harass foolish men wandering in a wild forest; but if those who know this do so, they pass from one duty to another, as from one stream into another, and from one safe place to another, and obtain well-being, the world of heaven.

13. As to this they say, 'How many onward, and how many backward days are there?' Well, those which are performed once each are onward days, and those which are performed repeatedly are backward days: let him at least consider these[1] as backward ones, for in accordance with the course of the Shadahas he himself moves.

Fourth Brâhmaṇa.

1. The Year, indeed, is Man;—the Prâyaṇîya Atirâtra is his breath, for by means of the breath men go forward (prayanti); and the Ârambhaṇîya

[1] Or, 'meditate upon these' (? worship these); see p. 155, note 1.

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(opening) day[1] is speech, for by means of speech men undertake (ârabh) whatever they do undertake.

2. The Abhiplava-shaḍaha is this right hand[2]. This (little finger) is the first day thereof,—this (upper joint[3]) is its morning-service, this (middle joint) its midday-service, and this (lower joint) its evening-service: it is in place of the Gâyatrî, whence this (little finger) is the shortest of these (fingers).

3. This (third finger) is the second day,—this (upper joint) is its morning-service, this (middle joint) its midday-service, and this (lower joint) its evening-service: it is in place of the Triṣhṭubh, whence this (third finger) is larger than this (little finger).

4. This (middle finger) is the third day,—this is its morning-service, this its midday-service, and this its evening-service: it is in place of the Gagatî, whence this is the largest of these (fingers).

5. This (fore-finger) is the fourth day,—this is its morning-service, this its midday-service, and this its evening-service: it is in place of the Virâg; for the Virâg is food, whence this (fore-finger) is the most food-eating[4] of these (fingers).

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[1] Hereby the Kâturvimśa day would seem to be meant (as, indeed, it is also taken by Harisvâmin), see p. 157, note 3; p. 167, note 1.

[2] The right hand is apparently taken here to represent the four limbs—the arms and legs. In Sanskrit the terms for finger and toe (as for thumb and large toe) are the same.

[3] That is, apparently the bone joining the palm; though possibly the one forming the extreme end of the finger may be intended. But inasmuch as the morning-service has five stotras as compared with the two of the evening-service the former might be expected to be compared with the larger of the two bones.

[4] Prof. Weber, Prâtiśâkhya, p. 97, refers to II, 4, 2, 18, where, in his opinion, the passage '(thus) they ladle out (food) for men'

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6. This (thumb) is the fifth day,—this is its morning-service, this its midday-service, and this its evening-service: it is in place of the Paṅkti, for the Paṅkti is broad [1], as it were, whence this (thumb) is the broadest of these (fingers).

7. This (right arm) is the sixth day,—this (fore-arm [2]) is its morning-service, this (upper arm) its midday-service, and this (shoulder-blade) its evening-service: it is in place of the Atikhaṇḍas, whence this (arm) is larger than those (fingers). That day is a Gâyatrî one, whence this shoulder-blade is the shortest: this Abhiplava-shaḍaha (extends) in this, in this, in this, and in this direction [3]; and the Pṛishṭhya is the body (trunk).

8. Now, as to this, Paṅgya, knowing this, said, 'The Abhiplavas leap about (plavante), as it were, and the Pṛishṭhya stands (sthâ) [4], as it were; for

points to the fore-finger as the finger used most in eating. This is not improbable, though Sâyaṇa, as well as the commentary on Kâty. IV, 1, 10, if is true, does not interpret the passage in that way.

[1] Viz. inasmuch as it consists of five pâdas,—instead of three, as in the case of the Gâyatrî, or four, as in that of the others.

[2] Thus also Harisvâmin (hardly, the palm; but see p. 161, note 3).

[3] Viz. in the direction of the two arms and the two legs. There being, in nine of the twelve months of the year, four Abhiplavas and one Pṛishṭhya in each month, the two kinds of six-days' performances as regards numbers, certainly offer an analogy to the limbs and the body.

[4] This etymological quibble seems to refer to the fact that the Abhiplavas are performed before the Pṛishṭhya in the first half of the year, and after them in the second half; though the same feature of change might, vice versâ, be applied to the Pṛishṭhya. It is possible, however, that the author may refer here to other characteristic features of the two kinds of Shaḍahas; and it cannot be denied that the Abhiplava days are liable to much greater change than the Pṛishṭhya days. The constant change in the

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this (man) leaps about, as it were, with his limbs, and he stands, as it were, with his body.'

9. The Trivṛit (stoma) is its head, whence that (head) is threefold (trivṛit)—skin, bone, and brain.

10. The Paṅkadaśa (fifteen-versed hymn-form) is the neck-joints,—for there are fourteen of these (joints)[1], and the vital force is the fifteenth; hence by means of that (neck), though being small, man bears a heavy burden: therefore the Paṅkadaśa is the neck.

11. The Saptadaśa (seventeen-versed hymn-form) is the chest; for there are eight 'gatru[2]' on the one

'sequence of stomas' in the Abhiplava has already been referred to (p. 148, note 1). Another source of change, in the Abhiplava, is the peculiar way in which the Brahmasâman (or Brâhmanâkhamsin's Pṛishṭhastotra) is varied from day to day. For, whilst during the months preceding the Vishuvat day, the Abhîvarta tune is used for this stotra on each day, but with different Pragâtha verses chanted thereto from day to day; during the second half of the year, on the other hand, the same text (Sâma-veda II, 806) is used throughout, whilst its tune is varied from day to day. Since in the second half of the year the order of the days of the Pṛishṭhya-shaḍaha must be reversed, whilst this is optionally the case as regards the Abhiplava, this feature can hardly be referred to here.

[1] The 'grîvâḥ' thus, as far as man is concerned, include not only the seven cervical vertebrae, but also the upper seven dorsal vertebrae, being those to which the true ribs are attached. It is worth remarking, however, that in large birds such as the eagle, the neck itself consists of fourteen vertebrae.

[2] The St. Petersb. Dict. takes 'gatru' in the sense of 'tuberculae costarum,' or tubercles of the ribs, the projections near the 'heads' of the ribs where these join the spinal vertebrae; this conjectural meaning being based on VIII, 6, 2, 10, where the ribs are said to be fastened on both sides to the kîkasâḥ (? sternum) and the gatravaḥ. Against this conjecture (as the Dict. remarks) is the circumstance that the gatravaḥ are here said to form part of the chest; and, besides, the tubercle of the rib is not a separate bone, and would hardly be likely to be specially singled out in this

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side, and eight on the other, and the chest itself is the seventeenth: therefore the Saptadaśa (stoma) is the chest.

12. The Ekaviṁśa (twenty-one-versed hymn-form) is the belly, for inside the belly there are twenty 'kuntâpa[1],' and the belly is the twenty-first: therefore the Ekaviṁśa (stoma) is the belly.

13. The Triṇava (thrice nine-versed hymn-form) is the two sides (pârśva);—there are thirteen ribs (parśu) on the one side, and thirteen on the other[2], and the sides make up the thrice ninth: therefore the Triṇava (stoma) is the two sides.

14. The Trayastriṁśa (thirty-three-versed hymn-

connection. Perhaps, therefore, the *g*atravaḥ may rather be the costal cartilages connecting the seven true ribs with the sternum, and along with them the ligament of the collar-bone where it joins the sternum; in which case the former passage would have to be understood in the sense that the ribs are on both (the right and left) sides fastened on to the costal cartilages and (through them) to the 'kîkasâḥ,' the breast-bone, or rather the several bones or plates of which the sternum consists, as articulated with the clavicles and the true ribs. It is possible, however, that 'kîkasâḥ' may have a different meaning from that here assigned to it, in acc. with the St. Petersb. Dict. Indeed, one would expect the 'kîkasâḥ' and '*g*atravaḥ' on different ends of the ribs.

[1] The meaning of 'kuntâpa' is likewise doubtful. The St. Petersb. Dict. suggests that certain glands may be intended thereby; but possibly the term may refer to the transverse processes (forming spikes, so to speak; cf. kunta) on both sides of the ten lower spinal vertebrae below the vertebra of the last true rib,—i. e. of the five lower dorsal, and the five lumbar vertebrae.

[2] The clavicle, or collar-bone, would thus seem to be classed along with the ribs. Rather peculiar, in the anatomical phraseology employed in the Brâhmaṇa, is the collateral use of 'parśu' and 'pṛishṭi' for 'rib'; and it is by no means clear that there is no distinction between the two terms. In connection with the Retaḥsiḱ bricks the term 'pṛishṭi' seems to be invariably used,—cf. VIII, 6, 2, 7, as against ib. paragraph 10 (parśu).

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form) is the spine; for there are thirty-two 'karûkara[1]' of that (spine), and the spine itself is the thirty-third: therefore the Trayastrimsa (stoma) is the spine.

15. The Abhigit is the same as this right ear; the first Svarasâman is this white part of the eye, the second the black part, and the third the pupil; the Vishuvat is the nose, the first backward Svarasâman is this pupil of the eye, the second the black, and the third the white part thereof.

16. The Visvagit is the same as this left ear; the Prishthya and Abhiplava have been told; the Go and Âyus are the two downward breathings which there are (in the body); the Dasarâtra the limbs, the Mahâvrata is the mouth; and the Udayanîya Atirâtra the up-breathing, for by means of the up-breathing men go upwards (ud-yanti): such is that year as established in the body; and, verily, whosoever thus knows that year as established in the body, establishes himself by offspring and cattle in this, and by immortality in the other, world.

THIRD ADHYÂYA. FIRST BRÂHMANA.

1. 'Seeing that all this threefold universe keeps passing into one another, O Bâlâki, how is it that

[1] This is another term, the exact meaning of which is somewhat doubtful. The St. Petersb. Dict. takes 'karûkara' to refer to the vertebrae of the spinal column; and if that be correct, the term would seem to include not only the twenty-four joints of the backbone down to the last lumbar vertebrae, but also the appendages of the spine, viz. the sacrum with its five, and the coccyx with its four pieces: this, it is true, yields thirty-three, instead of thirty-two, parts, but it seems scarcely possible in any other way—as, for instance, by taking into account the epiphysial plates between the vertebrae, along with the latter—to arrive at a total approximating that mentioned in the above passage.

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these,—to wit, the sacrifice, Man, and Pragâpati,—do not exceed one another?

2. Seeing that the upward Stomas follow the sacrifice, fitting themselves by repetitions with Sâmans, how do they enter man, and how do they become united with the vital airs?

3. The Prâyaṇîya Atirâtra, the Katurvimśa day, the four Abhiplavas, and the Pṛishṭhya (shaḍaha):—how do these enter man, and how do they become united with the vital airs?

4. Fitted out with the Abhigit, the Svarasâmans join the Vishuvat on both sides:—how do these enter man, and how do they become united with the vital airs?

5. Setting out with the Trivṛit, fitted out with the (Pañkadaśa and) Saptadaśa, and ending with the Trayastrimśa; with (the series of stomas increasing) successively by four (syllables[1]):—how do these enter man, and how do they become united with the vital airs?'

6. The Trivṛit is his head, the Pañkadaśa his neck; and the chest, they say, corresponds to the Saptadaśa; the Ekavimśa they make the belly, and

[1] The Trivṛit, or nine-versed stoma, is, however, followed by the Pañkadaśa, or fifteen-versed stoma—the thirteen-versed form not being in ordinary use—and these are succeeded by the Saptadaśa (17), Ekavimśa (21), &c. Possibly, however, this last sentence may refer to the six days of the Pṛishṭhya-shaḍaha for which the stomas consisting of 9, 15, 17, 21, 27 and 33 verses respectively are used. On the Abhigit day, each of the first four stomas is used in succession for three stotras, the four hymn-forms thus making up the twelve stotras of the Agnishṭoma. On the Viśvagit day, on the other hand, only three stomas are used—the Trivṛit, Pañkadaśa, and Saptadaśa—four stotras being assigned to each of these three hymn-forms.

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the two sides, by means of the Triṇava, correspond to the ribs.

7. The Abhiplavas on both sides (of the Vishuvat) are his arms, the Pṛishṭhya is the back,—so say the wise; and his spine the Brâhmaṇas fashion in the year by means of the (series of stomas increasing) successively by four (syllables).

8. The Abhigit and Viśvagit are his ears; and his eyes, they say, correspond to the Svarasâmans; the Vishuvat, they say, is the breath of the nostrils; and the Go and Âyus are those two downward breathings.

9. The Daśarâtra they call his limbs, and the Mahâvrata the Brâhmaṇas fashion (arrange) so as to be the mouth in the year[1];—the Supreme Self has entered into that year endowed with all stomas and with all sâmans: having fashioned him alike with the body, the sage is seated free from pain[2] on the heights of the ruddy one (the sun).

[1] Though the Mahâvrata day is actually the last day but one of the one year's sacrificial session, whilst the Katurviṁśa day is the second, these two days mark really the end and beginning of the year, whilst the nominal first and last days of the sessional performance may be considered as consisting of mere preliminary and concluding (winding-up) rites. The above symbolic identification of the Mahâvrata with the mouth of Agni-Prajâpati, the Year, might thus lead one to suppose (as, indeed, is done by Prof. Hillebrandt, Die Sonnwendfeste in Alt-Indien, p. 11) that if two such annual sessions were immediately to succeed each other, the Mahâvrata and Katurviṁśa would fall on one and the same day. The Mahâvrata, representing (at least symbolically) the winter-solstice, would thus mark both the end and the beginning of two successive solar periods.

[2] Literally, with unborn pain (or, with the pain of one unborn).

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SECOND BRÂHMAṆA.

1. The Year is Man[1]:—'Man' is one unit, and 'year' is another, and these now are one and the same;—there are in the year the two, day and night, and in man there are these two breathings, and these now are one and the same;—there are three seasons in the year, and these three breathings in man, and these (two) now are one and the same;—'sa*m*vatsara (year)' consists of four syllables, and so does 'ya*g*amâna (sacrificer),' and these (two) now are one and the same;—there are five seasons in the year, and these five breathings in man, and these (two) now are one and the same;—there are six seasons in the year, and these six breathings in man, and these (two) now are one and the same;—there are seven seasons in the year, and these seven breathings in man, and these (two) now are one and the same.

2. There are twelve months in the year, and these twelve breathings in man, and these (two) now are one and the same;—there are thirteen months in the (leap-) year, and these thirteen (channels of) breathings in man, the navel being the thirteenth, and these (two) now are one and the same;—there are twenty-four half-months in the year, and this man is twenty-four-fold, being possessed of twenty fingers and toes and four limbs; and these (two) now are one and the same;—there are twenty-six half-months in the (leap-) year, and this man is twenty-six-fold, the two feet making up the twenty-six; and these (two) now are one and the same.

3. And there are three hundred and sixty nights

[1] Or, the man, identified with the Sacrificer.

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in the year, and three hundred and sixty bones in man, and these (two) now are one and the same;—there are three hundred and sixty days in the year, and three hundred and sixty parts of marrow in man, and these (two) now are one and the same.

4. And there are seven hundred and twenty days and nights in the year, and seven hundred and twenty bones and parts of marrow in man, and these (two) now are one and the same.

5. And there are ten thousand and eight hundred 'muhûrta' in the year; and fifteen times as many 'kshipras' as there are 'muhûrta'; and fifteen times as many 'etarhi' as there are 'kshipra'; and fifteen times as many 'idâni' as there are 'etarhi'; and fifteen times as many breathings as there are 'idâni'; and as many spirations as there are breathings [1]; and as many twinklings of the eye as there are spirations, and as many hair-pits as there are twinklings of the eye, and as many sweat-pores as there are hair-pits; and as many sweat-pores as there are so many drops it rains.

6. Concerning this, Vârkali, knowing this, once said, 'I know the raining cloud extending over the whole earth, and the drops of that rain.'

7. It is with reference thereto that this verse is told,—Whilst whirling round, be it standing, or sitting, or even sleeping, how often does man, otherwise than from toil, breathe and expel the air regularly [2] by day and night?

8. And in answer thereto this verse is told,—

[1] Perhaps the distinction between 'prâna' and 'ana' here is that of out-breathing and in-breathing.

[2] Or, uniformly (gleichmässig). The St. Petersb. Dict. here takes 'samena' in the sense of 'exactly.'

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Inasmuch as man is what is measured a hundred hundred and eight hundred, therefore they say:—so often does man regularly[1] breathe and expel the air by day and night.

THIRD BRÂHMAṆA.

1. The gods were once performing the initiation ceremony for a (sacrificial session) of a thousand years. When five hundred years had passed with them, everything here was worn out—to wit, Stomas, and Pṛishṭhas, and metres (texts).

2. The gods then perceived that unexhausted element of the sacrifice, and by means of that unexhausted element they obtained what success there was in the Veda; and, verily, for him who thus knows this, the Vedas are unexhausted, and the work of the officiating priests is performed with the unexhausted threefold science.

3. Now, this is that unexhausted element of the sacrifice:—o-śrâvaya, astu śraushaṭ, yaǵa, ye yaǵâmahe, and vaushaṭ[2]. In these five utterances there are seventeen syllables:—o-śrâvaya consists of four syllables, astu śraushaṭ of four syllables, yaǵa of two syllables, ye yaǵâmahe of five syllables;

4. And the Vashaṭ-call consists of two syllables. This is the seventeenfold Praǵâpati, as established in the deity and in the body, and, verily, whosoever thus knows that seventeenfold Praǵâpati, as established in the deity and in the body, establishes himself by offspring and cattle in this, and by immortality in the other, world.

[1] See note 2 on p. 169.

[2] For these sacrificial calls, see part i, p. 142, note 2.

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5. The gods then spake, 'Find ye out that sacrificial performance which shall be a substitute for one of a thousand years; for what man is equal thereto that he could get through with (a performance of) a thousand years?'

6. They saw the Visvagit with all the Prishthas[1] to be an accelerated Soma-feast in lieu of the Prishthya-shadaha, for there are those (same) Stomas, those Prishthas, and those metres.

7. They saw the Prishthya-shadaha to be an accelerated Soma-feast in lieu of the Dvâdasâha, for there are those (same) Stomas, those Prishthas, and those metres[2].

8. They saw the Dvâdasâha to be an accelerated Soma-feast in lieu of (a session of) a year[3], for there are those (same) Stomas, those Prishthas, and those metres.

9. They saw the (session of a) year to be an accelerated Soma-feast in lieu of the Tâpasakita[4], for there are those (same) Stomas, those Prishthas, and those metres.

10. They saw the Tâpasakita to be an accelerated Soma-feast in lieu of the thousand years' performance, for there are those (same) Stomas, those Prishthas, and those metres.

11. He passes a year with the rites of initiation,

[1] For such a day's performance with all the Prishtha-sâmans, see part iii, introd., p. xx seq.

[2] The Dvâdasâha, or twelve-days' performance, includes a Prishthya-shadaha as its second to seventh days.

[3] The one year's session includes a Dasarâtra, or ten-days' performance, forming the central part of the Dvâdasâha; and the first and last days of the latter being, like those of the Gavâm ayanam, a prâyanîya and udayanîya Atiratra.

[4] See part iv, p. 317, note 2.

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a year with the Upasads, and a year with the pressings of Soma.

12. When he passes a year with the rites of initiation he thereby secures for himself the first part of the performance of a thousand years; and when he passes a year with the Upasads he thereby secures for himself the central part of the performance of a thousand years; and when he passes a year with the pressings he thereby secures for himself the last part of the performance of a thousand years.

13. Twelve months he passes with the rites of initiation, twelve with the Upasads, and twelve with the pressings,—that makes thirty-six. Now the Bṛihatî (metre) consists of thirty-six syllables, and by means of the Bṛihatî the gods strove to reach heaven, and by means of the Bṛihatî they indeed attained heaven; and in like manner does this one, by means of the Bṛihatî, now strive to reach heaven, and by means of the Bṛihatî he indeed attains heaven; and whatever object of desire there is in the Bṛihatî, that he thereby secures for himself.

14. But, indeed, there is that triad that is performed together,—the Agni (fire-altar), the Arkya, and the Mahad Uktham (great litany). When he passes a year with the rites of initiation, and a year with the Upasads, thereby the Agni and the Arka are secured by him; and when he passes a year with the pressings, thereby the Mahad Uktham is secured by him: this, then, to wit, the Tâpaskita, is the substitute for the performance of a thousand years, and this, to wit, the Tâpaskita, conduces to the procreation of creatures.

FOURTH BRÂHMAṆA.

1. Pragâpati once upon a time spake unto Purusha

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Nârâyaṇa, 'Offer sacrifice! offer sacrifice!' He spake, 'Verily, thou sayest to me, "Offer sacrifice! offer sacrifice!" and thrice have I offered sacrifice: by the morning-service the Vasus went forth, by the midday-service the Rudras, and by the evening-service the Âdityas; now I have but the offering-place[1], and on the offering-place I am sitting.'

2. He spake, 'Offer yet sacrifice! I will tell thee such a thing that thy hymns shall be strung as a pearl on a thread, or a thread through a pearl.'

3. And he spake thus unto him, 'At the (chanting of the) Bahishpavamâna, at the morning-service, thou shalt hold on to the Udgâtṛi from behind, saying, "Thou art a falcon formed of the Gâyatrî metre,—I hold on to thee: bear me unto well-being!"

4. 'And at the midday Pavamâna thou shalt hold on to the Udgâtṛi from behind, saying, "Thou art an eagle formed of the Trishṭubh metre,—I hold on to thee: bear me unto well-being!"

5. 'And at the Ârbhava-pavamâna, at the evening-service, thou shalt hold on to the Udgâtṛi from behind, saying, "Thou art a Ṛibhu formed of the Gagat metre,—I hold on to thee: bear me unto well-being!"

6. 'And at the close of each pressing thou shalt mutter, "In me be light, in me might, in me glory, in me everything!"'

7. Now light, indeed, is this (terrestrial) world, might the air-world, glory the heavens, and what other worlds there are, they are everything (else).

8. And light, indeed, is Agni, might Vâyu (the

[1] ? That is to say, those deities have taken possession of everything else. Cf. J. Muir, Orig. Sansk. Texts, vol. v, p. 377.

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wind), glory Âditya (the sun), and what other gods there are they are everything.

9. And light, indeed, is the *Rig*-veda, might the Yagur-veda, glory the Sâma-veda, and what other Vedas there are they are everything.

10. And light, indeed, is speech, might the breath, glory the eye, and what other vital airs there are they are everything.

11. Let him know this:—'All the worlds have I placed within mine own self, and mine own self have I placed within all the worlds; all the gods have I placed within mine own self, and mine own self have I placed within all the gods; all the Vedas have I placed within mine own self, and mine own self have I placed within all the Vedas; all the vital airs have I placed within mine own self, and mine own self have I placed within the vital airs.' For imperishable, indeed, are the worlds, imperishable the gods, imperishable the Vedas, imperishable the vital airs, imperishable is the All: and, verily, whosoever thus knows this, passes from the imperishable unto the imperishable, conquers recurrent death, and attains the full measure of life.

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Fifth Brâhmaṇa.

1. Of old, indeed, they were wont to seize this victim as one dedicated to Savitri, but now they seize it as one dedicated to Pragâpati, saying, 'Savitri, in truth, is the same as Pragâpati.' It is therefore after having thrown together the (sacrificial) fires that they ought to perform this (animal) sacrifice on the Grihapati's own fires, thinking, 'May we also have a share in this tail (of the victim) wherewith they are now making offering together to the wives

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(of the gods).' They then perform the initiation ceremony whenever they choose.

2. Here now they say, 'They ought to have separate hearths; and if one of the initiates were to be taken ill let him stay aside offering the Agnihotra. If he gets well again, they bring (the fires) together and invite him to join them; but if he dies they burn him by his own (three) fires[1] without an (ordinary) fire for (burning) a dead body; and the other sacrificers sit (through the sacrificial session);—such at least is the performance in the case of one who keeps up his sacrificial fires; but, indeed, they have their hearths in common: the theological explication of this is the same as in regard to the preparatory ceremonial[2].'

3. They also say, 'Seeing that the performers of a year's session become initiated for a year, how does their Agnihotra come to be uninterrupted?' Let him reply, 'By the fast-milk.'

4. They also say, 'Seeing that the performers of a year's session become initiated for a year, how does their Full-moon oblation come to be uninterrupted?' Let him reply, 'By the ghee and the sacrificial cake.'

5. They also say, 'Seeing that the performers of a year's session become initiated for a year, how does their New-moon oblation come to be uninterrupted?' Let him reply, 'By the sour curds and the cake.'

[1] This is the regular procedure in accordance with Gṛihya rites, cf. Âśv. Gṛihy. IV, 2, 11–13; whilst Pâraskara, III, 10, 11, merely says, 'with the domestic fire they burn him who has established his (sacred) fire.'

[2] For the 'puraskaraṇa,' see part iv, p. 337, note 2.

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6. They also say, 'Seeing that the performers of a year's session become initiated for a year, how does their offering to the Fathers come to be uninterrupted?' Let him reply, 'By the Aupâsana (rites[1]).'

7. They also say, 'Seeing that the performers of a year's session become initiated for a year, how does their offering of firstfruits come to be uninterrupted?' Let him reply, 'By Soma's pap[2].'

8. They also say, 'Seeing that the performers of a year's session become initiated for a year, how do their seasonal offerings come to be uninterrupted?' Let him reply, 'By the Payasyâ[3].'

9. They also say, 'Seeing that the performers of a year's session become initiated for a year, how does their animal sacrifice come to be uninterrupted?' Let him reply, 'By the animal and the cake[4].'

10. They also say, 'Seeing that the performers of a year's session become initiated for a year, how

[1] Viz., by those rites which, during the time for which the Sacrificer is initiated, may be performed on his domestic (Âvasathya or Aupâsana) fire. Cf. Kâty. I, 1, 20. 21. Whether the domestic offerings to the Fathers (śrâddha) may be so performed seems doubtful.

[2] For the ordinary performance of the Âgrayaṇeshṭi, see part i, p. 370 seqq. According to Kâty. IV, 6, 11 seq. the performance of a year's sattra is to mark the time at which the offering of firstfruits would otherwise have taken place by using new grain for his vrata-food, as well as for two Rauhiṇa cakes at the Upasads, and for the cakes offered in the animal sacrifice of the Soma days; and that a pap of new śyâmâka (millet) is to be offered to Soma at the proper season (during the rains, or autumn), and a pap of bamboo grain in summer.

[3] For this dish, made by the addition of fresh boiled milk to sour curds, see part i, p. 381, note 2.

[4] That is, by the animal offered on each successive Soma day, and the (savanîya) puroḍâśas offered subsequently; cf. IV, 2, 5, 14–22.

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does their Soma come to be uninterrupted?' Let him reply, 'By the Soma-pressings.'

11. It is thus that these sacrificial rites enter into the year; and, verily, whosoever thus knows this entering of the sacrificial rites into the year becomes a sharer in the heavenly world.

12. In the year there should be known to be uniformity:—one Atirâtra they perform before, and one after, the Vishuvat; fifty-three Agnishṭomas they perform before, and fifty-three after, the Vishuvat; one hundred and twenty Ukthya days they perform before, and one hundred and twenty after, the Vishuvat,—thus at least in the case of those who perform the Svarasâmans as Ukthyas.

13. And in the case of those who (perform them) as Agnishṭomas, they perform fifty-six Agnishṭomas before, and fifty-six after, the Vishuvat; one hundred and seventeen Ukthya days they perform before, and one hundred and seventeen after, the Vishuvat; six Shoḍasins they perform before, and six after, the Vishuvat; thirty Shaḍahas[1] they perform before, and thirty after, the Vishuvat:—such, then, is the uniformity of that (year), and, verily, he who thus knows this goes through a course of sacrificial performance which is uniform, and not ineffectual, neither defective nor redundant.

[1] That is, counting the Prâyaṇîya Atirâtra, Ḳaturvimśa, Abhigit, and three Svarasâmans as one six-days' performance, before the Vishuvat; and the three Svarasâmans, the Viśvagit, Goshṭoma, Âyushṭoma, four days of the Daśarâtra (preceding and succeeding the central Shaḍaha), the Mahâvrata, and Udayanîya Atirâtra as two six-days' performances after the Vishuvat.

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FOURTH ADHYÂYA. FIRST BRÂHMAṆA.

EXPIATORY CEREMONIES IN CONNECTION WITH THE AGNIHOTRA.

1. Verily, they who perform an Agnihotra enter upon a long sacrificial session:—the Agnihotra, indeed, is a sacrificial session ensuring death in old age[1], for people are set free from it either by old age or by death.

2. Here, now, they say, 'If either a team (yukta) were to drive through, or people were to walk to and fro, between the two fires of such a one performing an Agnihotra, and (being thus) a performer of a long session, what rite and what expiation would there be in that case?' He may, indeed, perform an expiation, and also offer an ishṭi; but let him disregard it, for he who lays down his two fires doubtless spreads himself all over these worlds.

3. His Gârhapatya is this (terrestrial) world, his Anvâhâryapaćana (or southern fire) the air-world, and his Âhavanîya yonder (heavenly) world; and freely, indeed, birds, both combined (yukta) and single, pass to and fro in these worlds; and even if a whole crowd were to pass through between his fires, let him know that no harm and no hurt will come to him.

4. But, surely, there are three unclean animals, a vicious boar, a vicious ram[2], and a dog: if any

[1] Literally, as would seem, 'old-age-deathed' (garâmarya), or perhaps, 'having old age for its extreme limit (maryâ).' The author apparently takes it in the former sense, though interpreting the compound in his own way.

[2] According to Molesworth's Dictionary, 'eḍakâ' and 'meṃḍhâ,' in Marâṭhî, mean both 'ram,' but the former 'is ordinarily under-

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one of these runs about between (the fires) whilst the Agnihotra-offering is put on (the fire), what rite and what expiation would there be in that case?' Well, some poke out the ashes from the Gârhapatya, and keep throwing it down from the Âhavanîya, with this verse (*Ṛig*-veda I, 22, 17), 'Here Vishṇu strode[1],' saying, 'Vishṇu is the sacrifice: by the sacrifice we thus continue the sacrifice, and with ashes we bestrew its track.' But let him not do it in this way, for if, in that case, any one were to say of him, 'Surely this (priest) has scattered about[2] the Sacrificer's ashes: he will soon scatter his last ashes, the chief's household will be wailing,' then that would indeed be likely to come to pass.

5. Let him proceed in this way:—Having taken either a bowl of water, or a pot of water, let him go on pouring it out from in front of the Gârhapatya up to the Âhavanîya, with this verse, 'Here Vishṇu strode;' for Vishṇu being the sacrifice, he thus continues the sacrifice by the sacrifice; and whatever is injured or unpropitiated in the sacrifice, for all that the water is the means of propitiation, and by water, as a means of propitiation, he thus propitiates it. Such, then, is the rite performed in that case.

6. They also say, 'If any one's Agnihotra (milk) were to be spilled whilst he gets it milked, what rite and what expiation would there be in that

stood of a ram trained to fight, or suffered to live long enough to obtain horns.'

[1] See III, 5, 3, 13.

[2] ? Or, thrown in (viz. into the pot, or urn). According to Âśv. Gṛihy. IV, 5, 1 seqq., it is, however, only the bones which are collected and placed in the urn.

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case?' Having touched (the spilled milk) with the (formula of) expiation for spilling, and poured water on it, let him make offering with what (milk) is left. But if the bowl were to be turned upside down, or if it were to break, let him touch (the spilled milk) with the (formula of) expiation, and, having poured water on it, let him make offering with what other (milk) he can procure.

7. Now, in case there should be a spilling (of milk), let him touch it with, 'It hath been shed, it hath been implanted: birth hath ensued;' for when (seed) is shed then it is implanted; and when it is implanted then birth takes place. And, indeed, this (earth) is a womb, and the milk is seed: he thus implants seed in that womb, and forthwith that shed seed of him who so knows this is born forth. And, indeed, it rains from yonder sky, and herbs and trees are produced here on earth; and seed flows from man and animals, and therefrom everything here is generated: let him therefore know that abundant production has accrued unto him, that he will be multiplied in offspring and cattle, and that he will become more prosperous.

8. And in case there should be a breaking (of the vessel), let him pour out a bowlful or potful of water, and, indeed, whatever is injured or unpropitiated in the sacrifice, for all that water is the means of propitiation, and by water, as a means of propitiation, he thus propitiates it. He does so with these utterances, 'Bhûr bhuvaḥ svar (earth, air, sky);' for these utterances are all-expiatory[1]:

[1] Or, perhaps,—these (great) utterances are used with the 'Sarvaprâyaśchittam' (libation for expiating every mistake). According to Kâty. XXV, 1, 10, five verses are also to be muttered after

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he thus makes expiation with all this (universe). Having collected the potsherds let him throw them to where the ashes have been removed. This, then, is the rite performed in that case.

9. They also say, 'If any one's Agnihotra-cow were to lie down whilst being milked, what rite and what expiation would there be in that case?' Well, some make her get up by means of the Yagus-formula, 'The divine Aditi hath risen,'—Aditi, doubtless, is this (earth):—thus saying, 'It is this (earth) we thus raise for him;'—'life hath she bestowed upon the lord of sacrifice,' thereby saying, 'It is life we thus bestow upon this (Sacrificer);'—'giving unto Indra his share,' thereby saying, 'It is Indra's power we thus bestow upon him;'—'and unto Mitra and Varuṇa,'—Mitra and Varuṇa, doubtless, are the in-breathing and the up-breathing:—thus saying, 'It is the in- and up-breathing we thus bestow upon him.' At this offering he should present that (cow) to a Brâhmaṇa whom he does not intend to visit[1]—(thus they enjoin) saying, 'It was, indeed, after perceiving the Sacrificer's suffering and evil that she lay down: we thus fasten the suffering and evil on this (Brâhmaṇa)[2].'

the libation with the three 'great words.' As regards the libation itself, it is to be made in the Gârhapatya with 'bhûḥ,' in the Dakshiṇâgni with 'bhuvaḥ,' and in the Âhavanîya with 'Svaḥ'; cf. ib. sûtra 13.

[1] The commentators on Kâty. XXV, 1, 15 are divided in interpretation of this passage; whilst some take it in the above (and most natural) sense, others take it to mean—to the Brâhmaṇa who will not be coming again to his (the Sacrificer's) house.

[2] The reason why a Brâhman is thus chosen to serve as scapegoat doubtless is that his holy nature is supposed to be proof against such evil influences (cf. Weber, Ind. Stud. X, p. 64).

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10. But on this point Yâgñavalkya said, 'Surely, the cow turns from them as from faithless ones, and they smite the offering with trouble; let him rather do it in this way:—Let him make her get up by pushing her with a staff.' And, indeed, as in the case of one driving about here, his horse, or his mule, or his ox yoked (to the car) might become weary, and, by its being urged forward by means of a staff or a goad, he completes the way he wishes to accomplish, even so does he, by that (cow) being urged forward by means of a staff or a goad, attain that heavenly world which he desires to reach.

11. And Âruṇi, indeed, said, 'His Agnihotra-cow, assuredly, is the sky, her calf is that blowing (wind), and the Agnihotra-vessel is this (earth). And, verily, the Agnihotra-cow of him who knows this does not perish, for how could yonder (sky) perish? Neither does the calf of the Agnihotra-cow of him who knows this perish, for how could that (wind) perish? Nor does the Agnihotra-vessel of him who knows this break to pieces, for how could this (earth) break to pieces? The rain-cloud showers down blessings: let him therefore think, "Unable to bear my glory and greatness, she (the Agnihotra-cow) has lain down: I shall become more glorious." Let him keep her for himself[1]: he thereby takes glory (prosperity) to himself,'—thus spake Âruṇi. This, then, is the rite performed in that case.

12. They also say, 'If any one's Agnihotra-cow were to low whilst he gets it milked, what rite and

[1] That is, he is not to give the cow to a Brâhmaṇa; cf. Kâty. XXV, 1, 17.

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what expiation would there be in that case?' Let him pluck a bunch of grass and make her eat thereof. This is the rite performed in that case.

SECOND BRÂHMAṆA.

1. They also say, 'If any one's Agnihotra-cow were to milk blood, what rite and what expiation would there be in that case?' Let him say 'Disperse!' and having made a stirring-spoon, let him order the Anvâhârya-paćana fire to be enclosed; and having boiled that (blood) thereon, let him silently offer it in an undefined (indistinct) way[1]; for Pragâpati is undefined, and the Agnihotra is sacred to Pragâpati; and the undefined also means everything: he thus makes atonement with everything. At this offering he should give that (cow) to a Brâhmaṇa whom he does not intend to visit; for, indeed, she who milks blood milks it after perceiving the Sacrificer's suffering and evil: he thus fastens that suffering and evil upon this (Brâhmaṇa). Let him then make offering with what other milk he can procure: by that which is not unsound he thus throws out what is unsound in the sacrifice. This, then, is the rite performed in that case.

2. They also say, 'If any one's Agnihotra-milk were to become impure[2] whilst being milked, what rite and what expiation would there be in that case?' Now some think that it should be offered

[1] According to Kâty. XXV, 2, 2, it is to be offered on hot cinders of the Dakshiṇâgni with the formula, 'To Rudra, hail!'

[2] Or rather, perhaps,—if anything impure were to get (to fall) into any one's Agnihotra-milk; cf. XII, 4, 2, 9.

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(arguing that) it is ready (for offering), and it would be improper if it were not offered; and that the gods have no loathing for anything. But the gods have indeed loathings:—let him rather proceed in the following way. Having shifted some hot cinders from the Gârhapatya, let him silently pour that (milk) on these hot cinders. He then pours water thereon, and thus secures (âp) it by means of the water (âp). Let him then make offering with what other (milk) he can procure. This, then, is the rite performed in that case.

3. They also say, 'If any one's Agnihotra-milk were to become impure after he has had it milked, what rite and what expiation would there be in that case?' Let him shift back the coals which were shifted away (from the fire) and on which he was going to put (the Agnihotra-milk); and let him then pour it silently on these hot cinders. He then pours water thereon, and secures it by means of the water. Let him then make offering with what other (milk) he can procure.

4. They also say, 'If any one's Agnihotra-milk were to become impure after being put on the fire, what rite and what expiation would there be in that case?' Let him offer it silently on the coals which were shifted away (from the fire), and on which it had been placed: thus it is both offered and not offered; for inasmuch as he offers it on those (hot coals) it is offered, and inasmuch as he extinguishes it along with them it is not offered. He pours water thereon, and secures it by means of the water. Let him then make offering with what other (milk) he can procure.

5. They also say, 'If the Sacrificer were to die

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when the Agnihotra-milk has been put on the fire, what rite and what expiation would there be in that case?' Having enclosed it, let him pour it out: and such, indeed, they say, is the expiation (in that case) for every Haviryagña. This, then, is the rite performed in that case.

6. They also say, 'If any one's Agnihotra-milk were to be spilled after being ladled out into the offering-spoon, what rite and what expiation would there be in that case?' Let him touch it with the (formula of) atonement for spilling, and, having poured water thereon, let him make offering with what (milk) there is left. And if the spoon be turned upside down, or if it were to break, let him touch (the spilled milk) with the (formula of) atonement for spilling, and, having poured water thereon, let him make offering with what (milk) is left in the pot.

7. Now some go back (to the Gârhapatya) and make offering with what (milk) is left in the pot; but let him not do this, for, indeed, that Agnihotra is conducive to heaven, and if any one, in that case, were to say of him, 'Surely, this one has descended again from the heavenly world: this (offering) will be in no wise conducive to heaven for him,' then that would indeed be likely to come to pass.

8. Let him rather do it in this way:—let him sit down there and then, and let them ladle out and bring to him what (milk) there is left in the pot. Now some perplex him, saying, 'Surely, this (milk) is the remainder of an offering; surely, this is exhausted: offering should not be made thereof;' but let him give no heed to this; for, surely, when that (milk) is of unexhausted strength it is used for

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curdling the offering-material[1]: let them therefore ladle out and bring to him what (milk) there is left in the pot; and if there should not be any in it, let him put on the fire what other (milk) he can procure; and when he has made the light fall on it[2], and poured water to it, and taken it off (the fire),—then on that (former) occasion[3] he (the Adhvaryu) says, 'I will ladle out[4];' but on the present occasion let them ladle it out in the way it is (there) ladled out and bring it to him; and let him by all means make offering therewith. This, then, is the rite performed in that case.

9. They also say, 'If any one's Agnihotra-milk were to become impure after it has been ladled into the offering-spoon, what rite and what expiation would there be in that case?' Now some think it should be offered, on the ground that it is ready (for offering), and it would be improper if it were not offered, for the gods have no loathing for anything. And some fill it to overflowing and let it flow off[5];—but let him not do this; for if, in that case, any one were to say of him, 'Surely, this (priest) has poured away the Agnihotra: this Sacrificer will be poured away,' then that would indeed be likely to come to pass. Let him rather do it in this way:—let him put

[1] Literally, they make it the means of curdling the havis;—cf. XI, 1, 4, 1, where the sour milk from last night's milking is so used. In the same way the milk not used for the Agnihotra might have served for curdling next morning's milk.

[2] Viz. by means of a lighted straw, cf. II, 3, 1, 16.

[3] Viz. at the evening-offering of the Agnihotra; the Sacrificer then replying, 'Om, ladle out!' At the morning-offering the Adhvaryu says, 'I ladle out,' instead. Cf. part i, p. 331, note 1.

[4] Or, 'shall I ladle out?' as the Paddhati on Kâty. IV, 14, 8 takes it.

[5] That is to say, they let the impure matter flow off.

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fuel on the Âhavanîya, and, having shifted some hot cinders away from the Âhavanîya, let him silently pour it on these hot cinders. He then pours water on it, and secures it by means of the water; and let him then make offering with what other (milk) he can procure. This, then, is the rite performed in that case.

10. They also say, 'If it were to rain upon (uparishṭât) any one's Agnihotra-milk when it has been ladled into the offering-spoon, what rite and what expiation would there be in that case?' Let him know, 'Light (or sap) has come to me from above (uparishṭât); the gods have helped me: I shall become more glorious;' and let him by all means make offering therewith. This, then, is the rite performed in that case.

THIRD BRÂHMANA.

1. They also say, 'If the fire were to go out after the first libation has been offered, what rite and what expiation would there be in that case?' Having thrown down (on the fire-place) any log of wood he may find lying near by[1], let him offer thereon, saying, 'In every (piece of) wood there is a fire,' for, indeed, there is a fire in every (piece of) wood. But if his heart should at all misgive him, he may offer upon gold; for gold, doubtless, is Agni's seed; and the father is the same as the son, and the son is the same as the father: he may therefore offer upon gold. This, then, is the rite performed in that case.

2. They also say, 'If, after being taken out (from the Gârhapatya), the Âhavanîya were to go out

[1] Pratyâsanno viratîti prativeśaḥ samîpasthaḥ, comm.

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before the Agnihotra (has been offered), what rite and what expiation would there be in that case?' Let him take it out (again) from the Gârhapatya (and bring it) forward, and, having laid it down (on the Âhavanîya hearth), let him offer the Agnihotra thereon. And were it to go out again and again, after being taken out even a hundred times, let him take it out (again) from the Gârhapatya, and, having laid it down, let him offer the Agnihotra thereon. This, then, is the rite performed in that case.

3. They also say, 'If the Gârhapatya were to go out, what rite and what expiation would there be in that case?' Well, some churn it out from a firebrand, saying, 'Whereby man's (body) is destroyed in the end, it is therefrom he desires the expiation of this (mishap).' Let him, however, not do this; but let them proceed by taking either a firebrand, or a piece from a firebrand:—let him do it in this way:—having taken a coal from a firebrand, let him crumble it on the two churning-sticks, for (in this way) he obtains both that desire which is contained in the (fire) churned out of a firebrand, and that which is contained in (the fire churned out from) the churning-sticks. This, then, is the rite performed in that case.

4. They also say, 'If they take out fire for any one and put it with (the burning Âhavanîya) fire, what rite and what expiation would there be in that case?' When uniting, these two (fires), if unappeased, would indeed be liable to burn up the Sacrificer's family and cattle: let him therefore utter upon them the text (Vâg. S. XII, 57, 58), 'Unite ye two, and get ye on together, loving, radiant, well disposed, dwelling together for food and drink!—Together have I brought

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your minds, together your rites, together your thoughts: O Agni Purîshya, be thou the overlord, and bestow thou food and drink upon our Sacrificer!' He thereby bespeaks peace on the part of those two for the safety of the Sacrificer's family and cattle.

5. But if his heart should at all misgive him, let him prepare a cake on eight potsherds to Agni Agnimat (the fire possessed of a fire). The course of procedure thereof (is as follows):—he should recite seventeen kindling-verses; the two butter-portions relate to the slaying of Vritra[1]; the samyâgyâs[2] are two Virâg verses; and the invitatory and offering formulas (of the chief oblation) are as follows:—(the anuvâkyâ, *Rig-veda* S. I, 12, 6), 'Agni is kindled by Agni, he, the sage, the youthful house-lord, the tongue-mouthed bearer of oblations;' and the yâgyâ, 'For thou, O Agni, art kindled by Agni, priest, as thou art, by a priest, friend by friend.' He thereby bespeaks peace on the part of those two, for the safety of the Sacrificer's family and cattle. This, then, is the rite performed in that case.

6. They also say, 'If any one's Gârhapatya were to go out when the Âhavanîya has not gone out, what rite and what expiation would there be in that case?' Now, some take (a new fire) out from that same (Âhavanîya hearth, and carry it) forwards[3],

[1] That is, their Anuvâkyâs refer to Vritrahan.

[2] That is, the anuvâkyâ (invitatory formula) and yâgyâ (offering-formula) recited for the oblation to Agni Svishtakrit. Cf. XIII, 4, 1, 13 note.

[3] That is to say, they make the still burning Âhavanîya their Gârhapatya and take out a new offering-fire which they lay down on a place to the eastward of the former Âhavanîya (the former

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saying, 'The fires are the vital airs: it is the vital airs we thus take up for him.' But let him not do this, for if, in that case, any one were to say of him, 'Surely this one has obstructed the forward vital airs[1]: this Sacrificer will die,' then that would indeed be likely to come to pass.

7. And some, indeed, take (the Âhavanîya) back (to the Gârhapatya[2]), saying, 'These two are the out-breathing and the up-breathing.' But let him not do this; for conducive to heaven, indeed, is the Agnihotra; and if, in that case, any one were to say of him, 'Surely, this one has descended again from the heavenly world: this (offering) will be in no wise conducive to heaven for him,' then that would indeed be likely to come to pass.

8. And some, indeed, churn out another Gârhapatya; but let him not do this, for if, in that case, any one were to say of him, 'Surely, this one has raised a spiteful enemy from out of the fire[3]: speedily a spiteful enemy will be raised to him; he (the Sacrificer) will weep[4] for him who is dearest to him,' then that would indeed be likely to come to pass.

9. And some, again, extinguish (the Âhavanîya fire) and churn out another;—let him not yield to a desire for this; (for if, in that case, any one were to

Dakshiṇâgni being likewise transferred to a place south of the first third of the line between the new Gârhapatya and Âhavanîya, Kâty. XXV, 3, 5 comm.).

[1] ? Or, has forced them forward.

[2] That is, they take the burning Âhavanîya fire back to the Gârhapatya hearth, and then take out therefrom a fresh Âhavanîya.

[3] Viz. inasmuch as he takes out a new Âhavanîya from the newly kindled Gârhapatya, and puts it on the still burning Âhavanîya fire.

[4] Harisvâmin takes 'rotsyati' as from 'rudh'—rodhena mâraṇam lakshyate, mârayishyatîty arthaḥ.

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say of him[1]), 'He has caused to be extinguished even what was left him: no heir will remain to him,' then that would indeed be likely to come to pass.

10. Let him rather proceed thus:—having lifted the two fires on the two churning-sticks[2], let him betake himself northwards, and, having churned out (the fire), let him remain there offering; for in this way he passes no censure on any one, and towards night offering is made by him at his new resting-place.

FOURTH BRÂHMAṆA.

1. And, in the morning, having taken out the ashes, and smeared (the fire-places) with cow-dung, he lifts the two fires on the churning-sticks, and returns (to the offering-ground). Having then churned out the Gârhapatya, taken out the Âhavanîya, and brought the Anvâhârya-pakana (to the southern hearth), he should prepare a cake on eight potsherds to Agni Pathikṛit (the path-maker). The course of procedure thereof (is as follows):—he should recite those same seventeen kindling-verses; the two butter-portions relate to the slaying of Vritra[3]; the sâmyâgyâs are two Virâg verses[3]; and the invitatory and offering formulas are as follows:—(the anuvâkyâ, *Rig*-veda VI, 16, 3), 'For thou, most wise Agni, divine disposer, readily knowest the ways and paths at sacrifices;' and the yâgyâ (*Rig*-veda X, 2, 3), 'We have entered upon the path of the gods to carry on what we can do: the wise Agni shall sacri-

[1] There seems here to be an omission in the printed text, though MS. Ind. Off. 311, it is true, has the same reading.

[2] That is, by holding the sticks a moment near the fires.

[3] See notes on XIII, 4, 1, 13.

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fice, he shall be the priest, he shall order the sacrifices and their seasons;' for Agni is the path-maker, the guide of paths: he, verily, guides him upon the path of sacrifice. This, then, is the rite performed in that case.

2. They also say, 'If any one's fires were to come in contact with each other, what rite and what expiation would there be in that case?' If his burning (fire) were to come (to the other) from behind, he may know that light has come to him from beyond; that the gods have helped him, and that he will become more glorious. But if his heart should at all misgive him, let him prepare a cake on eight potsherds for Agni Viviki (the discerning). The course of procedure thereof (is as follows):—he should recite those same seventeen kindling-verses; the two butter-portions relate to the slaying of Vritra; the samyâgyâs are two Virâg verses; and the invitatory and offering formulas are as follows:—(the anuvâkyâ, Rig-veda VI, 6, 3), 'Thy brilliant, wind-speed flames, bright Agni, spread in every direction: the divine ninefold destroyers overpower the woods, boldly crushing them;' and the yâgyâ (*Rig*-veda V, 8, 3), 'The tribes of men glorify thee, Agni, the discerning knower of offerings, and most liberal dispenser of treasures; thee, O wealthy one, dwelling in secret, yet visible to all, loud-sounding offerer of sacrifice, glorying in ghee!' And if any one should desire to rid himself of his spiteful enemy, let him, with that object in view, perform this offering, and he verily will rid himself of him. This, then, is the rite performed in that case.

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3. If, however, this burning (fire) were to come from this side, he may know that he will overcome his spiteful enemy; that he will become more glorious. But if his heart should at all misgive him, let him prepare a cake on eight potsherds for Agni Sa*m*varga (the despoiler). The course of procedure thereof (is as follows):—he should recite those same seventeen kindling-verses; the two butter-portions relate to the slaying of V*r*itra, the sa*m*yâ*g*yâs are two Virâ*g* verses; and the invitatory and offering formulas are as follows:—(*Rig*-veda VIII, 75, 15; Vâ*g*. S. XI, 71), 'From the far region cross thou over to the near: protect thou that wherein I am!' and the yâ*g*yâ (*Rig*-veda VIII, 75, 12), 'Desert us not in this great strife, like as the bearer of a load: win thou the spoil (sa*m* varga*m* *g*aya), win riches thou!' And if any one desire to despoil his spiteful enemy, let him, with that object in view, perform this offering, and he verily will despoil him. This, then, is the rite performed in that case.

4. They also say, 'If the lightning were to burn any one's (sacrificial fire), what rite and what expiation would there be in that case?' Let him know that light has come to him from above; that the gods have helped him, and that he will become more glorious. But if his heart should at all misgive him, let him prepare a cake on eight potsherds for Agni Apsumat (abiding in the waters). The course of procedure thereof (is as follows):—he should recite those same seventeen kindling-verses; the two butter-portions relate to the slaying of V*r*itra; the sa*m*yâ*g*yâs are two Virâ*g* verses; and the invitatory and offering formulas are as follows:

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—(*Rig*-veda VIII, 43, 9; Vâg. S. XII, 36), 'In the waters, O Agni, is thy seat; as such thou clingest to plants: being in (their) womb, thou art born again;' and the yâgyâ (Vâg. S. XII, 37), 'Thou art the child of the herbs, the child of the trees, the child of all that is, O Agni, thou art the child of the waters;'—he thereby bespeaks peace on the part of those two (fires) for the safety of the Sacrificer's family and cattle. This, then, is the rite performed in that case.

5. They also say, 'If any one's fires were to come in contact with impure (profane) fires, what rite and what expiation would there be in that case?' Let him prepare a cake on eight potsherds for Agni *Sukî* (the bright),—the course of procedure thereof (is as follows):—he should recite those same seventeen kindling-verses; the two butter-portions relate to the slaying of *Vritra*; the sa*myâgyâs* are two Virâg verses; and the invitatory and offering formulas are as follows:—(*Rig*-veda VIII, 44, 21), 'Agni of brightest work, the bright priest, the bright sage, brightly he shineth with offering fed;' and the yâgyâ (*Rig*-veda VIII, 44, 17), 'Up rise thy flames, the bright, the pure, the shining, thy lights, O Agni;'—he thereby bespeaks peace to those two (kinds of fires) for the safety of the Sacrificer's family and cattle. This, then, is the rite performed in that case.

6. They also say, 'If the sun were to set on any one's Âhavanîya not yet having been taken out, what rite and what expiation would there be in that case?' Verily, those rays (of the sun) are the All-gods: they go from him, and that (Agnihotra) fails

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him, because the gods go from him; and after that failure—whether he know it or know it not—those two (fires) say, 'He (the sun) has set on his unlifted (fire).' In such a case let him proceed thus:—having fastened a piece of yellow gold to a plant of darbha grass, let him order it to be taken towards the back (west): thus it is made of the form of him who shines yonder; and that (sun) being the day, it is made of the form of the day. And darbha plants are a means of purification[1]: he thus purifies it thereby. Having then kindled some firewood, let him order it to be taken forward (to the Âhavanîya hearth). A Brâhmaṇa descended from a *Ri*shi should take it out, for a Brâhmaṇa descended from a *Ri*shi represents all the deities: it is thus with the help of all the deities that he causes it (the fire) to succeed. Having laid it down, he returns, and having placed ghee on the Gârhapatya, taken it off, purified it and looked down on it[2], he takes ghee by four ladlings, and, having seized a log, he hastens up to the front; and, having put the log on the Âhavanîya, he bends his right knee, and offers with, 'To the All-gods, hail!' Even as one would call (back) to him a Brâhmaṇa staying at one's dwelling, when he goes away offended, by (presenting him with) a cow longing for the bull, so he thereby calls to him the All-gods; and they indeed acknowledge, and

[1] Viz. inasmuch as they are used as strainers; see I, 1, 3, 5; cf. also part i, p. 84, note 2.

[2] Whilst, on ordinary occasions, in clarifying butter for offering, the priest would first make the lady of the house look down on the ghee taken from the fire, before he himself (or the Sacrificer) does so (I, 3, 1, 19; 26); on the present occasion—as at offerings to the Fathers (Kâty. II, 7, 4 comm.)—the priest alone does so.

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turn to, him. This, then, is the rite performed in that case.

7. They also say, 'If the sun were to rise over any one's Âhavanîya not having been taken out, what rite and what expiation would there be in that case?' Verily, those rays are the All-gods; and, having dwelt there, they now go from him, and that (Agnihotra) fails him, because the gods go from him; and after that failure—whether he know it or know it not—those two (fires) say, 'He (the sun) has risen on his unlifted (fire).' In such a case let him proceed thus:—having fastened a piece of white gold (silver) to a plant of darbha grass, let him order it to be taken towards the front: thus it is made of the form of the moon; and, the moon being the night, it is made of the form of the night. And darbha plants are a means of purification: he thus purifies it thereby. Having then kindled some firewood, let him order it to be taken after (the piece of silver). A Brâhmaṇa descended from a *Ri*shi should take it out, for a Brâhmaṇa descended from a *Ri*shi represents all the deities: it is thus with the help of all the deities that he causes it (the fire) to succeed. Having laid it down, he returns, and, having placed ghee on the Gârhapatya, taken it off, purified it and looked down upon it, he takes ghee in the same way as it was taken before, and, having seized a log, he hastens up to the front; and, having put the log on the Âhavanîya, he bends his right knee and offers with, 'To the All-gods, hail!' The import is the same as before; and, verily, no hurt and no harm of any kind befalls where that expiation is made. This, then, is the rite performed in that case.

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FIFTH ADHYÂYA. FIRST BRÂHMAṆA.

CEREMONIES IN CONNECTION WITH THE DEATH OF THE AGNIHOTRIN.

1. They also say, 'If that performer of a long sacrificial session—to wit, he who (regularly) offers the Agnihotra—were to die whilst staying abroad, are they to sacrifice for him or not?' Now, some indeed think that (his Agnihotra) should be offered till they get home[1]; but let him not do so, for that (fire) does not submit thereto that they should offer to it, as for the burning of a dead body: it is rather to sacrifice and oblations that it submits, and, unable to endure it, it stays by him with impatience.

2. And some, indeed, say, 'They (the fires) should lie in the very same condition; kept up (with fuel) but without offering being made on them;' but let him not do so, for that (fire) does not submit thereto that they should kindle it as for the burning of a dead body: it is rather to sacrifice and oblations that it submits, and, unable to endure it, it stays by him with impatience.

3. And some, indeed, having lifted the two fires

[1] Prof. Delbrück, Altind. Syntax, p. 430, takes 'âgantoḥ' in the sense,—'(thinking) he may still come;' but cf. Kâty. XXV, 8, 9 with comm., according to which, in case of an Agnihotrin dying away from home, his people are—if the place of his death be somewhere near his home—to take the body there; but if it be far from home, they are to kindle a fire by 'churning' and burn the body, and having collected the bones and taken them home, they are there to perform the punardâha, or second cremation; and in either case the Agnihotra is to be performed regularly for the deceased, in the evening and morning, 'till the body or the bones arrive at the house (gṛihâgamanaparyantam).' The force of 'iti' here evidently is,—(thinking,) 'we will do so until the home-coming.' Harisvâmin rightly resolves 'âgantoḥ' by 'â âgantoḥ.'

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on the churning-sticks, lay them down, and churn it (the new fire) out on his being brought (home); but let him not do so, for that (fire) does not submit thereto that they should churn it out as for the burning of a dead body: it is rather to sacrifice and oblations that it submits, and, unable to endure it, it stays by him with impatience.

4. Let him rather proceed thus:—let him bid them seek for a cow suckling an adopted calf, and let him make offering with milk from her; for tainted is that milk which comes from a cow suckling an adopted calf, and tainted is the Agnihotra of one who is dead: by thus removing the tainted by the tainted, he becomes more glorious.

5. Concerning this there also is a simile:—if two smashed cars were to (be made to) unite there would be at least one (fit) for driving.

6. The procedure of this same Agnihotra (is as follows):—He causes her to be milked whilst eastward invested[1]; for, sacrificially invested, one gets (the Agnihotra-cow) milked for the gods, but in the case of the Fathers it is done thus.

7. He does not put (the milk) on the (burning) coals[2]; for were he to put it on coals he would be doing (what is done) for the gods: having shifted some hot cinders from the Gârhapatya towards the right (south) side, he puts it thereon, and thus makes it to be sacred to the Fathers.

[1] That is, wearing the Brâhmaṇical cord over the right shoulder, and under the left arm; instead of over the left shoulder, and under the right arm as is done at the sacrifice.

[2] For boiling the milk for the Agnihotra burning coals are shifted northwards from the Gârhapatya, and the pot placed thereon; see part i, p. 330, note.

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8. He does not cause the light (of a burning straw) to fall upon it, nor does he pour water to it; for were he to make the light fall on it, and to pour water to it, he would be doing (what is done) for the gods. He does not take it off thrice, setting it down each time[1]; for were he take it off thrice, setting it down each time, he would be doing (what is done) for the gods: only once he takes it off drawing it downwards[2], and thus makes it to be sacred to the Fathers.

9. He does not say, 'I will ladle out[3]!' nor does he ladle out (the milk) four times; for were he to say 'I will ladle out!' and were he to ladle out four times, he would be doing (what is done) for the gods: only once he silently turns it upside down (into the spoon), and thus makes it to be sacred to the Fathers.

10. He does not take it (to the Âhavanîya) whilst holding a kindling-stick over (the handle of the spoon[4]); for were he to take it (there) whilst holding a kindling-stick over it, he would be doing (what is done) for the gods: he takes it whilst holding (a billet) underneath, and thus makes it to be sacred to the Fathers.

11. He does not pass along the north side of the Gârhapatya[5]; for were he to pass along the north

[1] When a spoonful of water has been added to the Agnihotra-milk, and the light of a burning straw again thrown on it, the pot is taken up three several times and put down each time further north on the hot ashes; see part i, p. 331, note 1.

[2] That is, down from the ashes—towards the south (where the Fathers, or departed ancestors, are supposed to reside),—whilst in the case of the ordinary Agnihotra he would be shifting the pot more and more upwards, or northwards. Cf. Kâty. XXV, 8, 10.

[3] See XII, 4, 2, 8. [4] See part i, p. 331, note 4.

[5] Possibly we ought to translate,—he does not go to the north side of the Gârhapatya (but to the south side)—that is, if he makes

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side of the Gârhapatya he would be doing (what is done) for the gods: he passes along the south side of the Gârhapatya, and thus makes it to be sacred to the Fathers.

12. And that sacrificial grass which (ordinarily) is lying with its tops towards the north he lays so as to have its tops towards the south, and thus makes (the offering) to be sacred to the Fathers. And having put a kindling-stick on the Âhavanîya, and bent his left knee, he silently turns (the ladle) once upside down (pouring the milk into the fire), and thus makes it to be sacred to the Fathers. He neither shakes (the spoon) upwards[1], nor wipes it, nor does he eat (the milk left in the spoon), nor does he throw it out: he thus makes it to be sacred to the Fathers.

13. They also say, 'If that performer of a long sacrificial session—to wit, he who (regularly) offers the Agnihotra—were to die whilst staying abroad, how would they supply him with his fires?' Well, some, having burnt him, bring (the bones) home and make the fires smell him as he is brought; but let him not do this, for this would be as if he were to seek to cause the seed implanted in one womb to be born forth from another womb. Having brought home the bones, let him throw them on a black antelope skin, and arrange them in accordance with man's form, and having covered them with wool and sprinkled with ghee, let him by burning unite him

two oblations, not only on the Âhavanîya, but also on the Gârhapatya (as well as on the Dakshiṇâgni), in which case the Adhvaryu would be standing north (or rather north-west) of the fire. Cf. Kâty. IV, 14, 22–25.

[1] Ordinarily, after the second libation, the priest twice jerks the spoon upwards, and then lays it down on a bunch of grass.

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with his fires: he thus causes him to be born from his own (maternal) womb.

14. And some, indeed, burn him in (ordinary) fire (procured) in the village; but let him not do this, for such fire is a promiscuous eater, an eater of raw flesh: it would be capable of devouring him completely, together with his sons and his cattle.

15. And some, indeed, burn him in a forest-fire; but let him not do this; for such fire is unappeased: it would be capable of burning him up together with his sons and his cattle.

16. And some, indeed, burn him in a firebrand; but let him not do this; for such fire belongs to Rudra: it would be capable of destroying him together with his sons and his cattle.

17. And some, indeed, build up a funeral pile in the midst of the (three) fires, and, by burning him, unite him with his fires, thinking, 'There,—to wit, in the midst of his fires,—assuredly is the Sacrificer's abode.' But let him not do this; for if in that case any one were to say of him, 'Verily, this one has caused a cutting up in the middle of the village: the cutting up of him will speedily come about[1]: he will weep for his dearest;' then that would indeed be likely to come to pass.

SECOND BRÂHMANA.

1. Now, Nâka Maudgalya once said, 'If he believe the Sacrificer to be about to die, let him take

[1] The burning of the dead body seems to be compared here with the cutting up of the victim which is done outside the sacrificial ground. Harisvâmin, indeed, takes 'grâma' here, not in the sense of 'village,' but in that of 'agnisamûha'—in the midst of the (set of) sacrificial fires—which, if it were possible, would certainly make the comparison even more striking.

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up the two fires in the churning-sticks, and, having churned out (a new fire), let him continue offering (the Agnihotra) at whatever place may have commended itself to him for the immolation[1]. And if the Sacrificer should then depart this world,—

2. Let him build a pile for him[2] in the midst of his fires, and, by burning him, unite him with his fires.' But let him not do this; for, verily, that (fire) does not submit thereto that they should make offering to it as for the burning of a dead body: it is rather to sacrifice and oblations that it submits, and, unable to endure it, it stays by him with impatience.

3. He should rather proceed thus:—let him bid them seek three pots, and, having put therein either (dried) cowdung or straw[3], let him place them separately on the (three) fires; and let them then burn him by means of the fires produced from that blaze: in this way he is indeed burned by (these) fires, though not visibly, so to speak.

4. Wherefore, also, it has been said by the *Ṛ*ishi (Vâg. S. XIII, 45[4]), 'The Agni who was born from Agni, from the pain of the earth or be it of the sky; whereby Viśvakarman begat

[1] Literally, 'at any place at which the cutting up may have commended itself to him (to take place). Whether this 'cutting up' is here to be taken figuratively of the burning of the corpse (dâhasthâne, Harisvâmin), or of the sacrifice of a barren cow, which may be performed in such a case, or of both, is not quite clear.

[2] The construction would rather seem to be,—let him build him (i. e. the dead body) up as a pile amidst his fires.

[3] The real meaning of '*ś*umbala' is not known,—acc. to the St. Petersb. Dict., some material which readily takes fire, such as straw or oakum. Harisvâmin takes it in the former sense,—*trin*âny alpa-*sa*ṁsthitâni. Cf. Kâty. XXV, 7, 12 (?dried cotton fibre or pods).

[4] Cf. VII, 5, 2, 21.

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living beings, him, O Agni, may thy wrath spare!' As the verse, so its explanation.

5. Now, in the first place, he cleanses him of all foul matter, and causes the foul matter to settle on this (earth); for this (earth) is indeed foul matter: he thus consigns foul matter to foul matter. For, indeed, from that intestine of his, filled with foul matter, when it is burnt, a jackal is produced: (hence he removes it), 'lest a jackal should be produced.' But let him not do this, or his family will be liable to starve. Having washed him out inside, he anoints him with ghee, and thus makes it (the body) sacrificially pure.

6. He then inserts seven chips of gold in the seven seats of his vital airs; for gold is light and immortality: he thus bestows light and immortality on him.

7. Having then built a pile for him in the midst of his fires, and spread out a black antelope skin with the hairy side upwards, and the neck-part towards the east, he lays him down thereon with the face looking upwards, and puts the *g*uhû-spoon filled with ghee on his right, and the upabhṛ*i*t on his left hand, the dhruvâ on the breast, the Agnihotra-ladle on the mouth, two dipping-spoons on the nostrils, two prâ*s*itra-hara*n*as[1] on the ears, the cup used for carrying forward the lustral water on the head, two winnowing-baskets at the sides, on the belly the vessel used for holding the cuttings (of the i*d*â), filled with clotted ghee, the wedge (yoke-pin) beside the male organ, two mallets beside the testicles, and behind them the mortar and pestle,

[1] That is, two bowls used for holding the Brahman's 'fore-portions'; see part i, p. 69, note 4.

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the other sacrificial vessels between the thighs; and the wooden sword on the right hand.

8. Thus supplied with the sacrificial weapons (implements), that Sacrificer passes on to that place which has been won by him in heaven, even as if one who fears spoliation were to escape it; and, verily, those fires (which are) to be enkindled (will) lovingly touch him, even as sons lovingly touch their father when he comes home after staying abroad, and make everything ready for him [1].

9. If the Gârhapatya were to reach him first, one may know that the permanent fire has reached him first: that he will permanently establish himself, and that those behind him will permanently establish themselves in this world.

10. And if the Âhavanîya were to do so, one may know that the foremost fire has reached him first: that he has been foremost in conquering the (other) world, and that those behind him will be foremost in this world.

11. And if the Anvâhâryapaćana were to do so, one may know that the food-eating fire has reached him first: that he will eat food, and that those behind him will eat food (be prosperous) in this world.

12. And if they all (were to reach him) at the same time, one may know that he has conquered a blessed world. Such, then, are the distinctions in this respect.

13. This, then, is that offering of the Sacrificer's body which he performs at the end: from out of that place which has been won by him in heaven he arises immortal in the form of an oblation.

[1] That is, they make everything comfortable for him, make him feel at home:—prakṛishṭam evainaṃ svarge kalpayanti pratishṭhitam; nityasthitatvât pratishṭhâ gârhapatyaḥ; comm.

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14. Whatever stone and earthen (vessels of the deceased) there are they may be given to a Brâhmaṇa[1]; but, verily, he who accepts them is regarded as a remover of corpses. Let them rather throw these (vessels) into the water, for the waters are the foundation of all this (universe): he thus establishes him firmly on the waters.

15. Either a son (of the deceased), or a brother, or some other Brâhmaṇa then performs that offering[2], with (Vâg. S. XXXV, 22), 'From out of him thou (O Agni) art born: from out of thee let this N. N. be born again into the heavenly world, hail!' They then go away without looking back, and touch water.

SIXTH ADHYÂYA. FIRST BRÂHMAṆA.

EXPIATORY OBLATIONS OF SOMA-SACRIFICE.

1. Verily, Pragâpati, the sacrifice, is King Soma; and these deities to whom he offers, and these oblations which he offers, are forms of him.

2. If any part of the sacrifice were to fail, let him make an oblation with regard to that same deity for whom he may have intended (that part),—on the Âhavanîya, if it is during the initiation and the

[1] According to Kâty. XXV, 7, 32, 33 the stone and earthen implements are to be thrown into the water; and metal ones may optionally be given to a Brâhman (or likewise be thrown into the water).

[2] According to Kâty. XXV, 7, 34–37 a sterile cow may be offered prior to (or along with) the burning of the body: in which case the victim is to be killed by a blow behind the ear, and its kidneys are to be placed in the deceased's hands, whilst his face is to be covered with the omentum or membrane enclosing the intestines. The final offering referred to in the above passage consists of an oblation of ghee.

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Upasads; on the Âgnîdhra, if it is at the Soma-pressing;—for whatever joint of the sacrifice fails, that breaks; and whichever then is the deity in that (part of the sacrifice) through that deity he heals the sacrifice, through that one he makes the sacrifice complete again [1].

3. If, however, the sacrifice, resolved upon in his mind, were not to incline to him [2], let him perform an oblation with, 'To Parameshṭhin hail!' for Parameshṭhin (the most high) he (Soma [3]) then is: he repels evil, and the sacrifice inclines to him.

4. And if the sacrifice, bespoken by his speech [4], were not to incline to him, let him perform an oblation with, 'To Pragâpati hail!' for Pragâpati (the lord of creatures) he then is: he repels evil, and the sacrifice inclines to him.

5. And if any one's (people), having gone in quest of the King (Soma), do not come back bringing (Soma-plants), let him perform an oblation with, 'To the plant hail!' for the plant he then is: he repels evil, and the sacrifice inclines to him.

6. And if, when acquired, (his Soma) were to meet with any mishap, let him perform an oblation with, 'To Savitṛi hail!' for Savitṛi he then is: he repels evil, and the sacrifice inclines to him.

7. And if during the initiation (his Soma) were

[1] Cf. IV, 5, 7, 6.

[2] That is to say, if untoward circumstances were to arise threatening to prevent the intended Soma-sacrifice. The mental resolve (saṁkalpa), on the part of the Sacrificer, is the first act in the performance of a sacrifice.

[3] Or, it (the sacrifice), as Harisvâmin takes it.

[4] That is, after he has announced his intention to perform a Soma-sacrifice, by saying 'Somena yakshye,' 'I will sacrifice by means of Soma.'

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to meet with any mishap, let him perform an oblation with, 'To Visvakarman hail!' for Visvakarman he then is: he repels evil, and the sacrifice inclines to him.

8. And if (his Soma) were to meet with any mishap in regard to the (cow) given in exchange for the Soma, let him perform an oblation with, 'To Pûshan hail!' for Pûshan he then is: he repels evil, and the sacrifice inclines to him.

9. And if (his Soma) were to meet with any mishap when forthcoming for the purchase, let him perform an oblation with, 'To Indra and the Maruts hail!' for Indra and the Maruts he (Soma) then is: he repels evil, and the sacrifice inclines to him.

10. And if (his Soma) were to meet with any mishap whilst being bargained for, let him perform an oblation with, 'To the Asura hail!' for the Asura he then is: he repels evil, and the sacrifice inclines to him.

11. And if (his Soma) were to meet with any mishap after he has been bought, let him perform an oblation with, 'To Mitra hail!' for Mitra he then is: he repels evil, and the sacrifice inclines to him.

12. And if (his Soma) were to meet with any mishap whilst seated on (the Sacrificer's) lap[1], let him perform an oblation with, 'To Vishṇu Śipivishṭa hail!' for Vishṇu Śipivishṭa he then is: he repels evil, and the sacrifice inclines to him.

13. And if (his Soma) were to meet with any mishap whilst being driven about, let him perform

[1] See III, 6, 3, 4. This particular ceremony is rather out of place here, as in its regular order it should come after paragraph 15.

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an oblation with, 'To Vishṇu Narandhisha hail!' for Vishṇu Narandhisha he then is: he repels evil, and the sacrifice inclines to him.

14. And if (his Soma) were to meet with any mishap when he has reached (the hall), let him perform an oblation with, 'To Soma hail!' for Soma he then is: he repels evil, and the sacrifice inclines to him.

15. And if (his Soma) were to meet with any mishap when seated on the throne, let him perform an oblation with, 'To Varuṇa hail!' for Varuṇa he then is: he repels evil, and the sacrifice inclines to him.

16. And if (his Soma) were to meet with any mishap whilst staying in the Âgnîdhra, let him perform an oblation with, 'To Agni hail!' for Agni he then is: he repels evil, and the sacrifice inclines to him.

17. And if (his Soma) were to meet with any mishap whilst staying in the Havirdhâna, let him perform an oblation with, 'To Indra hail!' for Indra he then is: he repels evil, and the sacrifice inclines to him.

18. And if (his Soma) were to meet with any mishap whilst being taken down (from the car), let him perform an oblation with, 'To Atharvan hail!' for Atharvan he then is: he repels evil, and the sacrifice inclines to him.

19. And if (his Soma) were to meet with any mishap when thrown down (on the pressing-board) in (the shape of) the Soma-stalks, let him perform an oblation with, 'To the All-gods hail!' for the All-gods he then is: he repels evil, and the sacrifice inclines to him.

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20. And if (his Soma) were to meet with any mishap whilst being invigorated (moistened), let him perform an oblation with, 'To Vishṇu Âprîtapâ hail!' for Vishṇu Âprîtapâ (the protector of the appeased) he then is: he repels evil, and the sacrifice inclines to him.

21. And if (his Soma) were to meet with any mishap whilst being pressed, let him perform an oblation with, 'To Yama hail!' for Yama he then is: he repels evil, and the sacrifice inclines to him.

22. And if (his Soma) were to meet with any mishap whilst being gathered together[1], let him perform an oblation with, 'To Vishṇu hail!' for Vishṇu he then is: he repels evil, and the sacrifice inclines to him.

23. And if (his Soma) were to meet with any mishap whilst being purified (strained), let him perform an oblation with, 'To Vâyu hail!' for Vâyu he then is: he repels evil, and the sacrifice inclines to him.

24. And if (his Soma) were to meet with any mishap when purified, let him perform an oblation with, 'To Śukra hail!' for Śukra (the clear one) he then is: he repels evil, and the sacrifice inclines to him.

25. And if (his Soma) were to meet with any mishap when mixed with milk, let him perform an oblation with, 'To Śukra hail!' for Śukra he then is: he repels evil, and the sacrifice inclines to him.

26. And if (his Soma) were to meet with any

[1] See III, 9, 4, 19, 'Thrice he presses, and thrice he gathers (the beaten plants) together . . .'

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mishap when mixed with barley-meal, let him perform an oblation with, 'To Manthin hail!' for Manthin (Soma mixed with meal) he then is: he repels evil, and the sacrifice inclines to him.

27. And if (his Soma) were to meet with any mishap when drawn into the cups, let him perform an oblation with, 'To the All-gods hail!' for the All-gods he then is: he repels evil, and the sacrifice inclines to him.

28. And if (his Soma) were to meet with any mishap when ready for the libation, let him perform an oblation with, 'To Asu hail!' for Asu (the breath of life) he then is: he repels evil, and the sacrifice inclines to him.

29. And if (his Soma) were to meet with any mishap whilst being offered, let him perform an oblation with, 'To Rudra hail!' for Rudra he then is: he repels evil, and the sacrifice inclines to him.

30. And if (his Soma) were to meet with any mishap when he has returned [1], let him perform an oblation with, 'To Vâta hail!' for Vâta (the wind) he then is: he repels evil, and the sacrifice inclines to him.

31. And if, after being looked at, (his Soma) were to meet with any mishap, let him perform an oblation with, 'To Nṛ*i*kakshas hail!' for Nṛ*i*kakshas (man-viewing) he then is: he repels evil, and the sacrifice inclines to him.

32. And if (his Soma) were to meet with any mishap whilst being consumed, let him perform an oblation with, 'To Bhaksha hail!' for Bhaksha

[1] Viz. to the Havirdhâna where the cups from which libations have been made are deposited on the mound (khara); cf. III, 1, 2, 24.

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(drink) he then is: he repels evil, and the sacrifice inclines to him.

33. And if (his Soma) were to meet with any mishap when contained in the Nârâśaṃsa (cups [1]), let him perform an oblation with, 'To the Nârâśaṃsa Fathers hail!' for the Nârâśaṃsa (man-praising) Fathers he then is: he repels evil, and the sacrifice inclines to him.

34. And if (his Soma) were to meet with any mishap when ready for the purificatory bath [2], let him perform an oblation with, 'To the Stream hail!' for a stream he then is: he repels evil, and the sacrifice inclines to him.

35. And if (his Soma) were to meet with any mishap whilst being taken down (to the water), let him perform an oblation with, 'To the Sea hail!' for a sea he then is: he repels evil, and the sacrifice inclines to him.

36. And if (his Soma) were to meet with any mishap when immersed, let him perform an oblation with, 'To the Flood hail!' for a flood he then is: he repels evil, and the sacrifice inclines to him.

37. These, then, are the thirty-three oblations he performs; for there are thirty-three gods, and Pragâpati is the thirty-fourth: with the help of all the gods he thus heals the sacrifice, and with the help of all the gods he makes it complete again.

38. The Brahman (superintending priest) himself should perform them, and no other than the Brahman; for the Brahman sits on the right (south)

[1] See part ii, p. 154, note 1.

[2] The pressed-out Soma-husks are taken down to (and thrown into) the water where the Sacrificer is to bathe, see IV, 4, 5, 1 seqq.

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side of the sacrifice, and protects the sacrifice on the right side. If, however, the Brahman should not know (these formulas and oblations), any one who knows them may perform them; but (let him do so) after applying for leave to the Brahman, and with his permission. Now as to the meaning of these (formulas). Vasish*th*a knew the Virâg[1]: Indra coveted it.

39. He spake, '*Ri*shi, thou knowest the Virâg: teach me it!' He replied, 'What would therefrom accrue to me?'—'I would teach thee the expiation for the whole sacrifice, I would show thee its form.'—He replied, 'Well, but tell me, if thou wert to teach me the expiation for the whole sacrifice, what would become of him to whom thou wouldst show its form?'—'Verily, he would depart from this world to the heaven of the living.'

40. The *Ri*shi then taught Indra that Virâg;—but the Virâg, they say, is this (earth), whence he who possesses most thereof is the most powerful.

41. And Indra then taught the *Ri*shi this expiation from the Agnihotra up to the Great Litany. And formerly, indeed, the Vasish*th*as alone knew these utterances, whence formerly only one of the Vasish*th*a family became Brahman; but since nowadays anybody (may) study them, anybody (may) now become Brahman[2]. And, indeed, he who thus knows these utterances is worthy to become

[1] That is, the 'far-shining,' or 'far-ruling' (metre).

[2] Professor Delbrück, Altindische Syntax, p. 570, takes this clause thus:—'and therefore even now he who remains of them (i.e. of the Vasish*th*a family) is (? becomes) Brahman.' This rendering takes, however, no account of the 'tu'; and, indeed, it will hardly fit in with the relative clause which precedes it.

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Brahman, or may reply, when addressed as 'Brahman[1]!'

SEVENTH ADHYÂYA. FIRST BRÂHMANA.

THE SAUTRÂMANÎ[2].

1. Indra slew Tvash*tri*'s son, Visvarûpa. Seeing his son slain, Tvash*tri* exorcized him (Indra), and

[1] That is to say, when, as superintending priest, he is addressed by another priest asking whether he may now begin some performance, or informing him that he is about to do so, he may give the desired direction. Such applications by the other priests begin with 'O Brahman!' cf. XIII, 1, 2, 4; and part i, p. 22, note 2.

[2] The Sautrâman*î* is usually classed as one of the seven divisions of the Haviryag*ñ*a, though, in reality, it is much more than that; its peculiarity consisting in a combination of the ordinary features of the Haviryag*ñ*a, or ishi (cf. XII, 7, 2, 21), with those of the animal sacrifice, whilst a third important element, viz. libations of spirituous liquor, imparts to it a certain resemblance, and doubtless an intended resemblance, to the Soma-sacrifice. Of this sacrifice we have already met with a variation in connection with the Râgasûya (cf. part iii, p. 129 seq.), that form being usually called the *K*araka-Sautrâman*î*, as being adopted from the ritual of the *K*araka-adhvaryus; whilst the form described in the remaining portion of the present Kân*d*a is, according to Lâ*t*y. Sraut. V, 4, 20, called Kaukilî Sautrâman*î* (cf. Âsv. Sr. III, 9, 9 comm.; Weber, Ind. Stud. III, p. 385). The name itself is derived from 'sutrâman,' i. e. 'the good guardian,' as which Indra is worshipped in this sacrifice (cf. V, 5, 4, 1 seq.). The whole performance takes four days, during the first three of which the Surâ-liquor is prepared and matured, and offerings of a rice-pap to Aditi, and a bull to Indra are performed; whilst the main sacrifice takes place on the fourth day—the day of either full moon or new moon—the chief oblations offered on that day being three cups of milk, and as many of Surâ-liquor, to the Asvins, Sarasvatî, and Indra respectively; of three animal victims to the same deities; and of thirty-three libations of fat gravy, or liquid fat (vasâ), obtained from the cooking of the victims, and offered by means of bull's hoofs used as cups. At the end of the sacrifice, a third bull is offered to Indra in his form of Vayodhas (giver of life), together with another pap

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brought Soma-juice suitable for witchery [1], and withheld from Indra. Indra by force drank off his Soma-juice, thereby committing a desecration of the sacrifice. He went asunder in every direction, and his energy, or vital power [2], flowed away from every limb.

2. From his eyes his fiery spirit flowed, and became that grey (smoke-coloured) animal, the he-goat; and what (flowed) from his eyelashes became wheat, and what (flowed) from his tears became the kuvala-fruit [3].

(*k*aru) to Aditi and an oblation of curds to Mitra and Varu*n*a. No mention is made of the Agnishomîya he-goat usually offered on the day preceding the Soma-pressing, the first bull offered to Indra probably taking its place on this occasion, whilst the bull to Indra Vayodhas would seem to take the place of the sacrifice of a barren cow (to Mitra and Va*r*u*n*a) which usually takes place at the end of a Soma-sacrifice. In an interesting variation (Sautrâma*n*a-ya*gñ*a), described in Śâṅkh. *Śr.* XIV, 12–13, and performed as a real (Agnish*ṭ*oma) Soma-sacrifice, the final animal sacrifice indeed is that of a barren cow to Indra Sutrâman; only two other victims—a reddish he-goat to the Aśvins and a ewe to Sarasvatî—being mentioned.

[1] 'Exposed (liable) to witching,' Delbrück, Altindische Syntax, p. 401.

[2] 'Vîrya' (virile power) is constantly used to explain 'indriya.'

[3] The words 'kuvala, badara, and karkandhu' are the names of three varieties of the jujube, or fruits of Zizyphus Jujuba, for a description of which see the comm. on Kâty. *Śr.* XIX, 17 seqq. According to Stewart and Brandis' Forest Flora of North-West and Central India (p. 87), 'this species varies exceedingly, in the shape and size of the fruits, the shape and tomentum of the leaves, and general habit;' 'the Zizyphi of North India want more investigation on the spot.' . . . 'Lakh is produced on this tree in Sindh, the Panjab, and Central India. The bark is used as dye-stuff; the root is a febrifuge in native pharmacy. A gum exudes from the trunk; and in Kangra a wild silkworm lives on the tree, the silk of which was much employed formerly to tie the barrel to the stock of the matchlock. But the tree is mainly cultivated for its fruit,

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3. From his nostrils his vital power flowed, and became that animal, the ram; and what (flowed) from the phlegm became the Indra-grain, and what moisture there was that became the badara-fruit [1].

4. From his mouth his strength flowed, it became that animal, the bull; and what foam there was became barley, and what moisture there was became the karkandhu-fruit [1].

5. From his ear his glory flowed, and became the one-hoofed animals, the horse, mule, and ass.

6. From the breasts his bright (vital) sap flowed, and became milk, the light of cattle; from the heart in his breast his courage flowed, and became the talon-slaying eagle, the king of birds.

7. From his navel his life-breath flowed, and became lead,—not iron, nor silver; from his seed his form flowed, and became gold; from his generative organ his essence flowed, and became parisrut (raw fiery liquor); from his hips his fire flowed, and became surâ (matured liquor), the essence of food.

8. From his urine his vigour flowed, and became the wolf, the impetuous rush of wild beasts; from the contents of his intestines his fury flowed, and became the tiger, the king of wild beasts; from his blood his might flowed, and became the lion, the ruler of wild beasts.

9. From his hair his thought flowed, and became millet; from his skin his honour flowed, and became the asvattha tree (ficus religiosa); from his flesh his force flowed, and became the udumbara tree (ficus glomerata); from his bones his sweet drink flowed,

which is more or less globose on the wild and commoner sorts, and ovoid or oblong on the cultivated and improved kinds.'

[1] See note 3 on preceding page.

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and became the nyagrodha tree (ficus indica); from his marrow his drink, the Soma-juice, flowed, and became rice: in this way his energies, or vital powers, went from him.

10. Now at that time he (Indra) had to do with Namuĉi, the Asura. Namuĉi bethought him, 'He has been undone once for all: I will seize upon his energy, his vital power, his Soma-drink, his food.' By (taking) that Surâ-liquor of his he seized upon his energy, or vital power, his Soma-drink, his food. He lay there dissolved. The gods gathered around him, and said, 'Verily, he was the best of us; evil has befallen him: let us heal him!'

11. They said to the two Aśvins, 'Ye are Brahman physicians: heal ye this one!' They replied, 'Let there be a guerdon for us!' They spake, 'That he-goat there shall be your guerdon.' They said, 'So be it!' and hence the smoke-coloured (he-goat) is sacred to the two Aśvins.

12. They (the gods) said to Sarasvatî, 'Verily, thou art healing medicine: heal thou this one!' She replied, 'Let there be a guerdon for me!' They spake, 'That ram there shall be thy guerdon!' She said, 'So be it!' and therefore the ram is sacred to Sarasvatî.

13. They then spake, 'Verily, there is even now as much in him (Indra) as that bull: that one shall belong to him himself.' They said, 'So be it!' and therefore the bull is sacred to Indra.

14. The two Aśvins and Sarasvatî, having taken the energy, or vital power, from Namuĉi, restored them to him (Indra), and saved him from evil. 'Truly, we have saved him from evil so as to be well-saved (sutrâta),' they thought, and this became

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the Sautrâmaṇî: and this is the (saving) nature of the Sautrâmaṇî—it saves the self from death, and repels evil for whosoever thus knows that (saving) nature of the Sautrâmaṇî. There are (for this sacrifice) thirty-three Dakshiṇâs (presents to priests), for thirty-three were the gods who healed him: whence they say, 'Dakshiṇâs are healing medicine.'

SECOND BRÂHMAṆA.

1. Verily, his fiery spirit, his energy, or vital power, depart from him whom Soma purges either upwards or downwards.

2. As to this they say, 'Truly, the Soma-juice is the Brâhmaṇa's food; and, indeed, it is not owing to Soma when a Brâhmaṇa vomits Soma; and he who vomits Soma is one who, whilst being fit to (gain) prosperity, does not gain prosperity, and who, whilst being fit to (gain) cattle, does not gain cattle[1], for Soma is cattle.'

3. Let him seize for sacrifice that grey (he-goat) of the Aśvins, the ram of Sarasvatî, and the bull of Indra; for the Aśvins are the physicians of the gods, and it is by them that he heals this (Sacrificer); and Sarasvatî is healing medicine, and it is with her help that he prepares medicine for him; and Indra is energy (indriya), or vital power, and it is with his help that he bestows energy, or vital power, on this (Sacrificer).

4. The two Aśvins, indeed, are the eyesight,

[1] According to Kâty. XIX, 1, 4, the Sautrâmaṇî may also be performed by one who finds himself in the unfortunate position here referred to; as also (acc. to ib. 3) by a king who has been deprived of his kingdom.

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fiery spirit; and inasmuch as there is (a victim) sacred to the Aśvins, he (the priest) bestows eyesight, fiery spirit, on this (Sacrificer). And the ear also (he thereby bestows on him), for one and the same are the eye and the ear.

5. Sarasvatî is the breath, vital power; and inasmuch as there is (a victim) sacred to Sarasvatî, he bestows breath, vital power, on this (Sacrificer). And the off-breathing also (he thereby bestows on him), for one and the same are the breath (of the mouth) and the off-breathing.

6. Indra is speech, strength; and inasmuch as there is (a victim) sacred to Indra, he bestows speech, strength, on this (Sacrificer); and mind also, for one and the same are speech and mind.

7. 'He-goats are sacred to the Aśvins, ewes to Sarasvatî, and cows (and bulls) to Indra,' they say: if these animals are sacrificed, he, by means of those deities, gains those (three) animals.

8. There is a mare with a foal[1]: the one-hoofed (animal), glory, he thereby secures (for the Sacrificer[2]). There are hairs of wild beasts[3], for the purpose of securing the wild beasts;—there are hairs of wolf: vigour, the impetuous rush of wild beasts, he thereby secures;—there are hairs of tiger: courage, the sway of wild beasts, he thereby secures;—there are hairs

[1] According to XII, 9, 2, 11, a milch cow with her calf are given as dakshiṇâ for the two paps offered to Aditi, whilst a mare and foal, according to XII, 7, 2, 21, are the fee for the offering of the three victims; though Kâtyâyana, it is true, makes no mention of this dakshiṇâ.

[2] Or, perhaps, he (the Sacrificer) secures for himself; but see paragraph 15, 'asmai avarunddhe.'

[3] Hairs of a wolf, tiger, and lion are put into the cups of spirituous liquor from which libations are made.

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of lion: might, the rule of wild beasts, he thereby secures.

9. There are grains of rice and grains of millet, grains of wheat and kuvala jujubes, Indra-grain and badara jujubes, grains of barley and karkandhu jujubes, malted rice and barley[1]: both cultivated and wild-grain food he thereby secures; and by means of both kinds of food he duly lays energy and vital power into his own self.

10. With lead he buys[2] the malted rice, with (sheep's) wool the malted barley, with thread the (fried) rice-grain,—that lead is a form of both iron and gold, and the Sautrâmanî is both an ishṭi-offering and an animal sacrifice, so that he thereby secures both of these.

11. With wool and thread[3] he buys,—this, to wit, wool and thread, is women's work; and work, indeed, means energy, or vital power, and this latter is extinct in women: he thus secures (for the Sacrificer) that energy, or vital power, which is extinct in women.

12. Here now other Adhvaryus buy the malted rice with lead from a eunuch, saying, 'That is that[4]; for the eunuch is neither woman nor man, and the

[1] That is, rice and barley grain that has germinated, and subsequently become dry.

[2] As on the occasion of the purchase of Soma-plants (part ii, p. 63 seq.), the bargain is effected near the antarhpâtya-peg at the back of the Vedi, where an ox-hide is spread for the purpose; the Adhvaryu asking the seller, 'Seller of Surâ and Soma, hast thou Surâ and Soma for sale?'

[3] Thus 'ûrṇâ-sûtram' is to be resolved, according to Kâty. XIX, 1, 18; the wool being used for buying malted barley, and the thread for buying fried rice.

[4] That is, one is the same as the other.

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Sautrâmaṇî is neither an ishṭi-offering nor an animal sacrifice.' But let him not do so, for the Sautrâmaṇî is both an ishṭi and an animal sacrifice, and the eunuch is something unsuccessful among men: they who do this thus place failure into the very mouth (opening) of the sacrifice. Let him rather buy them from a vendor of Soma, for the Sautrâmaṇî is Soma: he thus puts a form of Soma into the very mouth of the sacrifice so as to secure the sacrifice.

13. There is a pot (kumbhî) perforated with a hundred holes[1], for in many ways did that (Soma) flow out of (Indra); and a hundred-sized also, indeed, is the sacrifice: it is the sacrifice he thereby secures. There is a bowl (sata[2]): it is the real (or good) thing (sat) he thereby secures. There is a dish (kapya) for him to secure food. There is a filter, for they cleanse him, (the Sacrificer, by this offering). There is a tail (-whisk) for turning away evil. There is gold for him to secure form (or colour); it weighs a hundred (grains), for man has a life of a hundred (years) and a hundred energies: life, and energy, vital power, he thus lays into his own self.

14. There is an aśvattha (ficus religiosa) vessel: honour he thereby secures. There is an udumbara (ficus glomerata) one: force he thereby secures. There is a nyagrodha (ficus indica) one: sweet drink he thereby secures. There are (earthen) pots (sthâlî): the food of the earth he thereby secures.

15. There are supernumerary[3] (vessels) of palâśa

[1] For the use of this pot, see note on XII, 8, 1, 8.

[2] See XII, 8, 3, 14. 15.

[3] At III, 7, 2, 1. 2, I would also now translate 'upaśaya' by 'supernumerary' or 'additional':—there are eleven stakes, and a twelfth, rough-hewn, supernumerary one, &c.

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wood: the palâśa (butea frondosa) is the Brahman (holy writ, holiness, the priesthood): it is by the Brahman that he gains the heavenly world. There are two feathers of a talon-slaying (bird)[1]: courage, the sway of birds, he thereby secures. There are thirty-six of these (objects), for the Bṛihatî consists of thirty-six syllables, and cattle are related to the Bṛihatî: by means of the Bṛihatî he thus secures cattle for him.

16. As to this they say, 'The victims have one set of deities, and the cakes another set of deities: this is an improper performance[2], how does it become right and proper?' To Indra belongs the last of the victims, and to Indra the first of the cakes; and Indra, indeed, is energy (indriya), or vital power: through (Indra's) energy he thus confers on him energy, or vital power; and through (Indra's) energy he secures energy, or vital power.

17. There is a cake to Savitṛi for him to become impelled by Savitṛi; and one to Varuṇa, for it is Varuṇa that seizes him who is seized by evil: through Varuṇa he thus delivers him from Varuṇa's power;—it is the final (cake): he thus delivers him finally from Varuṇa's noose.

18. Indra's (cake) is one on eleven potsherds, in order that he may secure (Indra's) energy, or vital

[1] For the use of the two feathers of an eagle, see XII, 7, 3, 22.

[2] The rule (as laid down in III, 8, 3, 1) is that the Paśu-puroḍâśa, or animal cakes, offered after the animal portions, should belong to the same deities to whom the victims are sacred. On the present occasion this is, however, not the case; for while the three sacrificial animals of the main performance belong to the Aśvins, to Sarasvatî and Indra, the three cakes are offered to Indra, Savitṛi, and Varuṇa respectively.

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power; for the Trishṭubh consists of eleven syllables, and the Trishṭubh is energy, or vital power.

19. Savitṛi's (cake) is one on twelve potsherds, for there are twelve months in the year, and the year means constantly existing food: from the year he thus secures for him food.

20. Varuṇa's (cake) is one on ten potsherds, for the Virâg consists of ten syllables, and Varuṇa is Virâg (the widely ruling), the lord of food: through Varuṇa he thus secures food for him. In the middle (of the sacrifice) they proceed with (the offering of) these cakes, for the centre means their (mother's) womb: he thus causes them to be produced from their own (mother's) womb.

21. A mare with a foal is the sacrificial fee, for such a (mare) produces both the horse and the mule, and the Sautrâmaṇî is both an ishṭi-offering and an animal sacrifice: thus it is so in order that he may secure both of these.

Third Brâhmaṇa.

1. By means of the Surâ-liquor Namuṟi, the Asura, carried off Indra's (source of) strength, the essence of food, the Soma-drink. He (Indra) hasted up to the Aśvins and Sarasvatî, crying, 'I have sworn to Namuṟi, saying, "I will slay thee neither by day nor by night, neither with staff nor with bow, neither with the palm of my hand nor with the fist, neither with the dry nor with the moist!" and yet has he taken these things from me: seek ye to bring me back these things!'

2. They spake, 'Let us have a share therein, and we will bring them back to thee.'—'These things

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(shall be) in common to us,' he said, 'bring them back, then!'

3. The Aśvins and Sarasvatî then poured out foam of water (to serve) as a thunderbolt, saying, 'It is neither dry nor moist;' and, when the night was clearing up, and the sun had not yet risen, Indra, thinking, 'It is neither by day nor by night,' therewith struck off the head of Namuki, the Asura.

4. Wherefore it has been said by the *Ri*shi (*Rig*-veda S. VIII, 14, 13), 'With foam of water, Indra, didst thou sever the head of Namuki, when thou wert subduing all thine enemies.' Now, Namuki is evil: having thus, indeed, slain that evil, his hateful enemy, Indra wrested from him his energy, or vital power. Let him who has an enemy perform the Sautrâmaṇî: he thereby slays that evil, his hateful enemy, and wrests from him his energy, or vital power. In his (Namuki's) severed head there was the Soma-juice mixed with blood. They loathed it. They perceived that (means of) drinking separately (one of) the two liquids,—'King Soma, the drink of immortality, is pressed[1];'—and having thereby made that (Soma) palatable, they took it in (as food).

5. With (Vâg. S. XIX, 1), 'Thee, the sweet (liquor I mix) with the sweet (Soma),' he compounds (the ingredients for the preparation of) the Surâ-liquor[2], and makes it palatable;—'the strong

[1] Vâg. S. XIX, 72 seq. On the myth cp. Muir, O. S. T., vol. v, p. 94.

[2] The preparation of the Surâ is described in Kâty. XIX, 1, 20–21 and comms., and by Mahîdhara on Vâg. S. XIX, 1, in the following way. Having purchased (a) malted rice (śashpa), malted barley (tokma), and fried rice (lâgâh), and (b) various vegetable substances (called with the generic name of nagnahu) serving as spices and ferments, such as the bark of Vatica robusta, three

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with the strong,' he thereby bestows energy on him (the Sacrificer);—'the immortal with the immortal,' he thereby bestows life on him;—'the honeyed with the honeyed,' he thereby bestows flavour to it (the liquor);—'I mix with the Soma,' he thereby makes it (the Surâ-liquor) a form of Soma.

6. 'Thou art Soma: get thee matured for the Aśvins! get thee matured for Sarasvatî! get thee matured for Indra Sutrâman!' for these were the deities who first prepared that sacrifice, and with their help he now prepares it; and, moreover, he thereby provides these deities with their share. He distils it with a view to (its being like) the Soma-pressing. For three nights it remains standing, for the Soma remains standing for three nights after it has been bought: he thus makes it a form of Soma.

myrobalans (nutmeg, areca-nut, and cloves), ginger, hog-weed, &c., he takes them into the fire-house, and pounds the two lots separately. He then prepares two gruels or mashes of rice and millet respectively, adding more water than is ordinarily used, puts them on the fire till they boil over, and catches the overflowing water in two separate vessels. He then adds thereto one-third part of the (still separate) pounded malted rice and barley and fried rice (or one-sixth part into each vessel), and likewise one-half of the spice (or one-fourth part into each vessel): this mixture, called mâsara (serving both as malt and as flavouring matter), is allowed to dry and is then pounded. One-half of the remaining pounded malted rice and barley and fried rice, as well as the whole of the remaining spices, is then, in equal parts, added to the two mashes, which are thereupon poured into a large vessel, after which the pounded 'mâsara' is mixed with the compound whilst the above formula is pronounced; and the pot is deposited in a hole dug in the south-western corner of the fire-shed (śâlâ), where it remains standing for three days (and nights), during which the milk of one, two, and three cows respectively, and the remaining quantities of malted and fried grain are gradually added to it (see XII, 8, 2, 8–10).

DPRUPA-HUI(DEHRUPAKNAHI)

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7. There are two Vedis [1] (altar-grounds),—'Two worlds in truth there are,' they say, 'the world of the gods, and the world of the Fathers.' One (of the Vedis) is in the north, and the other in the south, for the world of the gods is in the north, and the world of the Fathers in the south: by the northern one he secures the world of the gods, by the southern one the world of the Fathers.

8. There are both milk and Surâ-liquor; for milk is Soma, and the Surâ-liquor food: through the milk he secures the Soma-drink, and through the Surâ-liquor food. And milk is the nobility (chieftaincy), and Surâ-liquor the peasantry (clan); the milk he purifies after purifying the Surâ-liquor: he thus produces the nobility from out of the peasantry, for the nobility is produced from out of the peasantry.

9. With (Vâg. S. XIX, 3), 'Purified by Vâyu's

[1] The two Vedis are prepared, in front of the Âhavanîya, by the Adhvaryu and Pratiprasthâtri respectively in a way similar to those required for the Varunapraghâsâh, see part i, p. 392, note. There is some space between them, but not more than will allow a seat to stand on both Vedis (XII, 8, 3, 6). The dimensions (of the northern altar-ground) are in accordance with those of the mahâvedi (measuring thirty-six prakramas or steps long, twenty-four on the hind (west) side, and thirty-six (or thirty) on the front (east) side), except that the unit of measure, in this case, is one-third prakrama,—the area being thus equal to one-ninth of the mahâvedi (some authorities, however, making it one-third). Behind the two Vedis two mounds (khara) are thrown up for the three cups of milk, or three cups of Surâ-liquor respectively, to be deposited thereon. On the northern Vedi an uttara-vedi (high-altar), occupying about one-third of its area, is prepared, on which a sacrificial fire (taken from the Âhavanîya) is afterwards laid down for the use of the Adhvaryu in making libations from the cups of milk; another fire being laid down on the southern mound for the use of the Pratiprasthâtri in making libations from the cups of Surâ-liquor.

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purifier is the backward-flowing, exceeding swift Soma,' he purifies (the liquor[1]) in the case of one purged by Soma: in a suitable manner he thus purifies him (the Sacrificer);—'Indra's faithful companion:' whatever energy, or vital power, had passed away from him with that (Soma), that he now restores to him.

10. With, 'Purified by Vâyu's purifier is the forward-flowing, exceeding swift Soma,' he purifies (the liquor) in the case of one who has vomited Soma: in a suitable manner he thus purifies him (the Sacrificer);—'Indra's faithful companion:' whatever energy, or vital power, had passed away from him with that (Soma), that he now restores to him.

11. With (Vâg. S. XIX, 4), 'She purifieth thy liquor,' he, for prosperity, purifies (the Surâ) in the case of one wishing for prosperity;—'thy Soma, she, the daughter of Sûrya:' the daughter of Sûrya (the sun) assuredly is Faith, and by faith that (liquor) becomes Soma-juice, and by faith he makes it to be Soma-juice;—'with the perpetual tail,' for with a tail-whisk that (liquor) is purified.

12. With (Vâg. S. XIX, 5), 'The Brahman

[1] This performance thus takes place on the fourth day. Behind the mound of the southern Vedi a hole is dug, and an ox-hide spread over it. On this skin the unstrained liquor (parisrut) is either poured, a fine strainer (made of bamboo) being then laid thereon so that the clear liquor percolates through the holes, and the dregs remain below; or the strainer is placed on the skin, and the unstrained liquor is poured on it so as to allow the clear liquor to flow through on the skin. The liquor is then poured into a pan (sata), and further purified by a whisk of cow and horse-hair being drawn through it, or the liquor being strained through the hair.

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and Kshatra he purifieth,' he purifies the milk[1]: he thus produces the Kshatra from out of the Brahman, for from out of the priesthood the nobility is produced;—'the fiery spirit and energy;' fiery spirit and energy, vital power, he thus bestows on him;—'with the Surâ the Soma,' for with the Surâ-liquor is Soma;—'the juice, is distilled,' for from the distilled the juice is obtained;—'for joy,' to joy (intoxication), indeed, the Soma-juice contributes, and to joy also does the Surâ-liquor: he thus secures both the joy of the Soma, and the joy of the Surâ;—'with the pure juice, O god, satiate the deities!' that is, 'with the pure juice satisfy thou the deities;'—'with sap bestow thou food on the Sacrificer,' sap and food he thereby bestows on the Sacrificer. The cups of milk are taken first, then the cups of Surâ-liquor: he thereby makes the peasantry obedient to the nobility.

13. With (Vâg. S. XIX, 6), 'Yea, even as the owners of barley cut their barley[2]. . .,' (the Adhvaryu) fills (three) cups of milk,—barley-stalks are Soma-stems, and milk is Soma-juice: by means of Soma he thus makes it Soma-juice. With a single (verse) he fills them: singly and solely on the Sacrificer he thus bestows prosperity, for milk is prosperity.

14. With (Vâg. S. XIX, 7), 'Separately, indeed, a seat, acceptable to the gods, hath been prepared for you two,' he fills the (three) cups

[1] This takes place on the northern Vedi, by means of a wooden (reed) vessel and a strainer of goat's and sheep's hair.

[2] For the complete verse, see V, 5, 4, 24.

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of Surâ-liquor; for separate, indeed, are the Soma-juice and the Surâ-liquor; and 'acceptable to the gods' he says, because these two are indeed acceptable to the gods; and 'separately a seat hath been prepared' he says, because there are two altar-grounds;—'do not ye mingle in the highest heaven!' he thereby keeps him (the Sacrificer) from evil;—'the potent Surâ-liquor thou art,' he thereby makes Surâ to be Surâ;—'and this is Soma,' he thereby makes Soma to be Soma;—'entering thine own seat, injure me not!' he thereby turns it (the Surâ-liquor) away to its own seat for his own safety. With a single (verse) he fills them: singly and solely on the Sacrificer he thus bestows fame, for the Surâ-liquor is fame.

15. Verily, the cups of milk are the nobility (chieftaincy), and the cups of Surâ-liquor are the peasantry (clan): thus, were he to draw (the cups) without interlinking them, he would detach the peasantry from the nobility, and the nobility from the peasantry, and would cause confusion between the higher and lower, and a failure of the sacrifice. He draws them so as to be interlinked[1], and thereby combines the peasantry with the nobility, and the nobility with the peasantry, for the prevention of confusion between the higher and lower, and for the success of the sacrifice.

16. And the cups of milk are the vital airs, and the cups of Surâ-liquor the body: thus, were he

[1] That is to say, in drawing the cups he draws alternately a cup of milk, and a cup of Surâ; Kâty. Śr. XIX, 2, 21. According to ib. 22, the three cups of milk may, however, be drawn first, and then the cups of liquor.

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to draw (the cups) without interlinking them, he would detach the body from the vital airs, and the vital airs from the body, and the Sacrificer would be liable to perish. He draws them so as to be interlinked, and thereby combines the body with the vital airs, and the vital airs with the body; and, indeed, he also lays vital power (or life) into him: whence he who has performed the Sautrâmaṇi, and even he who thus knows this, attains the full (measure of) life.

17. And the cups of milk are Soma, and the cups of Surâ-liquor food: thus, in that both cups of milk and cups of Surâ-liquor are taken, he indeed secures for himself both the Soma-drink and food.

18. And the cups of milk are cattle, and the cups of Surâ-liquor food: thus, in that both cups of milk and cups of Surâ-liquor are taken, he indeed secures for himself both cattle and food.

19. And the cups of milk are domestic animals, and the cups of Surâ-liquor wild animals: thus, in that both cups of milk and cups of Surâ-liquor are taken, he indeed secures for himself both domestic and wild animals. And he mixes the cups of milk with both cultivated and wild-growing (fruit), whereby both cultivated and wild-growing food is secured to the domestic animals.

20. As to this they say, 'In that there are those wild beasts, this is a form of that cruel deity; and if he were to mix the cups of milk with hairs of those beasts, he would thrust the cattle into the mouth of Rudra, and the Sacrificer would be without cattle: let him not mix them, or cattle would not be secured by him, for Rudra is the ruler of animals.' The cups of Surâ-liquor alone he mixes with hairs of those

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beasts: he thus puts into the Surâ what belongs to Rudra, whence by drinking Surâ-liquor one becomes of violent (raudra) mind; and on the wild beasts alone he thus directs Rudra's shaft so as to insure safety to the domestic animals; and cattle are secured by him and he does not thrust the cattle into the mouth of Rudra.

21. [Vâg. S. XIX, 10; 11,] 'That dysentery which spareth both the tiger and the wolf, the winged eagle and the lion, may it spare this (Sacrificer) trouble!—Whereas, as a child, joyfully sucking, I chafed my mother, so now, O Agni, I become freed from my debt: unharmed by me are my parents.'

22. With two eagle-feathers, the Adhvaryu and Pratiprasthâtri purify the Sacrificer, turned towards the east behind the altar-ground[1], both upwards and downwards,—this is a form of the in-breathing and the upward breathing: the in-breathing and the upward breathing he thereby secures; for both upwards and downwards this breath passes along the body. With (Vâg. S. XIX, 11), 'Uniting ye are: unite me with happiness[2]!' he touches the cups of milk: with prosperity and fame he thereby endows him. With, 'Disuniting ye are: disunite me from evil!' he touches the cups of Surâ-liquor: he thereby keeps him from evil.

[1] That is, behind the mahâ-vedi, near the antarâpâtya-peg, where the purchase of the ingredients for the preparation of the Surâ had taken place.

[2] Cf. V, 1, 2, 18, where the same two formulas are used whilst the Soma and Surâ-cups are first held together, and then withdrawn from each other; and the terms 'samprik' and 'viprik' were accordingly taken in a passive sense, 'united' and 'disunited;'

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EIGHTH ADHYÂYA. FIRST BRÂHMAṆA.

1. Now, when Indra's energies, or vital powers, departed from him, the gods restored them by means of this very sacrifice. Both cups of milk and cups of Surâ-liquor are filled: they thereby restore to him his energies, or vital powers. On the northern fire they offer (from) the cups of milk, and thereby provide him[1] with the bright liquor, with the Soma-drink.

2. He (the Adhvaryu) offers (of the three cups of milk) with (Vâg. S. XIX, 32), 'By their devotions the buffalos quicken the sacrifice,'—the buffalos, doubtless, are the officiating priests, and devotion is sacrifice: through the priests he causes the sacrifice to prosper, and through the sacrifice the sacrificer[2];—'the barhis-seated one, supplied with Surâ and goodly heroes,' supplied with Surâ, indeed, is this barhis-seated sacrifice, to wit, the Sautrâmaṇî: by means of the barhis (the sacred grass on the Vedi), and the sacrifice, he causes him to prosper;—'they who bestow Soma,'—they thus bestow the Soma-drink upon him;—'with the deities in heaven,'—they thus place him with the deities in heaven;—'may we enjoy ourselves,'—the Soma-juice, indeed, con-

whilst here the active sense seems preferable, the term 'vip*rîk*' probably referring to the tendency of fiery liquor for producing broils.

[1] Or, cause him to prosper, render him successful by means of the liquor; MS. I. O. 311 reads 'samardhayanti.'

[2] Or, perhaps, he provides the sacrifice with priests, and the Sacrificer with sacrifice. For obvious reasons the first two pâdas of the verse have been transposed in the translation.

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duces to joy, and so does the Surâ-liquor: both the joy of Soma and the joy of Surâ he thus secures;—'worshipping Indra with good hymns of praise!'—for the hymn of praise is food for the gods, and the sacrifice also is food: by sacrifice, by food, he thus makes him successful. Having sacrificed, they drink (of the milk), and thereby increase what is prosperous with him.

3. He drinks[1], with (Vâg. S. XIX, 34), 'The (Soma) which the Aśvins (brought away) from Namuki, the Âsura,'—for the two Aśvins indeed brought away that (Soma-juice) from Namuki;—'and Sarasvatî distilled for the sake of Indra's strength,'—for Sarasvatî indeed distilled it for the sake of Indra's strength;—'that clear, sweet draught,'—for clear and sweet indeed is that draught, Soma;—'King Soma I now drink,'—it is thus king Soma that comes to be drunk by him. The cups of Surâ-liquor they offer (from) on the southern fire[2], and thereby keep him (the Sacrificer) from evil[3].

4. He (the Pratiprasthâtri) offers (libations from the cups of Surâ-liquor[4]), with (Vâg. S. XIX, 33), 'What essence there is of thine, gathered from the plants,' for this Surâ-liquor, indeed, is the essence

[1] For particulars as to the persons who partake of the respective cups of milk and Surâ-liquor, see XII, 8, 2, 22 seqq.

[2] That is, on the fire of the southern of the two special Vedis, see p. 225, note.

[3] Viz. inasmuch as the libations of liquor are not made on the offering-fire proper, the (northern) Âhavanîya, where the oblations from the cups of milk are made.

[4] These cups are of the same kind as those used for the draughts of Soma, being made of palâśa-wood, and resembling mortars in shape; cf. part ii, p. 259, note 1, towards the end.

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of both the waters and the plants: by the essence of both the waters and the plants he thus causes him to prosper;—'the strength of the Soma-juice together with the Surâ-liquor,'—he thereby secures what strength there is in the Soma-juice and in the Surâ-liquor;—'by that exhilarating drink quicken thou the Sacrificer,'—that is, 'by that exhilarating drink gladden thou the Sacrificer;'—'Sarasvatî, the Aśvins, Indra, and Agni,'—by deities he (the priest) thus causes the sacrifice to prosper, and by deities and sacrifice the Sacrificer. Having made the offering, they drink (the liquor), and thereby cause to prosper what is unprosperous with him.

5. He drinks, with (Vâg. S. XIX, 35), 'Whatever is mingled herewith of the juicy Soma,'—he thereby secures for him the essence (juice) of the effused (extracted) and the infused[1] (Soma);—'which Indra drank with eagerness,'—for Indra, indeed, drank it with eagerness;—'that (essence) thereof (I drink) with propitious mind,'—for unpropitious, as it were, to a Brâhmaṇa is that drink, the Surâ-liquor: having thus made it propitious, he takes it to himself;—'King Soma I drink,'—it is thus king Soma that comes to be drunk by him.

6. Here, now, other Adhvaryus hire some Râganya or Vaiśya with the view that he shall drink that (liquor); but let him not do this; for, indeed, this Soma-drink falls to the share of the fathers and grandfathers of whoever drinks (the liquor[2]) on

[1] For the distinction between 'suta' and 'âsuta' (not 'asuta'), cf. XII, 8, 2, 12.

[2] According to Kâty. Śr. XIX, 3, 15, some authorities, however,

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this occasion. Having shifted three coals of the southern fire to outside the enclosing-stones[1], he may there offer (of the liquor) with these (three) utterances (Vâg. S. XIX, 36) :—

7. 'To the Svadhâ-loving Fathers be Svadhâ, adoration!' he thereby places the Fathers with the Svadhâ in the world of the Fathers.—'To the Svadhâ-loving grandfathers be Svadhâ, adoration!' he thereby places the grandfathers with the Svadhâ in the world of the grandfathers.—'To the Svadhâ-loving great-grandfathers be Svadhâ, adoration!' he thereby places the great-grandfathers with the Svadhâ in the world of the great-grandfathers.

8. Having fetched water, he pours it (into the cups) with, 'The Fathers have drunk:' he thereby bestows food on them;—'the Fathers have enjoyed themselves:' he thereby causes them to enjoy themselves;—'the Fathers have become satisfied:' he thereby satisfies them;—'may the Fathers cleanse themselves!' he thereby purifies all of them from the first downwards, for the Sautrâmaṇî is a means of purification[2].

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think the inhaling of the fumes of the liquor to be sufficient for this purpose.

[1] The coals are to be placed on the south side of the southern fire, from north to south, and the libation from the Âśvina cup is made on the northernmost coal, that from the Sârasvata cup on the central one, and that from the Aindra cup on the southern one. According to Kâty. XIX, 3, 17, and Mahîdhara on Vâg. S. XIX, 36, this is a fourth alternative of disposing of the liquor (in favour of the Fathers), the others being actual drinking, or smelling it, or hiring some one to drink it.

[2] At XII, 7, 2, 13 a perforated pot (with a hundred holes) was mentioned as being used at this sacrifice. According to Kâty. Śr.

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9. By three implements of purification he purifies,—three in number are these worlds: by means of these worlds he thus purifies him.

10. With 'pâvamânî[1] (verses)' they purify; for pâvamânîs are a means of purification: by a means of purification they thus purify him.

11. With three (verses) they purify each time,—there are three vital airs, the in-breathing, the up-breathing, and the through-breathing: it is by means of these that they purify him.

12. With nine (verses) they purify,—there are nine vital airs: by means of the vital airs they purify him, and when purified they establish him again in the vital airs.

13. They purify by means of a (goat's hair and sheep's wool) strainer,—such a strainer doubtless is a form (symbol) of goats and sheep: by means of goats and sheep they thus purify him.

14. They purify by means of a tail-whisk,—such a tail-whisk doubtless is a form of kine and horses: with kine and horses they thus purify him.

XIX, 3, 20, and Mahîdhara on Vâg. S. XIX, 37, use is made of this pot at this juncture in much the same way as is described in V, 5, 4, 27 seqq.; viz. two poles are driven into the ground north and south of the southern fire, and a bamboo stick laid thereon: on a string fastened to this stick the pot, containing a tail-whisk (for straining) and a piece of gold, is then made to hang over the fire, and the remains of the Surâ-liquor poured into it; and whilst it trickles through into the fire, the priest makes the Sacrificer pronounce the verses Vâg. S. XIX, 37–44, 52–60, addressed to the different kinds of departed ancestors.

[1] That is, verses recited at the Soma-sacrifice whilst the Soma-juice is clarifying; the term being usually confined to the verses of hymns of the ninth mandala of the Ṛiksamhitâ, whence indeed most of the verses used on this occasion (Vâg. S. XIX, 37–44) are taken.

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15. They purify by means of gold,—that (metal), to wit, gold, doubtless is a form of the gods: by means of a form of the gods they thus purify him.

16. They purify him by means of Surâ-liquor, for the Surâ is purified: they thus purify him by that which is purified; and even as the liquor, whilst being purified, is cleared of impure matter[1], so is that Sacrificer thereby freed from all evil who, knowing this, performs the Sautrâmaṇi, or who even knows this.

17. Here, now, they ask, 'Is the Sautrâmaṇi to be performed, or is it not to be performed, seeing that (in any case) they continuously repel from him all evil?' As to this Revottaras Sthapati Pâṭava Kâkra once said, 'Even after making the surrender, one ought certainly to perform the sacrifice; for the Sacrificer is the body of the sacrifice, and the officiating priests are its limbs; and wherever the body is pure there the limbs also are pure; both of them, indeed, purify him, and both of them repel the evil from him: therefore even after making the surrender (of one's own self) one ought certainly to sacrifice.'

18. But, indeed, those who perform at the southern fire, go down to the world of the Fathers. He offers an oblation of ghee: ghee being (material of) sacrifice, it is by sacrifice that they establish themselves in the sacrifice.

19. He (the Sacrificer) offers, with (Vâg. S. XIX, 45), 'The Fathers who, one in form and one in mind, live in Yama's realm,—may their world,

[1] The term 'balkasa' (apparently connected with 'valkala') would seem to mean vegetable matter, esp. chaff or husks. The comm. explains it by 'kidisa' (? kilbisha or kiknasa).

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the Svadhâ, adoration, and sacrifice prosper among the gods!' he thereby commits the Fathers to Yama, and he also conquers the world of the Fathers. Having, all of them, invested themselves sacrificially [1], they betake themselves to the northern fire, for the northern fire [2] is this (terrestrial) world [3]: they thus establish themselves in this world. He offers an oblation of ghee: ghee being sacrifice, it is from out of the sacrifice that they establish themselves in the sacrifice.

20. He (the Sacrificer) offers, with (Vâg. S. XIX, 46), 'Mine own (people) who are one in form and one in mind, living among the living,—may their fortune prosper with me, in this world, for a hundred years!'—he thereby secures the good fortune of his own people, and he also confers long life on them. Whilst they hold on to each other, he (the Adhvaryu) offers milk, for milk is vital air and food: in the vital air, in food, they thus finally establish themselves.

21. He offers, with (Vâg. S. XIX, 47), 'Two paths for mortals have I heard of, (that of the Fathers and that of the gods [4]),'—'two paths

[1] That is, by shifting their Brâhmaṇical cord so as to hang across the breast from the left shoulder to the right hip.

[2] That is, the fire on the uttara-vedi of the northern of the two special Vedis, see p. 225, note.

[3] They are supposed to return to the earth from the world of the Fathers below.

[4] Not only is the second pâda of the verse omitted here (as also in MS. I. O. 311), but the construction of the first half of the verse is also rather peculiar, the most natural rendering being, 'Two paths of the Fathers have I heard of, (those) of the gods and of men.' The same verse occurs Ṛiks. X, 88, 15 (with the reading 'dve sruti' instead of 'dve sṛitî'), where Grassmann translates,—

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indeed there are,' they say, 'those of the gods and of the Fathers,'—'thereon all that liveth here passeth,' for thereon, indeed, everything living here passes;—'what there is between the father and the mother,'—the father, doubtless, is yonder (sky), and the mother is this (earth): by means of these two he leads the Fathers to the world of heaven. He (the Sacrificer) alone drinks what is left from the offering[1]: to himself alone he thus takes prosperity, for milk is prosperity.

22. He drinks it, with (Vâg. S. XIX, 48), 'May this oblation be productive for me,'—for productive indeed it is, whether it be milk or Soma;—'possessed of ten heroes,'—the ten heroes, doubtless, are the vital airs: vital airs he thus takes to himself;—'possessed of all the troops,'—all the troops, doubtless, are the limbs: it is limbs he thus takes to himself;—'for well-being: breath-winning,'—the breath of life he thus wins;—'race-winning,'—a race (offspring) he thus wins;—'cattle-winning,'—cattle he thus wins;—'place-winning,'—for it is for a place (in heaven) that he sacrifices: it is that he gains;—'safety-winning,'—the (place of) safety, doubtless, is the heavenly world: in the heavenly world he thus finally establishes himself;—'May Agni raise for me abundant offspring,

'Two paths there are, so the Fathers have told me, passable for gods and men;' whilst Ludwig takes it in the way just referred to. The above interpretation is that of Mahîdhara, who refers to Sat.-Br. I, 9, 2, 3; whilst Sâyaṇa (on Ṛiks.) seems to take the two paths to be that of the Fathers and gods, and that of men (pitṛîṇâṁ devânâṁ kotâpi martyânâṁ ka dve srutî dvau mârgau); though he afterwards calls them 'devayâna' and 'pitṛiyâṇa.'

[1] That is to say, the milk which remains in the pot (ukhâ), from which the milk used for the oblation was taken.

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and bestow ye upon us food, milk, and seed!' it is to those (priests) who offer for him that he thus says, 'Bestow ye all this upon me!' By means of gold they cleanse themselves[1]; for gold is immortal life: in immortal life they thus finally establish themselves.

SECOND BRÂHMAṆA.

1. Pragâpati created the (Soma-)sacrifice. He took it and performed it. When he had performed it, he felt like one emptied out. He saw this sacrificial performance, the Sautrâmaṇî, and performed it, and then he was again replenished; and, indeed, he who performs the Soma-sacrifice is, as it were, emptied out, for his wealth, his prosperity is, as it were, taken from him.

2. Having performed a Soma-sacrifice one ought to perform the Sautrâmaṇî: as a cow that has been milked would replenish again, even so, indeed, does he replenish himself,—he replenishes himself by offspring and cattle; and, verily, he who, knowing this, performs the Sautrâmaṇî, or he who (even) knows this, establishes himself in this world, and wins the heavenly world.

3. As to this Suplan Sârṅgaya asked Pratîdarśa Aibhâvata[2], 'Seeing that neither does one

[1] Kâty. Śr. XIX, 3, 27, 'Over the kâtvâla (pit) they cleanse themselves, with their wives, putting gold between;' that is to say, whilst the water is poured on their hands a piece of gold is held between, over which the water flows.

[2] Cf. II, 4, 4, 3–4, where the latter is called Pratîdarśa Śvaikna (king of the Śvikna), whilst the former, after studying with him, is said to have been called Sahadeva Sârṅgaya.

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become initiated, nor are Soma-shoots[1] thrown down (to be pressed), how then does the Sautrâmaṇî become a Soma-sacrifice?'

4. He replied, 'The observance of the fast, assuredly, is the head of the sacrifice, and the initiation its body. And the truth, doubtless, is of the form of the fast-observance, and faith of that of the initiation. And mind is of the form of the Sacrificer, and speech of that of the sacrifice.'

5. Thus, when he enters upon the fast-observance, he thereby restores the head to the body of the sacrifice, and he puts truth into faith, and the Sacrificer into the sacrifice.

6. Therefore at this sacrifice (the Sautrâmaṇî) the fast-observance[2] is the initiation. Now, the fast-observance is a male, and the initiation a female; and the truth is a male, and faith a female; and the mind is a male, and speech a female; and the Sacrificer is the male to his wife, whence wherever there is a husband there is a wife: and at the very outset of the sacrifice he thus sets up couples with a view to production.

7. 'And, indeed, those (materials) are the Soma-shoots at this sacrifice,' they say, 'to wit, the malted rice, the malted barley, and the fried rice.'

8. The malted rice[3], indeed, is of the form of the

[1] The 'Somâṁsava iva' would seem to have here the force of 'Soma-shoots proper,' only substitutes (milk and liquor) being used instead.

[2] That is to say, the observance of the fast—by which the Sacrificer during the four days of the performance of the Sautrâmaṇî, lives solely on the remains of the Agnihotra—takes the place of the ordinary initiation of the Soma-sacrifice, there being no Dîkshâ at the Sautrâmaṇî.

[3] The malted rice, malted barley, and fried rice, referred to in

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morning-pressing, for the morning-pressing is this (terrestrial) world, and the latter relates to the Aśvins, and Âśvina milk he pours (into the Surâ-liquor) the first night: he thus provides him (the Sacrificer [1]) with the morning-pressing—with its own world, with its own deity, with its own form [2].

9. And the malted barley is of the form of the midday-pressing, for the midday-pressing is the air, and the latter relates to Sarasvatî [3], and the Sârasvata milk he pours (into the Surâ) the second night: he thus provides him with the midday-pressing—with its own world, with its own deity, with its own form.

10. And the fried rice is of the form of the evening-pressing, for the evening-pressing is the sky, and the latter relates to Indra, and Aindra milk he pours (into the Surâ) the third night: he thus provides him with the evening-pressing—with its own world, with its own deity, with its own form.

11. The milk of one (cow) he pours (into the Surâ) the first night, the milk of two the second

this and the next two paragraphs, refer to the remnants of these materials, not used at first in the preparation of the Surâ, and amounting to one-third of the original quantity of each; these being added successively during the three nights during which the Surâ has to mature; cf. p. 223, note 2.

[1] Or, he renders him, the Sacrificer (or, perhaps, it, the sacrifice), successful by means of the morning-pressing.

[2] The literal translation would seem to be,—he thus provides him with the respective (sva) world, with the respective deity, and with the respective form,—(hence) with the morning-pressing. It may be remarked, however, that the deities here connected with the three services (the Aśvins, Sarasvatî, and Indra) are not those elsewhere associated with them (Vasus, Rudras, and Âdityas, IV, 3, 5, 1; or Agni, Indra, Viśve Devâḥ, XI, 5, 9, 7).

[3] Viz. inasmuch as it is full of moisture (saras).

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night, and the milk of three the third night: he thus provides him with the pressings, in accordance with their forms, and in accordance with their deities.

12. With (Vâg. S. XIX, 2), 'Hereof pour ye to the juice,' he pours in (the milk) for the sake of (conformity with) the Soma-pressing;—'(to) the Soma who is the supreme offering,'—for this, to wit, Soma, is indeed the supreme offering (-material): he thus makes it[1] to be the supreme offering;—'the manly one who hath rushed into the waters,' for both with water and between it is he (Soma) indeed pressed out;—'I have pressed out Soma by stones,' for by means of stones Soma is indeed pressed out: it is thus by means of stones he presses it out for the sake of (conformity with) the Soma-pressing.

13. As to this they say, 'That Sautrâmaṇî, surely, is of the form of both effused (extracted) and infused[2] (Soma);—to wit, that essence of both water and plants, the milk, is of the form of the effused (Soma); and that essence of food, the liquor, is of the form of infused (Soma): by both (kinds of) pressings he thus expresses it, by both pressings he secures it.

14. As to this they say, 'Seeing that the Soma-juice is pressed out by stones, how as to the Sautrâmaṇî?' Let him reply, 'By the directions[3] and the

[1] The 'enam' must refer to the Surâ-liquor, treated as identical with Soma.

[2] I do not quite understand the distinction between 'suta' and 'âsuta'; cf. XII, 8, 1, 5; unless the former be the pure Soma-juice, and the latter that mixed with other ingredients.

[3] The 'praisha' are the directions by which the Maitrâvaruṇa calls on the Hotṛi to recite the offering-formulas (cf. part ii, p. 183, note 2). For the fore-offerings of the three victims, these directions are given, Vâg. S. XXI, 29–40. They all commence with 'Hotâ

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Âprî-verses;' for the directions (praisha) are in the Bṛihatî (metre), and the pressing-stones are of bârhata nature: by means of stones the Soma-juice is indeed pressed out, and by means of stones he now presses it out for the sake of (conformity with) the Soma-pressing.

15. All (the praishas) contain (the word) 'payas' (milk), for in the form of milk Soma is (here) pressed[1]; they all contain (the word) 'Soma,' for the sake of (conformity with) the Soma-pressing; they all contain (the word) 'parisrut' (spirituous liquor), for in the form of spirituous liquor Soma is (here) pressed; they all contain (the word) 'ghṛita' (ghee), for this—to wit, ghee—doubtless is manifestly a form of the sacrifice: he thus makes it to be manifestly a form of the sacrifice; they all contain (the word) 'madhu' (honey), for this—to wit, honey—is manifestly a form of Soma: he thus makes it to be manifestly a form of Soma.

16. They all refer to the Aśvins[2], for the sake of healing-power[3]; they all refer to Sarasvatî, for the obtainment of food; they all refer to Indra, for the obtainment of energy, or vital power.

17. And, again, as to why they all refer to the Aśvins, all of them to Sarasvatî, and all of them to Indra,—these, indeed, were the deities who first

yakshat' (may the Hotṛi worship!), and end with 'payaḥ somaḥ parisrutâ ghṛitam madhu vyantv âgyasya hotar yaga' (milk, Soma, with parisrut-liquor, ghee, honey,—may they partake of the butter, Hotṛi worship!).

[1] ? Literally, 'by (way of) milk'—or, perhaps, 'by the admixture of milk—Soma is (here, as it were) produced.'

[2] In all the directions referred to, the three deities are named.

[3] The two Aśvins are the physicians of the gods. Cf. IV, 1, 5, 8 seqq.; XII, 7, 2, 3.

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prepared this sacrifice (the Sautrâmaṇî): with the help of these deities he thus prepares it; and, besides, he also provides these deities with a share.

18. The invitatory and offering formulas are made continuous[1], and relate to the same deities,—for the sake of continuity and uninterruptedness of the race (offspring). All of them relate to the Aśvins, all of them to Sarasvatî, and all of them to Indra: the significance of this is the same as before.

19. The Âprî-formulas[2] are anushṭubh verses; for the Anushṭubh is speech, and with speech Soma is pressed: he thus presses it with speech, for the sake of (conformity with) the Soma-sacrifice. All of them relate to the Aśvins, all of them to Sarasvatî, and all of them to Indra: the significance of this is the same as before.

20. The anupraishas[3] (after-directions) are in the

[1] This refers to the puro-nuvâkyâs and yâgyâs of the oblations of omentum (vapâ) of the three victims. For these formulas the three verses, Vâg. S. XX, 67–69, are used in such a way that verse 1 forms the anuvâkyâ, and verse 2 the yâgyâ, of the Aśvins' oblation; verse 2 the anuvâkyâ, and verse 3 the yâgyâ, of Sarasvatî's oblation; and verse 3 the anuvâkyâ, and verse 1 the yâgyâ, of Indra's oblation. In each of the three verses all the three deities are mentioned.—In exactly the same way the three verses, XX, 70–72, are used as the anuvâkyâs and yâgyâs of the three paśupurodâśas; and 73–75 as those of the chief oblations (havis) of meat-portions.

[2] The Âprîs (propitiatory verses, cf. part ii, p. 185) are the offering-formulas (yâgyâ) of the eleven (or twelve) fore-offerings (prayâga) of the animal sacrifice. Those used on the present occasion are the twelve verses given, Vâg. S. XX, 55–66; there being on this occasion (in the second and third places) fore-offerings both to Tanûnapât and Narâśaṁsa. In each of these verses, again, all three deities are referred to.

[3] I do not exactly know what formulas are thereby referred to.

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gâgata metre; for the Gagatî is this (earth), and by means of her Soma is pressed: by means of her he thus presses it for the sake of (conformity with) the Soma-pressing. All of them relate to the Aśvins, all of them to Sarasvatî, and all of them to Indra: the significance of this is the same as before.

21. This Sautrâmaṇî, then, is manifestly a Soma-sacrifice; and were the Sacrificer alone to drink (the liquor), it would be either an ishṭi-offering, or an animal sacrifice; but, for the sake of conformity (of the liquor) to the Soma, all the priests drink thereof, for all the priests drink of the Soma-juice.

22. The Adhvaryus[1] drink (the contents of) the Âśvina (cup), for the Aśvins are the Adhvaryus of the gods: they thus consume each his own share in his own abode.

23. The Hotṛi, Brahman, and Maitrâvaruṇa (drink that) of the Sârasvata (cup), for the Hotṛi is the voice of the sacrifice, the Brahman its heart, and the Maitrâvaruṇa its mind: they thus consume each his own share in his own abode.

24. The Sacrificer drinks (that of) the Aindra (cup), for this sacrifice, the Sautrâmaṇî, belongs to Indra, and even now he who sacrifices has his abode along with Indra: he thus consumes his own share in his own abode.

25. The Âśvina cup, indeed, is the eye, the Sârasvata one the vital air, and the Aindra one

It can hardly be the praishas of the anuyâgas (Vâg. S. XXI, 48–58), as these are not in the gagatî, but in the (ârshî) trishṭubh metre; though certainly each of them contains the names of the three deities.

[1] Viz. the Adhvaryu, and his two assistants, the Pratiprasthâtṛi and Agnîdh. Cf. XII, 8, 1, 3 seqq.

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speech. From the Âśvina (cup) he pours (the remains) into the Sârasvata one, whereby he combines his eye with the vital airs; from the Sârasvata (cup) into the Aindra one, whereby he combines his vital airs with his speech, and also establishes his vital airs in (the channel of) speech, whence all the vital airs are established on speech.

26. Three (men) drink the Âśvina (cup), to wit, the Adhvaryu, Pratiprasthâtṛi, and Agnîdh; for this eye is threefold—the white, the black, and the pupil: he thus bestows on him the eye in accordance with its form.

27. Three (drink) the Sârasvata (cup), the Hotṛi, Brahman, and Maitrâvaruṇa: for threefold divided is this vital air—the in (and out)-breathing, the up-breathing, and the through-breathing: he thus bestows on him the vital air in accordance with its form.

28. Singly the Sacrificer drinks the Aindra (cup), for single is that distinction of the vital airs, speech: singly and solely to himself does he take that distinction, speech: whence he who has performed the Sautrâmaṇî becomes singly and solely the most distinguished among his own people, and so does even he who knows this.

29. The officiating priests (ṛitvig), doubtless, are the seasons (ṛitu), and the draughts (of liquor) are the months;—six priests drink, for there are six seasons: by means of the priests he thus secures the seasons.

30. There are twelve draughts[1], and twelve

[1] Viz. inasmuch as three priests partake of each of the first two cups of milk, and of the first two cups of Surâ-liquor, and each priest drinks twice.

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months: by means of the draughts he thus secures the months. The priests drink again and again by turns, whence the seasons and months succeed one another by turns.

31. The thirteenth draught the Sacrificer takes, for, indeed, that thirteenth month is manifestly the year itself: it is this he secures by obtaining (that draught). And, indeed, the Sautrâmaṇî is the same as the year, and by means of this he wins everything, and secures everything for himself.

32. There are three victims, for three in number are these worlds: it is these worlds he thereby secures,—to wit, this (terrestrial) world by that of the Aśvins, the air by that of Sarasvatî, and the sky by that of Indra: he thus wins and secures these worlds for himself in accordance with their (peculiar) form and deity.

33. There are three sacrificial cakes, for there are three seasons: it is the seasons he thereby secures,—to wit, the summer by that of Indra, the rainy season by that of Savitṛi, and the winter by that of Varuṇa: he thus wins and secures the seasons for himself in accordance with their (peculiar) form and deity.

34. There are six cups (of milk and liquor), for there are six seasons: it is the seasons he thereby secures,—to wit, the spring and summer by the two Âśvina (cups), the rainy season and autumn by the two Sârasvata ones, and the winter and dewy season by the two Aindra ones: he thus wins and secures the seasons for himself in accordance with their form and deity.

35. The invitatory and offering formulas are made continuous, and relate to the same deities—

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for the sake of the continuity and uninterruptedness of the seasons. They are all of them invitatory formulas and all offering-formulas[1], whence all the seasons pass onwards, and all of them return. All (the formulas) are first, all of them intermediate, and all of them last, whence all the seasons are first, all of them intermediate, and all of them last. All the cups have two (formulas, an) invitatory and (an) offering-formula,—this is of the form of day and night: it is the day and the night he thus secures for himself; whence both the seasons and the months are established on day and night.

36. The Sautrâmaṇî, truly, is the same as the year, and the same as the moon; and the Sacrificer is manifestly the sun: his vedi (altar-ground) is this earth, his uttara-vedi the air, his barhis the sky, his officiating priests the quarters, his fuel the trees, his ghee the waters, his oblations the plants, his fire Agni himself, his saṁsthâ (the particular form of sacrifice) the year—and, indeed, everything here, whatever there is, is the year; whence he who has performed the Sautrâmaṇî wins everything, and secures everything for himself.

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THIRD BRÂHMAṆA.

1. Tvash*ṭri*, seeing his son slain, brought Soma suitable for witchery, and withheld from Indra. Indra, committing a desecration of the sacrifice, by main force drank off his (Tvash*ṭri*'s) Soma-juice. He went asunder in every direction,—from his mouth and vital airs his excellence and fame passed

[1] See p. 244, note 1, where it is shown that each of the three verses serves successively as puro-nuvâkyâ and as yâgyâ.

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away, and entered the cattle, whence cattle are one's fame: and famous, indeed, is he who, knowing this, is consecrated [1] by the Sautrâmaṇî.

2. The two Aśvins and Sarasvatî then prepared for him this sacrifice, the Sautrâmaṇî, for the purpose of healing him, and thereby consecrated him: thereby he became the highest of gods, and so does he who is consecrated by that (offering) become the highest among his own people.

3. He consecrates him on a black antelope skin; for the black antelope skin is the sacrifice [2]: it is at the sacrifice he thus consecrates him; on the hairy side (of the skin), for the hair is the metres: it is on the metres (or sacred writ) he thus consecrates him.

4. On a throne-seat he consecrates him, for imperial dignity is seated (established) on a throne-seat: by means of imperial dignity he thus causes him to attain imperial dignity.

5. It is made of udumbara wood, for the udumbara (ficus glomerata) is strength: for the sake of strength he thus is consecrated. It is knee-high, for knee-high is this (terrestrial) world, and it is for (the rule of) this world that the Kshatriya is consecrated; and the ruler (kshatra) indeed he becomes who is consecrated by the Sautrâmaṇî: therefore it is knee-high, and of unlimited size horizontally (in width and depth),—

6. For the throne-seat means royal dignity, and of unlimited prosperity is royal dignity. It is covered with plaited reed-work, for reed-grass is meet for sacrifice. Two of its feet stand on the

[1] Literally, sprinkled, i.e. anointed, with the 'vasâ,' or fat gravy obtained from the cooking of the sacrificial animals.

[2] See part i, p. 23, note 2.

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northern, and two on the southern altar-ground[1], for the northern vedi is this (terrestrial) world, and the southern one the world of the Fathers: he thus consecrates him for both worlds.

7. Concerning this, Gaurîviti Sâktya, knowing this, once said, 'Like rulers[2], assuredly, we shall be in yonder world!' Perhaps[3] it was Ri*shabha* Yâg*ñ*atura, king of the Svikna, who had told him so.

8. He places the throne-seat, with (Vâg. S. XX, 1), 'Thou art the womb of the Kshatra, thou art the navel of the Kshatra!' for it indeed is the womb and navel of the Kshatra (ruling power).

9. He then spreads the black antelope skin thereon, with, 'May it not injure thee! do not

[1] For the two special Vedis, see p. 225, note 1.

[2] 'A kind of Kshatriyas,' Delbrück, Altind. Synt., p. 494.

[3] For this or some such meaning ('probably'—German, 'wohl' or 'vielleicht') which seems to me to suit best the use of 'sasvat' in the Brâhmaṇas, see part iii, p. 98, note 2.—Thus, at I, 2, 3, 2, I would now translate 'and perhaps it was Trita who slew him,—Indra at all events was exonerated from that (guilt), for he is a god.' Similarly, I, 8, 1, 4, 'perhaps it was a ghasha, for that (fish) grows best (fastest);' II, 2, 1, 2, 'If, on the other hand, that oblation were not offered up in him, he would perhaps burn either the Adhvaryu, or the Sacrificer.' Somewhat peculiar is the passage, I, 2, 3, 10, where sasvat occurs both in the relative and in the demonstrative clause, and where we can hardly translate otherwise than 'If, perchance, he had said, "Grow thou, the foe of Indra!" he (Vritra) would perhaps have slain Indra.'—Hätte er vielleicht (etwa) gesagt: 'Wachse, du Feind Indras!' so würde er (Vritra) vielleicht (? gewiss) Indra erschlagen haben.—If this be the right interpretation of these passages, they would have to be transferred, in the St. Petersb. Dict., from meaning b (?) to c, where 'vielleicht' would have to be added, as it certainly suits better than 'gewiss' (most likely) the last of the foregoing passages, at all events. The comm. explains 'sasvat' by 'bahukritvaḥ.'

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injure me!' for the black antelope skin is the sacrifice: (thus it is spread) for the safety of the sacrifice and his own self.

10. He then mounts it, with a verse to Varuṇa (Vâg. S. XX, 2), for Varuṇa is the king of the gods: by means of his own deity he thus consecrates him[1],—'He hath sat down, the upholder of the sacred law, Varuṇa, in the home-steads, for supreme rule, he the wise!'

11. He then throws down a gold and a silver plate (beneath his feet, the silver one beneath the left foot) with, 'Protect (me) from death!' (the gold one beneath the right foot[2] with,) 'Protect (me) from lightning!' The Virâg, doubtless, is the rain, and of this there are these two terrible forms, lightning and hail; of these the gold plate is of the form of lightning, and the silver one of that of hail: against these two deities he affords protection to him, whence he who has performed the Sautrâmaṇi has no fear of these two deities, as he also who thus knows this.

12. He consecrates him by sprinkling him with the fat gravy of the sacrificial animals, for the gravy of the animals means excellence: with that excellence, the essence of cattle, he thus sprinkles him. But that gravy is also the highest kind of food: with the highest kind of food he thus sprinkles him.

13. There are hoof-cups (of gravy), for on hoofs cattle support themselves: he thus causes him to obtain a support. There are thirty-three (such)

[1] Cf. V, 4, 4, 5, where the verse is explained.

[2] Or, on the head, according to others. The plates are of the usual round shape.

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cupfuls, for thirty-three in number are all the deities: by means of all the deities he thus consecrates him. He offers them with *g*agatî verses, for animals are of *g*âgata (movable) nature: by means of the *G*agatî he thus secures cattle for him. With sixteen verses (Vâ*g*. S. XIX, 80–94) he offers, for animals are of sixteen parts: he thus bestows excellence (or prosperity) on him part by part.

14. 'With lead the wise, with wool and thread[1] the sages weave the web, the sacrifice: the Aśvins, Savitṛi, Sarasvatî, and Varuṇa healed the form of Indra[2].' Each time he has offered two (cupfuls) together, he pours the residue into a bowl (sata): he thereby establishes the days and nights, the half-months, the months, and the seasons in the year, and hence these days and nights, half-months, months, and seasons are established (contained) in the year.

15. The bowl is made of reed, for the reed has its birth-place in the waters, and the waters are all the deities: by means of all the deities he thus consecrates him.

16. A rubbing down (of the Sacrificer) with all manner of sweet-smelling substances takes place (before sprinkling him with fat), for such a rubbing down with all manner of sweet-smelling substances means supreme fragrance: with fragrance he thus consecrates (anoints) him.

17. He sprinkles him (with the fat gravy) in front while (himself) looking towards the back (west), for

[1] See p. 219, note 3.

[2] Only the first pâda of this, the first of the sixteen verses, is given in the text. Regarding the allusions in this verse, see XII, 7, 1, 10 seqq.; 2, 17; 7, 3, 3.

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from the front food is visibly eaten. On every side (he sprinkles him) whilst moving round: he thus bestows food on him from all quarters, whence food is secured from all quarters by him who has performed the Sautrâmaṇî, or even by him who thus knows this.

18. With a formula to the Aśvins he sprinkles him first[1], then with one to Sarasvatî, then with one to Indra: it is by means of these deities he thus consecrates him. Now, some consecrate him by means both of these deities and those utterances, 'bhûḥ, bhuvaḥ, svar,' 'for,' say they, 'these utterances ("earth, air, heaven") mean all this (universe): it is by means of all this (universe) we thus consecrate him.' Let him, however, not do so, but let him only consecrate him by means of those deities, for those deities, indeed, are all this (universe).

19. He consecrates him prior to the Svishṭakṛit (offering), for the Svishṭakṛit is the Kshatra: he thus consecrates him by means of the Kshatra (or, by a Kshatriya). And he consecrates him between (the oblation to) the Lord of the Forest[2] and the

[1] According to Kâty. Śr. XIX, 4, 14–17, he sprinkles him up to the mouth, letting it flow down on all four sides; and with each sprinkling he pronounces one of the formulas, first, the Sâvitra one, Vâg. S. XX, 3, 'At the impulse of God Savitṛi (I consecrate) thee by the arms of the Aśvins, and the heads of Pûshan!' followed by the Âśvina one, 'with the healing medicine of the Aśvins I sprinkle thee for energy and holy lustre!' and the Sârasvata one, 'with the healing medicine of Sarasvatî I sprinkle thee for vigour and food!' Then a fourth time with a formula referring to all the deities (or with the three great utterances), or with the Aindra text, 'With Indra's power I sprinkle thee for strength, for excellence, and for fame!'

[2] For this oblation, see III, 8, 3, 33; IV, 5, 2, 11; in both cases it is followed immediately by the oblation to Agni Svishṭakṛit.

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Svishṭakṛit, for the lord of the forest (or the tree) is Soma, and the Svishṭakṛit (maker of good offering) is Agni: he thus consecrates him after encompassing him by Agni and Soma; whence both those who know, and those who do not, say, 'A Kshatriya is the consecrator of a Kshatriya[1].'

20. They then lift him up[2] knee-high, then navel-high, then as high as the mouth; for the Vâǵapeya doubtless is the same as the consecration, and the Sautrâmaṇî is a consecration; and even as there, at the Vâǵapeya, he (the Sacrificer) mounts the sacrificial stake[3], like that is this rite.

21. As to this they say, 'But, surely, he who is consecrated by the Sautrâmaṇî moves away from this world.' Well, he descends again upon the black antelope skin, and the black antelope skin being the sacrifice, he thus finally establishes himself on the sacrifice.

22. [He descends[4], with Vâǵ. S. XX, 10,] 'Firmly[5] I establish myself in the Kshatra (lordship), in royal sway'—in lordship and royal sway he thus establishes himself so as not to lose lordship and royal sway;—'firmly in horses I establish

[1] Kshatriyo râǵño 'bhishektâ bhavati, pûrvaṃ hi râǵaiva vṛiddhaḥ kumâraṃ kâbhishiñkatîty arthaḥ; comm.

[2] According to Kâty. Śr. XIX, 4, 19–21, the Adhvaryu first touches him, with (Vâǵ. S. XX, 4), 'Thou art Ka, thou art Katama,—to Ka thee!' and the Sacrificer replies, 'O thou of good fame! O most propitious one! O true king!' and touches his limbs one after another with XX, 5–9.

[3] See part iii, p. 32 (V, 2, 1, 9 seqq.).

[4] That is, when the throne-seat has been lowered again, he rises from it and stands on the deer-skin.

[5] The function of 'prati' here seems to be to strengthen the preposition in the verb 'prati-tishṭhâmi.'

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myself, and in kine,'—in the midst of horses and kine he thus establishes himself so as not to lose horses and kine;—'firmly in the limbs I establish myself, and in the body,'—in the limbs and in the body he thus establishes himself so as not to lose his limbs and his body;—'firmly in the vital airs I establish myself, and in prosperity,'—in the vital airs and in prosperity he thus establishes himself so as not to lose the vital airs and prosperity;—'firmly in heaven and on earth I establish myself, and in the sacrifice,'—he thus establishes himself in these two, heaven and earth, within which is all this (universe).

23. He[1] then sings a Sâman (hymn-tune), for the Sâman means lordship (kshatra): with lordship he thus consecrates him; or the Sâman means imperial sway: by means of imperial sway he thus causes him to attain imperial sway. And, indeed, the Sâman is the essence of all the Vedas: he thus consecrates him with the essence of all the Vedas.

24. He sings it on a *bri*hatî verse[2], for established on the B*ri*hatî, as his excellence and foundation,

[1] According to the commentator on Kâty. XIX, 5, 1, the Brahman sings, whilst Lâty. V, 4, 16–19 gives directions from which the Udgât*ri* would seem to be expected to perform this duty. When the Sacrificer is being anointed, the Udgât*ri* is to step between the (northern and southern) fires and, as soon as he is called upon by the Adhvaryu, he is to commence the Sâman. It would probably depend on the Brahman's previous studies, whether or not he was sufficiently conversant with the complicated details of the hymnology.

[2] Viz. Vâg. S. XX, 30 (*Ri*ks. VIII, 89, 1), 'To Indra, O Maruts, sing ye the great (hymn), most destructive to V*ri*tra, whereby the promoters of sacred rites produced the light, the wakeful god for the god.'

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that sun shines[1]: he thus establishes him on the Bṛihatî, as his excellence and foundation.

25. He sings it on a bṛihatî verse relating to Indra, for this sacrifice, the Sautrâmaṇî, belongs to Indra, and even now he who sacrifices has Indra for his support: he thus consecrates him on his own support (or resting-place).

26. And as to why (these hymns) are called 'bracers[2];' it is because by means of these Sâmans the gods braced Indra up to energy, or vital power: in like manner do the officiating priests, by means of these Sâmans, brace the Sacrificer up to energy, or vital power. 'Saṁsravase, viśrâvase, satyaśravase, śravase[3]'—these are the Sâmans: they proclaim

[1] Professor Weber, Ind. Stud. VIII, p. 42, refers to a parallel passage in Tândya-Br. VII, 4, 7—'By means of the Bahishpavamâna (of the morning service) the gods carried off Âditya, the sun, to heaven; but he did not stop there. At midday they then fixed him by means of the Bṛihatî, and for this reason the Bṛihatî metre is used for the Pavamâna-stotra at the midday service.'

[2] Literally, sharpeners or sharpenings (saṁsâna).

[3] These words—apparently meaning 'for fame all round, for fame far and wide, for true fame, for fame' (or, perhaps, 'for hearing, or, rather, being heard of all round,' &c.)—are used to form the *finales* (nidhana) in which all the priests are to join; cf. Sâmav., Calc. ed., I, pp. 533–4, where the figured text is given. According to Kâty. XIX, 5, 4–5; Lâṭy. V, 4, 19, the words, 'saṁgityai, vigityai, satyagityai, gityai' (for complete victory, victory far and wide, &c.), and 'sampushṭyai, vipushṭyai,' &c. (for complete prosperity, &c.), are to be used instead, in the case of a Kshatriya and Vaiśya respectively, either optionally or necessarily. Though these four words are here, and elsewhere, spoken of as so many different Sâmans, only the last of them ('śravase') forms the *finale* of a Sâman in the ordinary sense of the word; the others being merely combined with certain musical ejaculations, or expletives (stobhas). All the four 'Sâmans' begin with the same phrase (varying only in the verb)—'saṁ tvâ hinvanti (riṇanti,

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him in these worlds. There are four *finales*, for there are four quarters: they thus establish him in all the quarters. All (the priests) join in the *finale:* with one mind they thus bestow excellence upon him.

27. As to this they say, 'Seeing that this Sâman is sung, wherein then does the recitation (uktha) of this Sâman consist, and what is its foundation; for unsuccessful is what is chanted unless it be followed by a recitation?'

28. 'Thrice eleven are the gods;' this, indeed, is the recitation[1] belonging to that Sâman, this its foundation.

29. Or he (the Adhvaryu) takes a thirty-third cupful (of gravy), with (Vâg. S. XX, 11–12[1]), 'Thrice

tatakshur, *sis*anti) dhîtibhi*ḥ*,' i.e. 'they make thee up (or urge thee on) with prayers,' serving as a kind of prelude (prastâva) the single words of which are given among the Stobhas (Sâmav., Calc. ed., II, p. 522, last line), as, indeed, the words 'sa*ms*ravase,' &c., themselves are (ib., p. 520). In the first three Sâmans this phrase is followed by the *finale* consisting of the respective characteristic word preceded by the Stobha 'auhovâ.' In the last Sâman, on the other hand, the introductory phrase is followed by the choral setting of the verse 'Bṛ*i*had indrâya gâyata' (see p. 255, n. 2), which, in its turn, is followed again by the first phrase, with a slightly modified modulation, ending with 'auhovâ *s*ravase.' Whilst joining in the *finale*, the priests, according to Lâṭy. V, 4, 17, are to lay their hands on the head of the Sacrificer.

[1] According to Kâty. *Ś*r. XIX, 4, 24; 5, 8 seq.; 7, 1 seq., the thirty-third libation of gravy is taken with the text, XX, 32, 'yo bhûtânâm adhipati*ḥ* (he who is the over-lord of creatures),' &c.; whilst, on the conclusion of the *Ś*astra, or Hot*ṛi*'s recitation, the Sacrificer offers the libation from that last cup with XX, 11–12, and drinks the remainder with XX, 13. The *Ś*astra, recited in response to the Sâman, consists of the section of eleven verses, Vâg. S. XX, 80–90, the first and last verses of which are recited thrice; whilst the 'âhâva' (*soma*sâvom, 'let us praise, om!') is inserted by him before each triplet of the remaining nine verses. The two verses used whilst the Sacrificer offers (XX, 11–12) are likewise recited by the

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eleven are the gods,'—for there are indeed thrice eleven gods;—'three-and-thirty, bountiful,'—for there are thirty-three gods;—'with Bṛihaspati for their Purohita,'—Bṛihaspati is the Brahman (n.): he thus means to say, 'With the Brahman for their Purohita (family-priest);'—'at the impulse (sava) of the god Savitṛi,'—that is, 'impelled by the god Savitṛi;'—'may the gods protect me through the gods!' for the gods indeed consecrate him through the gods.

30. 'The first with the second,'—for the first (gods, on earth) consecrate him along with the second ones (in the air);—'the second with the third,'—for the second ones consecrate him along with the third ones (in the sky);—'the third with[1] the truth,'—for the third ones consecrate him with the truth;—'the truth with the sacrifice,'—for the truth consecrates him with the sacrifice;—'the sacrifice with sacrificial texts,'—for the sacrifice consecrates him with sacrificial texts;—'sacrificial texts with hymn-tunes,'—for sacrificial texts (yagus) consecrate him along with hymn-tunes;—'hymn-tunes with hymn-verses,'—for hymn-tunes consecrate him along with hymn-verses (*ṛik*);—'hymn-verses with invitatory verses,'—for hymn-verses consecrate him along with invitatory verses;—'invitatory verses with offering-verses,'—for invitatory verses consecrate him along with offering-verses;—'offering-verses with Vashaṭ-calls,'—for offering-verses consecrate him

Hotṛi, as a 'nivid,' being either added at the end of the Śastra, or inserted before the ninth or tenth verse; the whole recitation thus consisting of seventeen verses.

[1] Mahîdhara takes the instrumental throughout as a sociative (saha satyena).

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along with Vashaṭ-calls;—'Vashaṭ-calls with oblations,'—for Vashaṭ-calls consecrate him along with oblations;—'May the oblations render successful my wishes! bhûḥ! svâhâ!'—having thus consecrated him by means of those deities from first to last, he thus, by means of oblations, renders all his wishes successful. Having then solicited an invitation from the officiating priests, he (the Sacrificer) drinks[1] (the remains of the cup of vasâ), for the officiating priests are the seasons: it is thus in the seasons that he solicits an invitation.

31. He drinks it, with (Vâg. S. XX, 13), 'My hair is endeavour[2], my skin submission and approach[3], my flesh inclination, my bone wealth, and my marrow submission,'—for he who is consecrated by the Sautrâmaṇî enters the worlds and among the deities; he now has himself invited amongst them[4], and thus he arises (in the other world) complete, with a whole body, and with (all) limbs.

NINTH ADHYÂYA. FIRST BRÂHMAṆA.

1. Verily, from this sacrifice the man[5] is born;

[1] According to Kâty. XIX, 5, 9, the priests themselves first smell the remainder of the fat gravy, with the text (XX, 34), 'The protector of my breath thou art,' &c. Cf. also XIV, 2, 2, 42, with note.

[2] The use of 'prayati' in this sense (here and Vâg. S. XVIII, 1) is peculiar, being apparently derived from 'pra-yam,' one would expect it to have some such meaning as 'offer, gift.' This and the other predicates, according to Mahîdhara, are to show the state of feeling of beings towards the (royal) Sacrificer. The repetition of 'ânati' (bowing, prostration, submission) is strange. A strong alliterative cadence is noticeable in the verse.

[3] ? Hardly 'return' here; rather, perhaps, 'attaining to (the other worlds),' or, possibly, 'the turning to him, gathering round him (of the people).'

[4] ? Or, he now calls these to himself in the meantime.

[5] That is, the Purusha, Agni-Pragâpati; and the Sacrificer.

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and whatever food a man consumes in this world, that (food), in return, consumes him in yonder world. Now this sacrifice is performed by means of spirituous liquor, and spirituous liquor (parisrut) is not to be consumed by a Brâhmaṇa: he thus is born from that which is not (to be) consumed, and the food does not, in return, consume him in yonder world. Therefore this (sacrifice), the Sautrâmaṇî, is a Brâhmaṇa's sacrifice [1].

2. The malted rice is the same as his (the man's) hair, the malted barley his skin, the fried rice his flesh, the filtering-cloth his bones, the mash his marrow, the raw liquor (parisrut) his life-sap (serum), the seasoning (and fermentative substances) his blood, the milk his seed, the mature liquor (surâ) his urine, and the impure matter the contents of the stomach.

3. Indra's cake is his heart, that of Savitṛi his liver, that of Varuṇa his lung, the aśvattha and udumbara vessels his kidneys, the nyagrodha one his bile, the pan (sthâlî) his intestines [2], the supernumerary (vessels) his bowels [2], the two eagle feathers [3] the milt, the throne-seat his navel, the pot his rectum, the (pan) perforated with a hundred holes, the male organ,—and inasmuch as that (pan) is much perforated, therefore that organ is much divided,—the bowl (sata) is his mouth, the strainer

[1] That is, because to a man of another caste the spirituous liquor would not be 'anâdyâ,' but consumable, and hence it would consume him in the other world.

[2] The two terms 'ântrâṇi' and 'gudâḥ' are usually taken as synonymous; the latter term probably means the lower or larger intestines; cf. Vâg. S. XIX, 86.

[3] See XII, 7, 3, 22.

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his tongue, the dish (*k*apya) his anus, the tail (whisk) his bladder.

4. And the sacrificial animal of the Aśvins is his limbs, that of Sarasvatî his trunk, Indra's bull his form,—whence they say that man's form (wealth) is kine,—the gold (plate) is his vital strength; it is of the weight of a hundred (grains), whence man has a life of a hundred (years).

5. The two cups of the Aśvins are his eyes, and the ground wheat and kuvala (jujubes) his eyelashes; the two cups of Sarasvatî are his nostrils, and the ground Indra-grain and badara (jujubes) the hair in his nostrils; the two cups of Indra are his ears, and the ground barley and karkandhu (jujubes) the hair of his ears and his eyebrows.

6. And the hairs of wolf are the hair on his abdomen and that below; and the hairs of tiger are the hair on his chest and that of his armpits; and the hairs of lion are the hair of his head and his beard.

7. There are three sacrificial animals, for this body of man consists of three parts: it is the body he thereby wins (in heaven) for him;—what is below the navel (he wins) by that of the Aśvins, what is above the navel and below the head by that of Sarasvatî, and the head itself by that of Indra: both as to its (bodily) form and as to its deities he thus delivers his own self from death, and makes it immortal.

8. There are three sacrificial cakes, for this life of man consists of three parts: it is life he thereby wins for him;—the early life (he wins) by that of Indra, the middle (part of) life by that of Savit*ri*, and the last (part of) life by that of Varu*n*a: both as to its (bodily) form and as to its deities he thus delivers his life from death, and makes it immortal.

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9. There are six cups (of milk and liquor), for there are these six (channels of) vital airs in the head: it is the vital airs he thereby wins for him;—his eyes (he wins) by the two (cups) of the Aśvins, his nostrils by those of Sarasvatî, and his ears by those of Indra: both as to its (bodily) form and as to its deities he thus delivers his own self from death, and makes it immortal.

10. The invitatory and offering-formulas are made continuous[1], and relate to the same deities—for the continuity and uninterruptedness of the vital airs. They are all of them invitatory formulas and all offering-formulas, whence all the vital airs pass onwards and all of them backwards. All (the formulas) are first, all of them intermediate, and all of them last, whence all the vital airs are first, all of them intermediate, and all of them last. All the cups have two (formulas, an) invitatory and (an) offering-formula,—this is of the form of the in (and out)-breathing and the up-breathing: it is the in-breathing and the up-breathing he thus secures for himself, and therefore all the vital airs are established on the in-breathing and the up-breathing.

11. Verily the Sautrâmaṇî is this body (of man): the Sacrificer is the mind, (that is) speech manifestly; the vedi (altar-ground) is the trunk, the uttara-vedi (high-altar) offspring, the barhis (grass-covering) cattle, the officiating priests the limbs, the fuel the bones, the ghee the marrow, the fire the mouth, the oblation is food, and the concluding rite is life, whence he who has performed the Sautrâmaṇî attains life.

[1] See p. 244, note 1.

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12. And, verily, these two men that seem to be in the eyes, they belong to the Aśvins, and the black (in the eye) belongs to Sarasvatî, and the white to Indra; and in that, when the victim of the Aśvins is being (offered), he makes offering to these deities in common, thereby he puts those (parts of the body) together and takes them to himself.

13. Indra, assuredly, is the mind, Sarasvatî speech, and the two Aśvins are the ears. Now, whatever one thinks in his mind of that he speaks with his speech, and what he speaks with his speech that one hears with one's ears: thus, in that, when the victim of Sarasvatî is being (offered), he makes offering to these deities together, thereby he puts these (parts of the body) together and takes them to himself.

14. Indra, assuredly, is the breath, Sarasvatî the tongue, and the two Aśvins the nostrils; and inasmuch as through (the channel of) the breath (prâṇa) one introduces (prâ-ṇîti) food into himself that is the reason of its being (called) 'prâṇa.' By means of the tongue one distinguishes the essence (taste) of food, and the nostrils, indeed, are the path of the breath; and in that, when the victim of Indra is being (offered), he makes offering to these deities in common, thereby he puts those (parts of the body) together and takes them to himself.

15. Indra, assuredly, is the heart, Savitṛi the liver, and Varuṇa the lung; and in that, when Indra's cake is being (offered), he makes offering to these deities in common, thereby he puts those (parts of the body) together and takes them to himself.

16. Savitṛi, assuredly, is the breath, Varuṇa the

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through-breathing, and Indra the generative organ; and whatever food one eats by means of (the channel of) the breath through that he breathes with his through-breathing, and by means of the generative organ he sheds the essence of food as seed; and in that, when Savitṛi's cake is being (offered), he makes offering to these deities in common, thereby he puts those (parts of the body) together and takes them to himself.

17. Varuṇa, assuredly, is the womb, Indra the seed, and Savitṛi the generator of the seed; and in that, when Varuṇa's cake is being (offered), he makes offering to these deities in common, thereby he puts those (parts of the body) together and takes them to himself. And whosoever thus knows this comes into being along with these deities, and is born again (so as to be) along with these deities; he increases in offspring and cattle; he becomes firmly established in this world, and wins the heavenly world, whosoever, knowing this, performs the Sautrâmaṇi, or whosoever thus knows this.

SECOND BRÂHMAṆA.

1. Having performed the sacrifice they betake themselves to the purificatory bath; for after a Soma-sacrifice they do betake themselves to the purificatory bath, and the Sautrâmaṇi is the same as the Soma (sacrifice).

2. [He plunges the mash-pot into the water, with Vâg. S. XX, 14–18[1],] 'Whatever contumely

[1] Of the first three verses the text quotes only the first pâda, the rest having been supplied in the translation.

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against the gods, O divine gods, we have committed, from that sin may Agni deliver me; may he deliver me from all trouble!'—he thereby delivers him from the sin committed against the gods.—'Whether by day, whether by night we have committed sins, from that sin may Vâyu deliver me; may he deliver me from all trouble!'—he thereby delivers him from whatever sin he commits by day and night.—'Whether waking, whether in sleep we have committed sins, from that sin may Sûrya deliver me; may he deliver me from all trouble!'—what is awake is men, and what is asleep is the Fathers: he thus delivers him from guilt against men and Fathers.

3. 'Whatever sin we have committed in the village, in the forest'—for either in the village or in the forest sin is committed: therefrom he delivers him;—'whatever in the assembly'—from the sin of the assembly he thereby delivers him;—'whatever in our organs of sense'—from the sin against the gods he thereby delivers him;—'whatever against the Śûdra or the Arya, whatever against the right of any one, thereof thou art the expiation,'—from all that sin he thereby delivers him.

4. 'That we swear by the Inviolable Waters[1], by Varuṇa, therefrom deliver us, O Varuṇa!'—he thereby delivers him from sin against Varuṇa.—[He then immerses the pot, with Vâǵ. S. XII, 18;

[1] Cf. III, 8, 5, 10, where the text varies slightly—'That they say, we swear by the Inviolable (cows, or waters), by Varuṇa, therefrom deliver us, O Varuṇa!'

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19,] 'O laving bath, laving thou glidest along,'—the bath, indeed, is that whirlpool (now produced) in the water, and that indeed is either Varuṇa's son or brother: it is him he thereby praises;—'with the help of the gods have I expiated[1] the sin committed against gods,'—he thereby expiates the sin committed against gods;—'with the help of mortals that committed against mortals,'—he thereby expiates the sin committed against mortals;—'preserve me, O God, from injury from the fiercely-howling (demon)!' whereby he means to say, 'Protect me against all inflictions!'

5. 'In the ocean, in the waters, is thy heart,'—for the ocean is the waters, and water is sap: with that sap he thus supplies him;—'may the plants and waters unite with thee!'—he thereby supplies him with both kinds of sap, that which is in plants, and that which is in water.—He goes two steps northward from out (of the water); for as much as the step is the briskness in man: with what briskness there is in him he thus leaves evil behind him.

6. With, 'May the waters and plants be friendly unto us!' he takes water in his joined hands; for water is a thunderbolt: he thus makes a covenant with the thunderbolt;—and with, 'May they be unfriendly unto him who hateth us, and whom we hate!' let him sprinkle it in whatever direction he who is hateful to him may be, and he thereby discomfits him.

7. With (Vâg. S. XX, 20), 'As one set free (is liberated) from the stake, as he who sweateth

[1] Cf. II, 5, 2, 47; IV, 4, 5, 22, where the formula has 'ava ayâsisham' (correct,—'with the help of the gods have I wiped out the sin committed against the gods') instead of 'ava yakshi.'

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(is cleansed) from filth by bathing, as the ghee is purified by the strainer, so may the waters cleanse me from sin!' he causes his garment to float away: even as one would pluck out a reed from its sheath, so he plucks him from out all evil. He bathes, and (thereby) drives the darkness (of sin) from himself.

8. [He comes out[1], with Vâg. S. XX, 21,] 'From out of the gloom have we risen,'—gloom is evil: it is gloom, evil, he thus keeps away;—'beholding the higher light[2],'—this (terrestrial) world is higher than the water: it is on this world he thus establishes himself;—'God Sûrya, with the gods, the highest light,'—Sûrya, the highest light (*gyotis*), is the heavenly world: it is in the heavenly world he thus finally establishes himself. He walks along without looking back, and approaches the Âhavanîya,—

9. With (Vâg. S. XX, 22), 'Along the waters have I gone this day,'—the essence of the waters he thereby secures for himself;—'with their essence have we united,'—the essence of the waters he thus takes to himself;—'rich in sap, O Agni, have I come: do thou unite (supply) me with splendour, with offspring, and with wealth!' he thereby invokes a blessing.

10. With (Vâg. S. XX, 23), 'A kindler thou art:

[1] Having put on fresh garments, the Sacrificer and his wife are led out by the Unnetṛi, the mantra being muttered at the same time; and they then return with the priests to the offering-ground, whilst the Âmatrîyâ-hymn (on *Ṛig*-veda S. VIII, 48, 3, 'we have drunk Soma . . .') is sung: see part ii, p. 385, note 2; Kâty. Śraut. X, 9, 7.

[2] Mahîdhara takes 'svar' in the sense of 'svarga,' heaven; whilst the Brâhmaṇa seems rather to take it as referring to the earth or dry land on which the Sacrificer now steps.

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may we prosper[1]!' he takes a kindling-stick, for a kindler of Agni (the fire) the kindling-stick indeed is. With, 'Enkindling thou art, fire thou art: lay thou fire into me!' he puts the kindling-stick on the Âhavanîya: he thereby kindles the fire, and, thus kindled, it kindles him with fire (energy)[2].

11. Being about to offer a pap to Aditi[3], he prepares it: Aditi being this (earth), he who offers Aditi's (pap) performs the sacrifice on this (earth), and by offering firmly establishes himself thereon. The sacrificial fee is a milch cow (with calf): the milch cow being this (earth), he milks out from the latter all his desires. The calf he gives away at the former (pap-offering to Aditi[4]), and the mother-cow at the latter; for when a calf sucks the mother-cow, the latter gives milk when she is given away, and from her, when given away, he thus milks all his desires.

12. As to this they say, 'Surely, he who goes down to the water for the purificatory bath falls away from this world!' Well, when he has come out from the bath, he offers a dish of curds to Mitra and Varuṇa: now Mitra is this (terrestrial) world,

[1] The text of the formula 'edho 'sy edhishîmahi' is evidently meant to suggest a connection (real or alliterative) between 'edha' (root 'indh') and the final verb (root 'edh').

[2] According to Kâty. XIX, 5, 20, and Mahîdhara, he now offers on the kindling-stick an oblation of ghee, with the text, Vâg. S. XX, 23, 'Hither come the earth, the dawn, the sun, and all this world.'

[3] See p. 213, note 2.

[4] This offering takes place at the beginning of the performance of the Sautrâmaṇî, cf. Kâty. Śr. XIX, 1, 5–10. The dish of curds which according to this paragraph is to follow the second pap to Aditi, may, according to Kâtyâyana, be offered before it.

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Varuna yonder world, and the dish of curds is what there is here between (those two): thus, when he offers the dish of curds to Mitra and Varuna, he establishes himself in these worlds. And Mitra, indeed, is the in-breathing, Varuna the off-breathing, and the dish of curds the food: thus when he offers the dish of curds to Mitra and Varuna, he finally establishes himself in the vital air, in food.

THIRD BRÂHMANA.

1. Now, Dushṭarîtu Paumsâyana had been expelled from the kingdom which had come down to him through ten generations; and the Sriñgayas also expelled Revottaras Pâṭava, Kâkra Sthapati.

2. He said to Dushṭarîtu Paumsâyana, 'I will perform the Sautrâmaṇi for thee, and will confer upon thee that dominion over the Sriñgayas.'—'So be it!' he replied. So he performed it for him.

3. Now Balhika Prâtipîya, the Kauravya king, heard (people say) this—'There is that Dushṭarîtu Paumsâyana who has been expelled from the kingdom which has come down to him through ten generations: for him that Kâkra Sthapati wants to perform the Sautrâmaṇi and to confer upon him the dominion over the Sriñgayas.'

4. He said, 'I will just tell him that if he wants to confer dominion upon him, he will indeed exclude him from dominion.' He came to him at that particular time (of the sacrifice) when the cups (of milk and liquor) are drawn.

5. He said, 'Sthapati Kâkra, they say, Surâ-liquor must not be offered in the Âhavanîya-fire, nor anywhere else than in the Âhavanîya: if thou offerest

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Surâ-liquor in the Âhavanîya thou wilt cause social confusion and a repetition in the sacrifice [1], and if anywhere else than in the Âhavanîya thou wilt exclude him (the king) from dominion, and wilt neither place him in dominion, nor confer dominion upon him.'

6. He replied, 'I shall not offer Surâ-liquor in the Âhavanîya nor anywhere else than in the Âhavanîya: thus I shall not cause social confusion nor a repetition in the sacrifice, and shall not exclude him from dominion; I shall place him in dominion, and shall confer dominion upon him.'

7. He said, 'How, then, wilt thou do it?' He then told him this:—At first, indeed, that Yaggña (sacrifice, m.), the Sautrâmaṇî, was with the Asuras. He went forth towards the gods. He came to the waters, and the waters welcomed him, whence people welcome a better man when he comes to them. They said to him, 'We pray thee, come, reverend sir!'

8. He said, 'Nay, I am afraid: lead ye me forward!'—'Whereof art thou afraid, reverend sir?' they asked.—'Of the Asuras,' he said.—'Be it, then!' they said. The waters led him forward, whence he who is the protector leads forward him who is afraid; and inasmuch as the waters led him forward (pra-ṇî) therefore the waters (themselves) are 'led forward:' this is the reason why they are (called) Praṇîtâḥ [2]; and, verily, firmly established is he who thus knows that nature of the Praṇîtâḥ.

[1] Probably inasmuch as the cups of milk are offered there previously.

[2] For this jarful of consecrated water, used at the sacrifice, see part i, pp. 9, note; 265.

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9. Now, the fore-offerings had been performed, but the fire had not been carried round[1] (the oblations), when the Asuras came after him. By means of the circumambient fire the gods shut out their hostile rivals, the Asuras, from Yagña (the sacrifice); and in like manner does this one now, by means of the circumambient fire, shut out his spiteful enemy from the sacrifice.

10. Verily, that Âhavanîya is the womb (seat) of the gods, and those two fires[2] on either side thereof are its immortal wings: thus, when they perform the sacrifice on the Âhavanîya, they indeed perform the sacrifice for the gods in the womb of the gods; and, verily, the continued sacrifice inclines to him, and the sacrifice is not cut off from him who thus knows this, or for whom, knowing this, this sacrificial rite is performed.

11. On the northern fire they offer (libations from) the cups of milk, on the northern fire they cook the sacrificial animals: the sacrificial animals, whilst being mortal, he thus places in the immortal womb, and them that are mortal he causes to be born (again) from out of the immortal womb; and, verily, whosoever thus knows this, or he for whom, knowing this, this sacrificial rite is performed, wards off the recurring death of his cattle, and the sacrifice is not cut off from him.

12. On the southern fire they offer (libations from) the cups of Surâ-liquor, near the southern fire

[1] On the ceremony called 'paryagnikaranam,' see part i, p. 145, note; part ii, p. 187, note.

[2] See p. 225, note 1. Properly speaking, the two fires of the two special Vedis are in front (or, rather, north-east and south-east) of the Âhavanîya.

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they purify (the liquor) with triple strainers: the Fathers, whilst being mortal, he thus places in the immortal womb, and them that are mortal he causes to be born (again) from out of the immortal womb; and, verily, whosoever thus knows this, or he for whom, knowing this, this sacrificial rite is performed, wards off the recurring death of the Fathers, and the sacrifice is not cut off from him.

13. Now, inasmuch as these two fires are taken from the Âhavanîya, they are Âhavanîyas (offering-fires), and inasmuch as they do not again reach the Âhavanîya, they are not Âhavanîyas: he thereby obtains both kinds of oblations, that which is (offered) on the Âhavanîya, and that which is (offered) on what is not an Âhavanîya—both what is offered and what is not offered.

He (Balhika Prâtipîya) then went home, and said, 'It is not so (as we had thought): that kingdom of the Sriñgayas now belongs to Dushṭarîtu;—in such and such a manner has that Kâkra Sthapati this day performed at the sacrifice.'

14. On the northern fire they thus perform the rites of the sacrificial animals, the (animal) cakes, and the cups of milk, and what other (rite) there is: it is the gods, in the world of the gods, he thereby gratifies, and, thus gratified, they gratify him, and he wins the world of the gods.

15. In the southern fire they offer (libations from) the cups of Surâ-liquor, near the southern fire they purify (the liquor) with triple strainers: it is the Fathers, in the world of the Fathers, he thereby gratifies, and, thus gratified, they gratify him, and he wins the world of the Fathers.

16. Verily, the Sautrâmaṇî is the same as the

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body, whence it is (clearly) defined, for defined is the body. And (Indra) Vayodhas (the bestower of strength) is the world, whence he is undefined[1], for undefined is the world. The Sautrâmaṇî is the body (trunk), and the Aindra (victim) and (the one to) Vayodhas[2] are the two arms; and inasmuch as there are those two animal offerings on both sides (of the Sautrâmaṇî), therefore these two arms are on both sides of the body. And as the sacrificial animal, so the sacrificial stake; and inasmuch as there are those two stakes on both sides of the stake of the Sautrâmaṇî (bull of Indra), therefore these two arms are on both sides of the body[3].

[1] The term 'vayodhas' is said to be undefined inasmuch as, though it is meant to apply to Indra, the name of this god is not mentioned along with it in the formulas.

[2] During the performance of the Sautrâmaṇî proper (on the fourth day) three victims are immolated, a he-goat to the Aśvins, a ram to Sarasvatî, and another bull to Indra. But at the beginning of the whole performance—either before or after the first pap to Aditi (cf. XII, 9, 2, 11)—a bull is sacrificed to Indra; and at the end—after the second pap to Aditi and the dish of curds to Mitra and Varuṇa (see p. 252, note 4)—another animal sacrifice is performed to Indra Vayodhas. The sacrificial stakes for the first and last of the three victims sacred to Indra, are to be placed north and south of that of Indra's second bull, the one sacrificed as part of the Sautrâmaṇî proper.

[3] The object of identifying different ceremonial acts and features with certain parts of the body is of course to impress upon the mind of the Sacrificer the efficacy of the Sautrâmaṇî in securing to him a new, complete body for the other life.

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THIRTEENTH KÂNDA.

THE ASVAMEDHA, OR HORSE-SACRIFICE.

PRELIMINARY CEREMONIES[1].

FIRST ADHYÂYA. FIRST BRÂHMANA.

1. He (the Adhvaryu) cooks the priests' mess of rice[2]: it is seed he thereby produces. Having greased a rope with the ghee which is left over[3], he takes it; for ghee is (a type of) fiery spirit, and the horse is sacred to Pragâpati[4]: he thus endows Pragâpati with fiery spirit. Impure, and unfit for sacrifice, indeed, is that (animal), to wit, the horse.

2. The rope consists of darbha grass (poa cynosuroides);—for darbha stalks[5] are a means of purification: he thus purifies that (horse), and immolates it as one purified and meet for sacrifice.

3. Now, when the horse[6] was immolated, its

[1] The ceremonies treated of in the first six chapters (brâhmanas) refer to the setting apart of the horse for its sacred office, a year before the sacrifice, and to the intervening period during which the horse is allowed to roam about, though under careful supervision.

[2] For further particulars regarding this opening ceremony of the sacrifice see XIII, 4, 1, 1 seqq.

[3] Viz. from the ghee used for greasing the four dishes of cooked rice.

[4] Or, the horse is of the nature of Pragâpati.

[5] See above, p. 195, note 1.

[6] That is, as would seem, Pragâpati in the form of a horse, see part iv, introd., p. xiv seqq.

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seed went from it and became gold[1]: thus, when he gives gold (to the priests) he supplies the horse with seed.

4. Pragâpati produced the sacrifice[2]. His greatness departed from him, and entered the great sacrificial priests[3]. Together with the great priests he went in search of it, and together with the great priests he found it: when the great priests eat the priests' mess of rice, the Sacrificer thereby secures for himself the greatness of the sacrifice. Along with the priests' mess of rice he presents gold (to the priests); for the mess of rice is seed, and gold is seed: by means of seed he thus lays seed into that (horse, and Sacrificer). It (the gold[4]) weighs a hundred (grains); for man has a life of a hundred (years), and a hundred energies: it is life, and energy, vigour, he lays into his own self. At midday he takes Vasatîvarî[5] water of four kinds; it is brought together from the (four) quarters, for food is in (all) the (four) quarters, and water is food: by means of food he thus secures food for him.

[1] Pragâpati is Agni, and gold is Agni's seed, cf. II, 1, 1, 5; III, 3, 1, 3 &c.

[2] That is, the Asvamedha sacrifice, and thus the immolation (or emptying out) of his own self, so to speak.

[3] That is, the four principal officiating priests, Brahman, Hotri, Adhvaryu, and Udgâtri. Cf. VIII, 4, 3, 1 seqq., where it is the vital airs that, in their capacity as Rishis, assist Pragâpati in the first sacrifice.

[4] That is to say, each piece of gold weighs as much. According to Kâty. XX, 1, 6 he is to give to the priests 4000 cows and as many Satamâna coins.

[5] For this water used for the Soma-sacrifice where, however, it is taken from a cistern, or some course of flowing water, see part ii, p. 222 seqq.

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SECOND BRÂHMAṆA.

1. Now, unsuccessful in the sacrifice, assuredly, is what is performed without a formula. (With Vâg. S. XXII, 2,) 'This rope did they take, at the first age of the truth, [the sages, at the rites: it hath been with us at this Soma-sacrifice, declaring the course in the gaining of the truth],' he takes the halter of the horse in order to supply a formula for the success of the sacrifice. It (the rope) is twelve cubits long,—twelve months make a year: it is the year, the sacrifice[1], he secures.

2. Concerning this they say, 'Is the rope to be made twelve cubits long, or thirteen cubits long?' Well, that year is the bull among the seasons, and the thirteenth (or intercalary) month is an excrescence of the year; and this Aśvamedha is the bull among sacrifices; and inasmuch as the bull has an excrescence (hump), one may add on a thirteenth cubit to the rope as an excrescence to this (Aśvamedha): even as the bull's hump is attached[2] (to his back), suchlike would this be.

3. [He puts the halter on the horse, with Vâg. S. XXII, 3, 4,] 'Encompassing[3] thou art,'—

[1] Or, possibly, it is for the space of a year that he secures the sacrifice, but see part iv, introduction, p. xxiii.

[2] Lit., spread out.

[3] Some such meaning as this (or perhaps 'encompassed, encircled') seems to be assigned by the author to 'abhidhâ*h*,' with evident reference to 'abhidhânî,' 'halter,' from 'abhi-dhâ,' 'to fasten, enclose.' The St. Petersburg Dict., on the other hand, takes it in the sense of 'naming, denoting' (? inasmuch as the horse gives the name to the horse-sacrifice); whilst Mahîdhara explains it by 'that which is named or praised.'

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therefore the offerer of the Asvamedha conquers all the quarters[1];—'the world thou art,'—the world he thus conquers;—'a ruler thou art, an upholder,'—he thus makes him a ruler and upholder;—'go thou unto Agni Vaisvânara,'—he thus makes him go to Agni Vaisvânara (the friend of all men);—'of wide extent,'—he thus causes him to extend in offspring and cattle;—'consecrated by Svâhâ (hail!),'—this is the Vashat-call[2] for it;—'good speed (to) thee for the gods!'—he thus makes it of good speed for the gods;—'for Pragâpati,'—the horse is sacred to Pragâpati: he thus supplies[3] it with his own deity.

4. But, verily, he who fetters the horse without announcing it to the Brahman and the gods is liable to incur injury. He addresses the Brahman (the superintending priest) by saying, 'O Brahman, I will fetter the horse for the gods, for Pragâpati: may I prosper therewith!' and having made the announce-

[1] In epic times the Asvamedha is commonly performed by kings who have been successful in the 'digvigaya,' or conquest in all quarters.

[2] 'Vashat' is the sacrificial call uttered by the Hotri at the end of the 'yâgyâ,' or offering-verse of a regular oblation (âhuti) as distinguished from minor libations, such as homas and âghâras, which require no 'yâgyâ,' and for which the sacrificial call—marking the pouring out of the libation into the fire—is 'svâhâ!' The meaning of 'vashat' is doubtful; but it would seem to be connected either with the root 'vaksh,' to grow, to wax, or with 'vah,' to bear; and would thus mean either 'may it prosper!' or 'may he (Agni) bear it (to the gods)!' By the mention of the Svâhâ in our formula the horse is, as it were, marked as dedicated to the gods.

[3] Or, perhaps, he causes it to succeed by means, or with the help, of its own deity.

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ment to the Brahman, he ties up the horse, and thus incurs no injury. 'Fetter it for the gods, for Pragâpati: prosper thou therewith!' thus the Brahman urges him, and supplies it (the horse) with its own deity. He then sprinkles it (with water): the (symbolic) meaning of this is the same as before[1].

5. He sprinkles[2] it, with (Vâg. S. XXII, 5), 'I sprinkle thee (so as to be) acceptable to Pragâpati,'—for Pragâpati is the most vigorous of the gods: it is vigour he bestows on it, whence the horse is the most vigorous of animals.

6. 'I sprinkle thee, acceptable to Indra and Agni,'—for Indra and Agni are the most powerful of the gods: it is power he bestows on it, whence the horse is the most powerful of animals.

7. 'I sprinkle thee, acceptable to Vâyu,'—for Vâyu is the swiftest of gods: it is speed he bestows on it, whence the horse is the swiftest of animals.

8. 'I sprinkle thee, acceptable to the All-gods,'—for the All-gods are the most famous of gods: it is fame he bestows on it, whence the horse is the most famous of animals.—'I sprinkle thee, acceptable to all the gods.'

9. Concerning this they say, 'Seeing that the horse is sacred to Pragâpati, wherefore (does he say), "I sprinkle thee" for other deities also?' Well, all the gods are concerned in the horse-sacrifice;

[1] For the sprinkling of (the material for) oblations see I, 1, 3, 6 seq.; and an animal victim in particular, III, 7, 4, 3.

[2] According to Kâty. XX, 1, 37, he goes with the horse to stagnant water, and there sprinkles it. It would seem that the horse stands in the water during this ceremony.

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when he says, 'I sprinkle thee for all the gods,' he makes all the gods take a concern in the horse-sacrifice; whence all the gods are concerned in the horse-sacrifice. But his wicked enemy seeks to lay hold of him who performs the horse-sacrifice, and the horse is a thunderbolt;—having killed the four-eyed dog, he—with 'Undone[1] is the man! undone is the dog!'—plunges[2] it under the horse's feet: it is by means of the thunderbolt

[1] Mahîdhara explains 'para*h*' by 'parâbhûta*h*, adhaspada*m* nîta*h*,' i.e. defeated, laid low. Perhaps it may mean, 'Away is the man, away the dog!' As given in the Vâg. Sa*m*h., this is only the last part of the formula, pronounced by the Sacrificer; whilst during the killing of the dog, he is made to say, 'Whosoever seeketh to slay the steed, him Varu*n*a besetteth.'—According to Kâty. XX, 1, 38 seqq., the priest says to an Âyogava (the offspring of a *S*ûdra father and a Vai*s*yâ mother)—or, to a lewd man, according to others—'Kill the four-eyed dog!' whereupon the man kills a dog by means of a club of Sidhraka wood; and (the priest?), by means of a rattan hoop (? or mat, ka*t*a, comm. ka*t*aka), makes the dead dog float beneath the horse. According to the comment. on Kâty. XX, 1, 38, in case a four-eyed dog—i.e. a (two-faced) one—'yasya dve mukhe' and hence looking in the four (intermediate) directions (vidi*s*), Sây.—is not available (!), a dog with marks about the eyes should be used. The mention of the 'four-footed' dog in the formula is, however, doubtless meant merely symbolically, as representing evil threatening the Sacrificer from every quarter.

[2] Harisvâmin seems to connect this with the sprinkling of the horse itself—prokshana*m* *s*una upaplâvanam u*k*yate—perhaps in the sense that the water flowing down from the sprinkled horse would soak the dog, in which case the horse would apparently be supposed to stand on the dry ground. See, however, comm. on Kâty. XX, 2, 2, '*S*vânam a*s*vasyâdha*h*pradese *g*alamadhye plâvayati târayati.' The 'offerings of drops' to be performed immediately after this ceremony might seem to be offered with reference to the drops of water flowing from the horse, and as it were falling outside the sacrifice; but see paragraph 5.

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he thus stamps him down; and the wicked enemy does not lay hold of him.

THIRD BRÂHMAṆA.

1. Even as some of the havis (offering-material) may be spilled before it is offered, so also (part) of the victim is here spilled in that they let loose the sprinkled (horse) before it is slain. When he offers the Stokîyâs (oblations of drops), he offers that (horse) as a complete offering[1]—so as to make good any spilling[2]; for unspilled is any (part) of the offered (material) that is spilled. A thousand (oblations of drops) he offers for the obtainment of the heavenly world, for the heavenly world is equal in extent to a thousand.

2. Concerning this they say, 'Were he to offer measured (a specified number of oblations), he would gain for himself something limited:' he offers unspecified (oblations) for the obtainment of the unlimited. And indeed Pragâpati spake, 'Verily, upon the oblations of drops I establish the Aśvamedha, and by it, when established, I pass upward from hence.'

3. [He offers, with Vâg. S. XXII, 6,] 'To Agni, hail!'—to Agni he thus offers it (the horse[3]);—'to Soma, hail!'—to Soma he thus offers it;—'to the joy of the waters, hail!'—to the waters he thus offers it;—'to Savitṛi, hail!'—to Savitṛi

[1] Cf. I, 1, 4, 3; 3, 3, 16 seqq.; IV, 2, 5, 1 seqq.

[2] Lit., for non-spilling, i.e. to neutralise any spilling that may have taken place.

[3] Harisvâmin seems rather to lay the stress on the direct object:—agnaye param evâśvaṁ guhoti na kevalam âgyam. The context, however, does not admit of this interpretation.

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he thus offers it;—'to Vâyu, hail!'—to Vâyu (the wind) he thus offers it;—'to Vishṇu, hail!'—to Vishṇu he thus offers it;—'to Indra, hail!'—to Indra he thus offers it;—'to Bṛihaspati, hail!'—to Bṛihaspati he thus offers it;—'to Mitra, hail!'—to Mitra he thus offers it;—'to Varuṇa, hail!'—to Varuṇa he thus offers it:—so many, doubtless, are all the gods: it is to them he offers it. He offers them straight away[1] for the obtainment of the heavenly world, for straight away, as it were, is the heavenly world.

4. But, verily, he who offers the oblations straight away, would be liable to fall (pass) right away[2]: he turns back again[3], and establishes himself in this (terrestrial) world. And this[4] indeed he (Pragâpati) has declared to be the perfection of the sacrifice, so as to prevent falling away (spilling), for unspilled is what is spilled of the offered (material).

5. And even as some of the offering-material may be spilled before it is offered, so also (part) of the

[1] According to Kâty. XX, 2, 3–5, he offers either a thousand oblations, or as many as he can offer till the dripping of the water from the horse has ceased. For every ten oblations he uses the formulas here given, after which he begins again from the beginning. The 'straight on' apparently means that he is neither to break the order of the deities, nor to offer more than one oblation at a time to the same deity.

[2] That is, he would die; 'praitîty arthaḥ,' Comm. The St. Petersburg Dict., on the other hand, takes 'îśvaraḥ pradaghaḥ' in the sense of 'liable to fall down headlong' (abstürzen).

[3] That is, by commencing the ten oblations again from the beginning.

[4] Viz. repetition of performance,—etâm eva ha sa pragâpatir âvṛittimattâm yagñasya samsthitim (uvâha). On repetitions in the chanting of stotras, see III, 2, 5, 8; cf. also XII, 2, 3, 13.

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victim is here spilled in that they let loose the sprinkled (horse) before it is slaughtered. When he offers (the oblations relating to) the Forms[1] (rûpa), he offers that (horse) as one that is wholly offered, so as to make good any spilling; for unspilled is what is spilled of the offered (material). With (Vâg. S. XXII, 7–8[2]), 'To the Hiṅ-call, hail! to the (horse) consecrated by Hiṅ, hail!...'

[1] These forty-nine oblations performed after the letting loose of the horse, are called Prakramas (i.e. steps, or movements); cf. XIII, 4, 3, 4; Kâty. XX, 3, 3.—Harisvâmin remarks, aśvarûpâṇâṁ hiṅkârâdînâṁ nishkramaṇâtmikâ yâ rûpâkhyâ âhutaya ukyante, tâ evâtra prakramâ iti vakshyante.

[2] These (rather pedantic) formulas, all of them ending in 'svâhâ,' occupy two Kaṇḍikâs of the Saṁhitâ, consisting of 24 and 25 formulas respectively:—1. To the hiṅkâra, svâhâ! 2. To the one consecrated by 'hiṅ,' hail! 3. To the whinnying one, hail! 4. To the neighing, hail! 5. To the snorting one, hail! 6. To the snort, hail! 7. To smell, hail! 8. To the (thing) smelled, hail! 9. To the stabled one, hail! 10. To the resting one, hail! 11. To the clipped one, hail! 12. To the prancing one, hail! 13. To the seated one, hail! 14. To the lying one, hail! 15. To the sleeping one, hail! 16. To the waking one, hail! 17. To the groaning one, hail! 18. To the awakened one, hail! 19. To the yawning one, hail! 20. To the untethered one, hail! 21. To the upstarting one, hail! 22. To the standing one, hail! 23. To the starting one, hail! 24. To the advancing one, hail!—25. To the trotting one, hail! 26. To the running one, hail! 27. To the bolting one, hail! 28. To the flighty one, hail! 29. To the geeho, hail! 30. To the one urged on by geeho, hail! 31. To the prostrate one, hail! 32. To the risen one, hail! 33. To the swift one, hail! 34. To the strong one, hail! 35. To the turning one, hail! 36. To the turned one, hail! 37. To the shaking one, hail! 38. To the shaken one, hail! 39. To the obedient one, hail! 40. To the listening one, hail! 41. To the looking one, hail! 42. To the one looked at, hail! 43. To the out-looking one, hail! 44. To the winking one, hail! 45. To what it eats, hail! 46. To what it drinks, hail! 47. To the water it makes, hail! 48. To the working one, hail! 49. To the wrought one, hail!

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(he offers them); for these are the forms (qualities) of the horse: it is them he now obtains.

6. Concerning this they say, 'The Forms are no offering: they should not be offered.' But, indeed, they also say, 'Therein assuredly the horse-sacrifice becomes complete that he performs (the oblations relating to) the Forms: they should certainly be offered.' And, indeed, one puts that (Sacrificer) out of his resting-place, and raises a rival for him when one offers for him oblations elsewhere than in the fire [1], where there is no resting-place.

7. Prior to the (first) oblation to Savitṛi [2], he (the Adhvaryu) offers, once only, (the oblations relating to) the Forms [3] in the Âhavanîya, whilst going rapidly over (the formulas): he thus offers the oblations at his (the Sacrificer's) resting-place, and raises no rival for him. He offers at each opening of sacrifice [4], for the continuity and uninterrupted performance of the sacrifice.

8. Concerning this they say, 'Were he to offer

[1] According to Kâtyây. XX, 3, 3, the Prakramas are to be offered in the Dakshiṇâgni; but our Brâhmaṇa, whilst mentioning, at XIII, 4, 3, 4, both that fire, and the horse's footprint as optional places of offering, there as well as here decides in favour of the Âhavanîya; whence Harisvâmin remarks:—anyatrâgner iti anvâhâryapaksha-vâsvapade vâ parilikhite vakshyamâṇakalpântaranindâ.

[2] See XIII, 1, 4, 2.

[3] That is to say, without repeating them, when he has come to the end, as he did in the case of the 'oblations of drops.' Nor are they to be repeated day after day throughout the year, as some of the other offerings and rites are.

[4] Viz., according to Harisvâmin, at (the beginning of) the dîkshaṇîyâ, prâyaṇîyâ, âtithyâ, pravargya; the upasads, agnîshomîya, sutyâ, avabhṛitha, udayanîyâ, and udavasânîyâ offerings (ishṭi). This view is, however, rejected by the author.

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at each opening of sacrifice, he would be deprived of his cattle, and would become poorer.' They should be performed once only: thus he is not deprived of his cattle, and does not become poorer. Forty-eight (oblations) he offers;—the Gagatî consists of forty-eight syllables, and cattle are of Gâgata (movable) nature: by means of the Gagatî he (the Adhvaryu) thus wins cattle for him (the Sacrificer). One additional (oblation) he offers, whence one man is apt to thrive amongst (many) creatures (or subjects).

FOURTH BRÂHMAṆA.

1. Pragâpati poured forth the life-sap of the horse (aśva-medha)[1]. When poured forth, it went straight away from him and spread itself over the regions. The gods went in quest of it. By means of offerings (ishṭi) they followed it up, by offerings they searched for it, and by offerings they found it. And when he performs ishṭis, the Sacrificer thereby searches for the horse (aśva) meet for sacrifice[2] (medhya).

2. They (the ishṭis[3]) belong to Savitṛi; for Savitṛi is this (earth): if any one hides himself thereon, if any one goes elsewhere[4], it is on this

[1] Or, as it might also be translated, Pragâpati produced (created) the Aśvamedha.

[2] Or, for the horse full of life-sap; or, simply, the sacrificial horse.

[3] Viz. three oblations of cakes on twelve kapâlas to Savitṛi Prasavitṛi, Savitṛi Âsavitṛi, and Savitṛi Satyaprasava respectively. For particulars see XIII, 4, 2, 6 seqq.

[4] Harisvâmin seems to take this in the sense of 'who moves about elsewhere (in another sphere),' and mentions, as an instance, a bird which flies in (? up into) the air—pakshyâdir antarikshe gakkhati—but is ultimately caught on earth.

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(earth) that they find him; for no one (creature), whether walking erect or horizontally (like an animal), is able to go beyond it. Their belonging to Savitṛi thus is in order to find the horse.

3. Concerning this they say, 'Surely the horse disappears when it goes straight away; for they do not turn (drive) it back[1].' Now when he performs the Dhṛiti offerings[2] in the evening—dhṛiti (keeping) meaning peaceful dwelling, and the night also meaning peaceful dwelling—it is by means of peaceful dwelling that he keeps it; whence both men and beasts rest peacefully at night. And when he performs offerings in the morning, he seeks that (horse); whence it is in daytime that one goes to seek for what is lost. And again when he offers the Dhṛitis in the evening, and the (Savitṛi) ishṭis in the morning, it is security of possession the Sacrificer thereby brings about, whence security of possession is brought about for the subjects where this sacrifice is performed.

FIFTH BRÂHMAṆA.

1. But, indeed, distinction, royal sway, departs from him who performs the horse-sacrifice; and when a man attains to distinction, the lute is played to him. Two Brâhmaṇical lute-players sing (and play) for a year; for that—to wit, the lute—is a form (attribute) of distinction: it is distinction they thus confer upon him.

[1] See XIII, 4, 2, 16.

[2] The four Dhṛitis are performed on the Âhavanîya after sunset on the first day; cf. XIII, 4, 3, 5. For the four formulas used with these oblations ('here is joy,' &c.), see XIII, 1, 6, 2.

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2. Concerning this they say, 'Were both to be Brâhmaṇas who sing, noble rank (or political power) would depart from him; for he—to wit, a Brâhmaṇa—is a form of the priestly office; and the nobility takes no delight in the priestly office (or priesthood).

3. 'And were both to be Râganyas (nobles), spiritual lustre would depart from him; for he—to wit, the Râganya—is a form of noble rank, and spiritual lustre takes no delight in noble rank.' One of those who sing is a Brâhmaṇa, and the other a Râganya; for the Brâhmaṇa means priestly office, and the Râganya noble rank: thus his distinction (social position) comes to be guarded on either side by the priesthood and the nobility.

4. Concerning this they say, 'Were both to sing by day, his distinction would be apt to fall away from him: for that—to wit, the day—is a form of the priestly dignity; and when the king chooses he may oppress (despoil) the Brâhmaṇa, but he will fare the worse (or, become the poorer) for it.

5. 'And if both (were to sing) at night, spiritual lustre would fall away from him; for that—to wit, the night—is a form of the nobility, and spiritual lustre takes no delight in the nobility.' The Brâhmaṇa sings by day[1], and the Râganya at night[2]; and thus, indeed, his distinction comes to be guarded on either side by the priesthood and the nobility[3].

6. 'Such sacrifices he offered,—such gifts he gave!' such (are the topics about which) the

[1] Viz. at the fore-offerings of the three cake-offerings (ishṭis) to Savitṛi, whilst staying in the south part of the sacrificial ground.

[2] Viz. during the performance of the Dhṛitis after sunset.

[3] The 'iti' at the end belongs to the following paragraph.

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Brâhmaṇa sings[1]; for to the Brâhmaṇa belongs the fulfilment of wishes[2]: it is with the fulfilment of wishes he (the Brâhmaṇa) thus endows him (the Sacrificer). 'Such war he waged,—such battle he won!' such (are the topics about which) the Râganya sings; for the battle is the Râganya's strength: it is with strength he thus endows him. Three stanzas the one sings, and three stanzas the other, they amount to six,—six seasons make up a year: he thus establishes (the Sacrificer) in the seasons, in the year. To both of them he presents a hundred; for man has a life of a hundred (years), and a hundred energies: it is vitality and energy, vital power, he confers upon him.

SIXTH BRÂHMAṆA.

1. [The Adhvaryu and Sacrificer whisper in the right ear of the horse, Vâg. S. XXII, 19[3],] 'Plenteous by the mother, strengthful by the father,'—its mother, doubtless, is this (earth), and its father yonder (sky): it is to these two he commits it;—'a horse thou art, a steed thou art,'—he thereby instructs it, whence clever subjects (or children) are born to him;—'a courser (atya) thou art, a charger thou art,'—he therewith leads it beyond (ati), whence the horse goes beyond (surpasses) other animals, and whence the horse attains to pre-eminence among animals;—'a runner thou art, a racer thou art, a prize-winner thou

[1] Cf. XIII, 4, 2, 8.

[2] The author apparently takes 'ishṭâpûrta' in the sense of either 'sacrifice and fulfilment,' or 'the fulfilment of (the objects of) sacrifice.' Cf. Weber, Ind. Stud. IX, p. 319; X, p. 96.

[3] See XIII, 4, 2, 15.

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art,'—in accordance with the text is (the meaning of) this;—'a male thou art, well-disposed towards man thou art,'—this is with a view to its (or, his) being supplied with a mate;—'Speedy thou art called, Child thou art called,'—this is the horse's favourite name: by its favourite name he thus addresses it; whence even if two enemies [1], on meeting together, address one another by name, they get on amicably together.

2. 'Go thou along the way of the Âdityas!'—to the Âdityas he thus makes it go.—'Ye divine guardians of the quarters, protect this horse, sprinkled for sacrifice to the gods!'—the guardians of the quarters are a hundred princes born in wedlock: to them he commits it;—'here is joy: here let it rejoice!—here is safe keeping, here is its own safe keeping, hail!' For a year he offers the (four Dhṛiti) oblations [2]—(amounting to) sixteen nineties, for they are the horse's chain [3], and it is therewith alone that he chains it; whence the horse when let loose returns to its chain: (they amount to) sixteen nineties [4]; for these (oblations of safe keeping) are the horse's chain, and it is therewith alone that he chains it, whence the horse, when let loose, does not (entirely) abandon its chain.

3. Verily, the Aśvamedha means royal sway: it is after royal sway that these strive who guard the horse. Those of them who reach the end become

[1] Harisvâmin, perhaps rightly, takes 'âmitrau' in the sense of 'amitrayoḥ putrau,' 'the sons of two enemies.'

[2] See note on XIII, 4, 3, 5.

[3] Or, place of confinement, stable,—'bandhanasthânam.' Harisv.

[4] That is, four times 360.

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(sharers in) the royal sway, but those who do not reach the end are cut off from royal sway. Wherefore let him who holds royal sway perform the horse-sacrifice; for, verily, whosoever performs the horse-sacrifice, without possessing power, is poured (swept) away.—Now, were unfriendly men to get hold of the horse, his sacrifice would be cut in twain, and he would become the poorer for it. A hundred men clad in armour guard it for the continuity and uninterrupted performance of the sacrifice; and he will not become the poorer for it; (but if it be lost) they should fetch another (horse), and sprinkle it: this is the expiation in that case.

SEVENTH BRÂHMANA.

THE INITIATION OF THE SACRIFICER.

1. Pragâpati desired, 'Might I perform a horse-sacrifice[1]?' He toiled and practised fervid devotion. From the body of him, when wearied and heated, the deities departed in a sevenfold way: therefrom the Dîkshâ (initiation) was produced. He perceived those Vaiśvadeva[2] (oblations). He offered

[1] Or, 'might I make offering with the life-sap of the horse?' the natural, as well as the technical, meaning of the term 'aśvamedha' being generally understood in these speculations.

[2] The oblations offered prior to the initiation—here, as at any Soma-sacrifice—are called Audgrabhaṇa (elevatory) oblations. On the present occasion he, in the first place, performs, on each of the first six days of the Dîkshâ, the four oblations of this kind offered at the ordinary Soma-sacrifice (for which see III, 1, 4, 1 seqq.); whilst on the seventh day he offers, instead of these, the six corresponding oblations of the Agnikayana (which forms a necessary element of the Aśvamedha), see VI, 6, 1, 15–20; for a further and final oblation offered on all these occasions, see p. 292, note 1. He then performs on each day three additional oblations

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them, and by means of them he gained the Dîkshâ: and when the Sacrificer offers the Vaiśvadeva (oblations) it is the Dîkshâ he thereby gains. Day after day he offers them: day after day he thus gains the Dîkshâ[1]. Seven of them he offers; for seven were those deities that departed (from Prajâpati); it is by means of them that he (the priest) gains the Dîkshâ for him.

2. But, indeed, the vital airs depart from those who exceed (the duration of) the Dîkshâ. For

(increased to four on the last day) which are peculiar to the Aśvamedha, and vary from day to day in respect of the deities to whom they are offered. But whilst, in the Śrautasûtras, these special oblations are likewise called Audgrabhaṇa (Kâty. XX, 4, 2–10), the author here applies to them the term Vaiśvadeva, owing apparently to the fact of their being offered, not to the Viśve Devâḥ properly speaking, but to different deities. In the dogmatic explanation of the Audgrabhaṇas of the ordinary sacrifice, reference was also made (at III, 1, 4, 9) to the Viśve Devâḥ, but only incidentally. Harisvâmin, indeed, points out that the designation Vaiśvadeva refers in the first place to the invocations (Vâj. S. XXII, 20) used with these special oblations (as is, indeed, evident from paragraph 2; cf. also part ii, p. 20, note 1); and the total of seven applied to them does not therefore refer here (as it does in paragraph 4) to the four ordinary and the three special Audgrabhaṇa oblations, but to the series of dedicatory formulas relating to the latter oblations, as explained p. 291, note 1; and, of course, by implication, to the oblations themselves.

[1] Though the Initiation only becomes perfect by the Sacrificer being girded with a hempen zone, whilst kneeling on a double black-antelope skin, and by a staff being handed to him (III, 2, 1, 1–32); on the present occasion, the Sacrificer is on each day, after the performance of the Audgrabhaṇa oblations, at least to sit down on the antelope skin; whilst on the seventh and last day of the Dîkshaṇîyeshṭi, the remaining ceremonies take place, after which those of the Agnikâyana, viz. the placing of the Ukhâ, or fire-pan, on the fire and the putting of thirteen fire-sticks in the pan (VI, 6, 2, 1 seqq.), &c.

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seven days they observe it; for there are seven (outlets of) vital airs in the head, and the Dîkshâ is the vital airs: it is by means of the vital airs he gains the Dîkshâ, the vital airs, for him. He makes offering by dividing (each) deity into three parts[1]; for the gods are of three orders[2], and of three orders are these worlds: he thus establishes himself in these worlds in prosperity and vital power.

3. They amount to one and twenty (single invocations and oblations),—there are twelve months, five seasons, these three worlds, and yonder sun as the twenty-first,—that is the divine ruling-power, that is the glory: that supreme lordship, that summit of the fallow one (the Sun), that realm of light he attains.

4. Thirty Audgrabhaṇas[3] he offers,—of thirty syllables the Virâǵ (metre) consists, and the Virâǵ means all food: thus (he offers) for the obtainment of all food. Four Audgrabhaṇas he offers (on each day), and three Vaiśvadevas;—they amount to seven; for there are seven vital airs of the head, and the Dîkshâ is the vital airs: by means of the vital airs he thus gains the Dîkshâ, the vital airs.

[1] The kaṇḍikâ XXII, 20 is made up of seven parts, each of which consists of three distinct invocations addressed to the same deity; the seven deities addressed in the whole formula being Ka, Praǵâpati, Aditi, Sarasvatî, Pûshan, Tvashṭri, and Vishṇu; whilst the three invocations to Ka, for instance, are 'Kâya svâhâ! Kasmai svâhâ! Katamasmai svâhâ!' Cf. XIII, 1, 8, 2 seqq.

[2] Viz. either the Vasus, Rudras, and Âdityas (cf. IV, 5, 7, 2); or those of the sky, the air, and the earth, headed by Sûrya, Vâyu, and Agni respectively.

[3] That is, the four Audgrabhaṇas of the ordinary Soma-sacrifice offered on each of the seven days of the Dîkshâ, and two more added thereto on the seventh day.

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for him. A full (-spoon)-oblation [1] he offers last for the sake of invigoration and union.

EIGHTH BRÂHMAṆA.

1. Pragâpati poured forth the life-sap of the horse [2]. When poured forth, it weighed down the *rik* (hymn-verse) and the sâman (hymn-tune). The Vaiśvadeva (offerings) upheld that (Aśvamedha): thus, when he offers the Vaiśvadevas, it is for the upholding of the Aśvamedha.

2. With (Vâg. S. XXII, 20), 'To Ka hail! To the Who hail! To the Whoever hail!' he makes the one relating to Pragâpati the first (or chief one), and thus upholds (the Aśvamedha) by means of the deities with Pragâpati as their chief.

3. 'Hail, meditation (we give) unto him meditated upon! Hail, the mind unto the Lord of creatures! Hail, thought unto him, the known [3]!' what the mystic sense of the former (utterances [4]) was that it is here.

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[1] For a full discussion of this final Audgrabhaṇa oblation, the only one, it would seem, offered with the regular offering-spoon (*guhû*) filled by means of the dipping-spoon (sruva), see III, 1, 4, 2; 16–23; cf. also VI, 6, 1, 21.

[2] See p. 289, note 1. It is here taken to be represented by the Yagus—aśvamedham yagurâtmakavigrahavantam śrîśhśavân, Harisv.—the larger number of sacrificial formulas used at the performances being too heavy for the recited and chanted texts.

[3] Mahîdhara takes 'âdhim âdhîtâya' in the sense of 'âdhânam prâptâya' (who has obtained a consecrated fire); and 'manaḥ pragâtaye' in the sense of 'manasi vartamânâya p.' (to P. who is in our mind); and 'kittam vigñâtâya' in the sense of 'sarveshâm kittasâkshine' (to the witness, or knower, of all men's thoughts).

[4] Harisvâmin probably is right in supplying 'vyâhṛitînâm;' though possibly 'devatânâm' (deities) may be understood.

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4. 'To Aditi hail! To Aditi, the mighty, hail! To Aditi, the most merciful, hail!' Aditi, doubtless, is this (earth): it is by her that he upholds it.

5. 'To Sarasvatî hail! To Sarasvatî, the pure, hail! To Sarasvatî, the great, hail!' Sarasvatî, doubtless, is speech: by speech he thus upholds it.

6. 'To Pûshan hail! To Pûshan, the protector of travellers, hail! To Pûshan, the watcher of men, hail!' Pûshan, doubtless, is cattle: by means of cattle he thus upholds it.

7. 'To Tvash*ṭri* hail! To Tvash*ṭri*, the seminal, hail! To Tvash*ṭri*, the multiform, hail!' Tvash*ṭri*, doubtless, is the fashioner of the couples of animals: by means of forms he thus upholds it.

8. 'To Vish*ṇ*u hail! To Vish*ṇ*u, the protector of what grows[2], hail! To Vish*ṇ*u, the bald[2], hail!' Vish*ṇ*u, doubtless, is the sacrifice: by sacrifice he thus upholds it. With (Vâg. XXII, 21), 'Let every mortal espouse the friendship of the divine guide, . . .[3],' he offers last of all a full (-spoon)-oblation; for the full-offering is this (earth): he thus finally establishes himself on this (earth).

[1] The meaning of 'nibhûyapa' is doubtful; Mahîdhara explains it by 'nitarâm bhûtvâ matsyâdyavatâra*m* kṛitvâ pâti.' Perhaps it may mean 'condescending protector,' though one expects a direct object with 'pa.'

[2] The word '*ś*ipivish*ṭa*,' as applied to Vish*ṇ*u, is likewise of doubtful meaning. The native dictionaries assign both the meaning 'bald' and 'leprous' (or, affected with skin-disease) to it; whilst the first part '*ś*ipi' is taken variously by commentators as meaning 'cattle,' or 'ray,' or 'water,' or 'living being.'

[3] See III, 1, 4, 18; VI, 6, 1, 21; and p. 294, note 1.

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NINTH BRÂHMAṆA.

1. [Vâg. S. XXII, 22[1]], 'In the priestly office (brahman) may the Brâhmaṇa be born, endowed with spiritual lustre (brahmavarkasa):' on the Brâhmaṇa he thereby bestows spiritual lustre, whence of old the Brâhmaṇa was born as one endowed with spiritual lustre[2].

2. 'In the royal order may the Râganya be born, heroic, skilled in archery, sure of his mark, and a mighty car-fighter:' on the Râganya he thereby bestows the grandeur of heroism[3], whence of old the Râganya was born as one heroic, skilled in archery, certain of his mark, and a mighty car-fighter.

3. 'The milch cow:' on the cow he thereby bestows milk: whence of old the cow was born as one yielding milk.

4. 'The draught ox:' on the ox he thereby bestows strength, whence of old the ox was born as a draught (animal).

5. 'The swift racer:' on the horse he thereby bestows speed, whence of old the horse was born as a runner.

6. 'The well-favoured woman:' on the woman

[1] These formulas are muttered after the thirteen samidhs have been put in the ukhâ, or fire-pan. See p. 290, note 1.

[2] 'Whence formerly a Brâhmaṇa was at once born as Brahmavarkasin (whilst now he must study),' Delbrück, Altindische Syntax, p. 287. Perhaps, however, 'purâ' has here (as it certainly has in the following paragraphs) the force of 'agre'—at the beginning, from the first, from of old.

[3] I take 'sauryam mahimânam' here (and 'gaitram mahimânam' in paragraph 7) to stand in apposition to one another, with something of the force of a compound word. See above, p. 66, note 4.

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he thereby bestows beautiful form, whence the beautiful maiden is apt to become dear (to men).

7. 'The victorious warrior:' on the Râǵanya he thereby bestows the grandeur of victoriousness[1], whence of old the Râǵanya was born as one victorious.

8. 'The blitheful youth:' he, indeed, is a blitheful (or, sociable) youth who is in his prime of life; whence one who is in his prime of life is apt to become dear to women.

9. 'May a hero be born unto this Sacrificer!' on the Sacrificer's family he thereby bestows manly vigour, whence of old a hero was born to him who had performed the (Aśvamedha) sacrifice.

10. 'May Parǵanya rain for us whensoever we list!'—where they perform this sacrifice, there Parǵanya, indeed, rains whenever they list;—'may our fruit-bearing plants ripen!'—there the fruit-bearing plants indeed ripen where they perform this sacrifice;—'may security of possession be assured for us!'—where they perform this sacrifice there security of possession indeed is assured; whence wherever they perform this (Aśvamedha) sacrifice, security of possession becomes assured to the people.

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SECOND ADHYÂYA. FIRST BRÂHMAṆA.

THE FIRST SOMA-DAY (AGNISHṬOMA)[2].

1. Praǵâpati assigned the sacrifices to the gods; the Aśvamedha he kept for himself. The gods

[1] See note 3, p. 294.

[2] There are three Sutyâs, or Soma-days, at the Aśvamedha—viz. an Agnishṭoma, an Ukthya, and an Atirâtra—the most im-

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said to him, 'Surely, this—to wit, the Aśvamedha—is a sacrifice: let us have a share in that also.' He contrived these Anna-homas (food-oblations) for them: thus when he performs the Annahomas, it is the gods he thereby gratifies.

2. With ghee he makes offering, for ghee is fiery mettle: by means of fiery mettle he thus lays fiery mettle into him (the horse and Sacrificer). With ghee he offers; for that—to wit, ghee—is the gods' favourite resource: it is thus with their favourite resource he supplies them.

3. With parched groats he makes offering; for that—to wit, parched groats—are a form of the gods[1]: it is the gods he thus gratifies.

4. With grain he makes offering; for this—to wit, grain—is a form of the days and nights[2]: it is the days and nights he thus gratifies.

5. With parched grain he makes offering; for this—to wit, parched grain—is a form of the Nakshatras[3] (lunar asterisms): it is the Nakshatras

portant of which is the central day. The first day offers no special features, as compared with the ordinary Agnishṭoma; except that the stotras are chanted on the 'ḳatushṭoma' model (see note to XIII, 3, 1, 4); and that the animal sacrifice of this day requires twenty-one sacrificial stakes, with twice eleven victims, two of which are tied to the central stake; see note on XIII, 2, 5, 2. The offerings referred to in the present Brâhmaṇa, are performed, not during the day itself, but during the following night, as a preliminary to the important features of the second Soma-day.

[1] Viz., according to the commentary, because of the (particles of) groats being connected with each other.

[2] The commentary does not explain this comparison. It would seem to suit better the parched grain.

[3] Viz. on account of the capability (samarthatvât) of the (raw) grains; but whether this is meant to refer to their power of germinating and growing is not explained.

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he thus gratifies. He offers whilst mentioning names, with (Vâg. XXII, 23–33), 'To the in- (and out-) breathing hail! to the off-breathing hail[1]!' . . . he thus gratifies them by mentioning their names. [Vâg. S. XXII, 34], 'To one hail! to two hail! . . . to a hundred hail! to a hundred and one hail!' He offers in the proper order: in the proper order he thus gratifies them (the gods). He performs oblations successively increasing by one[2], for single, indeed, is heaven: singly he thus causes him (the Sacrificer) to reach heaven. Straight away[3] he offers in order to the winning of heaven; for straight away, as it were, is heaven.

6. But, verily, he who offers the oblations straight

[1] These eleven anuvâkas consist of altogether 149 such short dedicatory formulas—addressed to the vital airs, the regions, the waters, wind, fire, &c.—each ending with 'svâhâ (hail).' These are followed, in anuvâka 34, by formulas addressed to the cardinal numbers from 1 to 101; succeeded by two formulas addressed to the dawn and to heaven respectively,—all of these again ending with 'svâhâ.' The Annahomas themselves, offered by the Adhvaryu's assistant, the Pratiprasthâtri, are not, however, limited to any number; but their performance is to be continued throughout the night in such a way that each of the four three-hours' watches of the night is to be taken up with as many oblations of one of the four kinds of offering materials—in the order in which they are enumerated in the text—as can be got into the space of three hours. The formulas addressed to the cardinal numbers—(which are on no account to extend beyond 101)—are apparently supposed amply to suffice to fill up the time till dawn, when the Adhvaryu makes an oblation of ghee to the Dawn, followed by one to Heaven (or the realm of light) after sunrise.

[2] That is, in offering with the formulas addressed to the cardinal numbers.

[3] That is to say, without repeating any formula, or commencing again from the beginning, when the whole series is exhausted.

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away[1], is liable to fall (pass) right away. He does not go beyond a hundred and one: were he to go beyond a hundred and one, he would deprive the Sacrificer of his vital power. He offers a hundred and one, for man has a life of a hundred (years), and his own self is the one hundred and first: he thus establishes himself in a self (or body), in vital power. With 'To the Dawn hail! to Heaven hail!' he offers the two last oblations; for the dawn is the night, and heaven (the realm of light) is the day: it is day and night he thus gratifies.

7. As to this they say, 'Were he to offer both either by day or by night, he would confound day and night with one another[2].' With 'To the Dawn hail!' he offers before the sun has risen, and with 'To Heaven hail' when it has risen, to avoid confusion between day and night.

SECOND BRÂHMANA.

THE SECOND SOMA-DAY (UKTHYA).

1. Verily, this—to wit, the Asvamedha—is the king of sacrifices. But, indeed, the Asvamedha is the Sacrificer; (for) the sacrifice is the Sacrificer: when he (the priest) binds victims to the horse (or, at the horse-sacrifice), he then, indeed, takes hold[3] of the sacrifice at the sacrifice.

2. 'A horse, a hornless he-goat, and a Gomriga[4]'

[1] That is, without stopping.

[2] There is no 'iti' here; and the quotation, therefore, may perhaps extend to the end of the paragraph.

[3] Ârabhate prâpnoti, comm.; it might also be rendered by 'he enters upon the sacrifice.'

[4] This (and the identical passage XIII, 5, 1, 13) looks like a quotation, as if quoted from Vâg. S. XXIV, 1; where are

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these they bind to the central stake: thereby, indeed, he (the priest) sharpens the front of his (the Sacrificer's) army[1], whence the front of the king's army is sure to become terrible.

3. A black-necked (he-goat), sacred to Agni, in front (of the horse) to its forehead[2]: the original (hall) fire he makes it, whence the king's hall-fire is sure to be (efficient)[3].

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likewise found the references to the other victims and their places, in paragraphs 2–9. Possibly, however, the 'iti' may be used here with a kind of 'deiktic' force (cf. the similar use in XIII, 2, 8, 1); if, indeed, it does not simply refer to 'gomṛiga,' i.e. 'the animal called Gomṛiga' (lit. 'bovine deer'), regarding which see note on XIII, 3, 4, 3.—Though the victims to be immolated on this day are first dealt with in this and the following Brâhmaṇas, their slaughter only takes place at the usual time at every Soma-sacrifice, viz. after the Sarpaṇam (XIII, 2, 3, 1 seqq.), the chanting of the Bahishpavamâna Stotra, and the drawing of the Âśvina-graha. On the present occasion these ceremonies are preceded by the drawing of the Mahiman cups of Soma (see XIII, 2, 11, 1 seqq.); whilst the chant is followed by the driving up of the victims, and the putting to of the horse, and the driving to the water, treated of in XIII, 4, 6, 1 seqq.

[1] Harisvâmin takes this to mean that he makes the (sacrificial) horse, i.e. the king, alone the head of the army,—râgabhûtam apy aśvam senâmukham ekam karotîty arthaḥ.

[2] According to the comments on Vâg. S. XXIV, 1, and Kâty. XX, 6, 4, a rope is wound round the horse's body in the same way as it is done with a bottle-gourd (lagenaria vulgaris), and it is to this rope that these so-called 'paryaṅgyâḥ (circumcorporal),' or victims surrounding the (horse's) body, would then be tied.

[3] The commentator explains 'bhâvuka' by 'sâdhur bhavati;' and he adds that this is important inasmuch as numerous magic rites, such as rites for insuring success and averting evil (śântika-paushṭika), and incantations (âbhichârika) are performed thereon. It is the name here assigned to this, the Âvasathya, fire, viz. 'pûrvâgni' or, original fire—with its secondary meaning 'front-fire'—which is seized upon by the author for symbolically identifying it with the victim fastened in front (or to the front) of the horse.

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4. An ewe, for Sarasvatî, beneath the (horse's) jaws: he thereby makes women to be dependent, whence women are sure to be attendant upon man.

5. Two (he-goats), black on the lower part of the body[1], for the Aśvins, (he ties) to the front legs: he thereby lays strength into the front legs, whence the king is sure to be strong in the arm[2].

6. A dark-grey (he-goat) for Soma and Pûshan at the (horse's) navel: a foothold he makes this one; for Pûshan is this (earth): it is thereon he establishes himself.

7. A white one and a black one, for Sûrya and Yama, on the flanks: a suit of armour he makes those two; whence the king clad in mail, performs heroic deeds.

8. Two, with shaggy hind thighs, for Tvash*ṭri*, to the hind legs: he lays strength into the thighs, whence the king is sure to be strong in his thighs.

9. A white one, for Vâyu, to the tail,—an elevation he makes this one, whence people in danger betake themselves to an elevated place[3];—a cow wont to cast her calf, for Indra, the ever active, in order to associate the sacrifice with Indra;—a dwarfish one for Vish*ṇu*; for Vish*ṇu* is the sacrifice: it is in the sacrifice he (the Sacrificer) thus finally establishes himself.

10. These, then, are the fifteen 'paryaṅgya' (body-encircling)[4] animals,—for fifteenfold is the

[1] Mahîdhara takes 'adhorâma' to mean 'white-coloured on the lower part of the body.'

[2] The word 'bâhu' means both 'arm' and 'front leg.'

[3] That is, a mountain, a palace, high ground, &c., comm. ('vâyur hi skandhasyo*kkh*rita ity abhiprâya*h*').

[4] Here the encircled horse itself, and the other two victims

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thunderbolt, and the thunderbolt means manly vigour: with that thunderbolt, manly vigour, the Sacrificer now repels evil from in front[1] (of the sacrifice).

11. And fifteen (victims), indeed, are (bound) to each of the other (stakes);—for fifteenfold is the thunderbolt, and the thunderbolt means manly vigour: with that thunderbolt, manly vigour, the Sacrificer now repels evil on both sides[2] (of the sacrifice).

12. As to this they say, 'Does he really repel evil by these?' And, indeed, he does not make up the complete Pragâpati, and does not here gain everything.

13. Let him rather bind seventeen animals to the central stake[3]; for seventeenfold is Pragâpati, and the Asvamedha is Pragâpati,—thus for the

tied directly to the central stake, are improperly included in the term 'paryaṅgya.'

[1] Viz. inasmuch as the sacrificial stake to which the horse is tied (and hence the victims fastened thereto) is the so-called 'agnishṭha' stake, or the one standing opposite to (directly in front of) the Âhavanîya fire.

[2] Viz. inasmuch as these other stakes stand in a line to the north (left) and south (right) of the central stake. Whilst, in the case of a simple 'ekâdasinî' (cf. III, 7, 2, 1 seqq.) there would be five stakes on each side of the central one, at the Asvamedha there are to be twenty-one stakes, or ten on either side of the central stake. See XIII, 4, 4, 5 seqq.

[3] These seventeen victims do not include the twelve paryaṅgyas which are tied to different parts of the horse's body, but only to those which are actually tied to the central stake,—viz. the horse and its two immediate neighbours (paragraph 2), then twelve victims (enumerated Vâg. S. XXIV, 2, beginning with three victims of different shades of red, rohita), and lastly two beasts belonging to two sets of eleven victims finally superadded to the sets of fifteen victims tied in the first place to the stakes. Cf. note on XIII, 2, 5, 2.

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obtainment of the Aśvamedha. And sixteen (victims he binds) to each of the other (stakes), for of sixteen parts (kalâ) consists all this [1] (universe); all this (universe) he thus gains.

14. 'How is he to appease [2] these?' they ask. 'Let him appease them with the Bârhaduktha verses [3], "Enkindled, anointing the lap of the faithful (f.)...;" for Bṛihaduktha, the son of Vâmadeva, or Aśva, son of Samudra, saw these very (verses) to be the âprî-verses of the horse: it is by means of these we appease it,' so they say. But let him not do so; let him appease it with the Gâmadagna verses; for Gamadagni is Pragâpati, and so is the Aśvamedha: he thus supplies it with its own deity;—let him therefore appease (the victims) with the Gâmadagna verses [4].

15. Now some make the invitatory-formulas and the offering-formulas (to be pronounced) separately for the 'paryaṅgyas,' saying, 'For these we find (formulas)—for the others, on account of not finding any, we do not use them [5].' Let him not do so;

[1] Regarding this division into sixteen parts, as applied to man, the animal, and the universe, see Weber, Ind. Stud. IX, p. 111 with note.

[2] Or, 'what Âprîs (appeasing verses) is he to pronounce over them?' These verses are pronounced as the offering-formulas (yâgyâ) at the fore-offerings of the animal sacrifice. See part ii, p. 185, note 1.

[3] Viz. Vâg. S. XXIX, 1–11.

[4] Viz. Vâg. S. XXIX, 25–36, beginning, 'Enkindled in the house of man this day, a god, thou worshippest the gods, O Gâtavedas.'

[5] The commentator takes this to mean that, inasmuch as these paryaṅgyas—here improperly including the horse itself and the two other victims of Pragâpati at the central stake—are assigned to commonly invoked deities, formulas relating to these would easily

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for the horse is the nobility (chieftain), and the other animals are the peasantry (clan); and those who do this really make the peasantry equal and refractory to the nobility; and they also deprive the Sacrificer of his vital power. Therefore the horse alone belongs to Pragâpati[1], and the others are sacred to the gods: he thus, indeed, makes the peasantry obedient and subservient to the nobility; and he also supplies the Sacrificer with vital power.

16. The slaughtering-knife of the horse is made of gold, those of the 'paryaṅgyas' of copper, and those of the others of iron; for gold is (shining) light, and the Asvamedha is the royal office: he thus bestows light upon the royal office. And by means of the golden light (or, by the light of the gold), the Sacrificer also goes to the heavenly world; and he, moreover, makes it a gleam of light shining after him, for him to reach the heavenly world.

17. But, indeed, the horse is also the nobility; and this also—to wit, gold—is a form (symbol) of

be found; whilst in the case of the other twelve victims tied to the central stake (see p. 301, note 3), as well as those of the other stakes—though they, too, are assigned to definite deities—some of their deities (as in the case of three a year and a half old heifers assigned to Gâyatrî, Vâg. S. XXIV, 21), are such as to make it difficult to find suitable formulas for them:—eteshâm asvâdînâm pragâpatyâdikâ yâgyânuvâkyâs tâḥ kim iti na pṛithak kurmaḥ; itareshâm rohitâdînâm na vindâmaḥ, tryavayo gâyatryâdayo devatâs taddevatyâs ka durlabhâ lakshanopetâ yâgyânuvâkyâ ity abhiprâyaḥ.

[1] The invitatory-formula and offering-formula are, however, pronounced once for the 'paryaṅgyas' (including the horse) in common, whilst a second pair of formulas are used for the other victims in common.

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the nobility: he thus combines the nobility with the nobility.

18. And as to why there are copper (knives) for the 'paryaṅgyas,'—even as the non-royal king-makers, the heralds and headmen, are to the king, so those 'paryaṅgyas' are to the horse; and so, indeed, is this—to wit, copper—to gold; with their own form he thus endows them.

19. And as to why there are iron ones for the others,—the other animals, indeed, are the peasantry, and this—to wit, iron—is a form of the peasantry: he thus combines the peasantry with the peasantry. On a rattan mat (lying) north (of the Âhavanîya) they cut the portions of the horse(-flesh); for the horse is of anushṭubh nature, and related to the Anushṭubh is that (northern) quarter: he thus places that (horse) in its own quarter. And as to (his doing so) on a rattan mat,—the horse was produced from the womb of the waters[1], and the rattan springs from the water: he thus causes it to be possessed of its own (maternal) womb.

THIRD BRÂHMAṆA.

1. Now, the gods did not know the Pavamâna[2] at the Aśvamedha to be the heavenly world, but the horse knew it. When, at the Aśvamedha,

[1] See VI, 1, 1, 11 (V, 1, 4, 5).

[2] Pavamâna is the name of the pressed Soma while it is 'clarifying.' Hence the first stotra of each of the three Savanas of a Soma-day—chanted after the pressing of the Soma and the drawing of the principal cups—is called Pavamâna-stotra. Whether by the term 'Pavamâna' here the clarifying Soma is alluded to, as well as the stotra—which alone the commentator takes it to mean, and to which the second mention certainly refers—must remain

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they glide along[1] with the horse for the Pavamâna (-stotra), it is for getting to know (the way to) the heavenly world; and they hold on to the horse's tail, in order to reach the heavenly world; for man does not rightly know (the way to) the heavenly world, but the horse does rightly know it.

2. Were the Udgâtṛi to chant the Udgitha[2], it would be even as if one who does not know the country were to lead by another (than the right) way. But if, setting aside the Udgâtṛi, he chooses

doubtful. The commentator, it would seem, accounts for this identification of the Pavamâna-stotra with heaven by the fact that the second day of the Aśvamedha is an ekaviṁśa day (see XIII, 3, 3, 3; Tândya-Br. XXI, 4, 1), i.e. one on which all the stotras are performed in the twenty-one-versed hymn-form; and that the Sun is commonly called 'ekaviṁśa,' the twenty-first, or twenty-one-fold. The particular chant intended is that of the morning pressing, viz. the Bahishpavamâna, or outside-Pavamâna-stotra, so-called because at the ordinary one-day's Soma-sacrifice, it is chanted outside the Sadas. But, on the other hand, in the case of Ahîna-sacrifices, or those lasting from two to twelve days, that stotra is chanted outside only on the first day, whilst on the others it is done inside the Sadas. An exception is, however, made in the case of the Aśvamedha, which requires the morning Pavamâna, on all three days, to be performed in its usual place on the north-eastern part of Vedi, south of the Âtvâla.

[1] For the noiseless way of sliding or creeping from the Sadas, and returning thither, and approaching the different Dhishṇyas, or fire-hearths, see part ii, p. 299, note 2. As has already been stated, it is only after the chanting of the Bahishpavamâna that the victims are driven up to the offering place.

[2] It is from this, the principal part of the Sâman, or chanted verse (cf. part ii, p. 310, note), that the Udgâtṛi takes his name; this particular function of his being, on the present occasion, supposed to be performed by the whinnying of the horse. After this they make the horse step on the chanting-ground, apparently either as a visible recognition of the part it has been made to play, or because the horse thereby is made to go to heaven with which the Bahishpavamâna was identified.

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the horse for (performing) the Udgîtha, it is just as when one who knows the country leads on the right way: the horse leads the Sacrificer rightly to the heavenly world. It makes 'Hiṅ[1],' and thereby makes the Sâman itself to be 'hiṅ': this is the Udgîtha. They pen up mares, (and on seeing the horse) they utter a shrill sound: as when the chanters sing, such like is this. The priests' fee is gold weighing a hundred (grains): the mystic import of this has been explained[2].

FOURTH BRÂHMAṆA.

1. Pragâpati desired, 'Would that I might gain both worlds, the world of the gods, and the world of men.' He saw those beasts, the tame and the wild ones; he seized them, and by means of them took possession of these two worlds: by means of the tame beasts he took possession of this (terrestrial) world, and by means of the wild beasts of yonder (world): for this world is the world of men, and yonder world is the world of the gods. Thus when he seizes tame beasts he thereby takes possession of this world, and when wild beasts, he thereby (takes possession) of yonder (world).

2. Were he to complete (the sacrifice) with tame ones, the roads would run together[3], the village-

[1] On the mystic significance of this ejaculation (here compared with the neighing of the horse) in the sacrifice, and especially in the Sâman, see I, 4, 1, 1 seqq.; II, 2, 4, 12.

[2] XII, 7, 2, 13.

[3] The commentary remarks that by 'roads' here is meant those walking on them—as, in that case, peace and security would reign, men would range all the lands:—adhvabhir atrâdhvasthâ lakshyante; ksheme sati manushyâḥ sarvân deśân saṁkareyur ity abhiprâyaḥ.

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boundaries of two villages would be contiguous[1], and no ogres[2], man-tigers, thieves, murderers, and robbers would come to be in the forests. By (so doing) with wild (beasts) the roads would run asunder[3], the village-boundaries of two villages would be far asunder[4]; and there would come to be ogres, man-tigers, thieves, murderers, and robbers in the forests.

3. As to this they say, 'Surely that—to wit, the forest (beast)—is not a beast (or cattle), and offering should not be made thereof: were he to make offering thereof, they would ere long carry away the Sacrificer dead to the woods, for forest (or wild) beasts have the forest for their share; and were he not to make offering thereof, it would be a violation of the sacrifice.' Well, they dismiss them after fire has been carried round them[5]: thus, indeed, it is

[1] Harisvâmin takes 'samantikam' in the sense of 'near' and construes it with 'grâmayoḥ' (as he does 'vidûram' in the next paragraph)—'the two village-boundaries would be near (far from) the two villages;' but see I, 4, 1, 22, where samantikam (and IX, 3, 1, 11, where 'samantikataram') is likewise used without a complement; as is 'vidûram' in I, 4, 1, 23.

[2] Harisvâmin takes 'ṛikshîkâ' to mean 'a bear,'—ṛikshâ eva ṛikshîkâḥ.

[3] Hardly, as the commentary takes it, 'they would become blocked up,' and people would have to stay in their own country:—adhvânaḥ pûrvadeśâdayo vikrameyur viruddham krâmayeyuḥ (!), svadeśa eva manushyâḥ saṁkareyur na deśântare 'py antarâlânâm .. bhinnatvâd akshematvâḳ ka vidûram grâmayor grâmântau syâtâm.

[4] Viz. because, for want of security and peace, the villages would be few and far between,—aksheme hi sati praviralâ grâmâ bhavanti, comm.

[5] On the 'paryagnikaraṇam' or circumambulation of an oblation in accordance with the course of the sun, whilst holding a fire-brand in one's hand, see part i, p. 45, note; part ii, p. 187, note.

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neither an offering nor a non-offering, and they do not carry the Sacrificer dead to the forest, and there is no violation of the sacrifice.

4. He completes (the sacrifice) with tame (beasts), —father and son part company[1], the roads run together, the village-boundaries of two villages become contiguous, and no ogres, man-tigers, thieves, murderers, and robbers come to be in the forests.

FIFTH BRÂHMAṆA.

1. Pragâpati poured forth the life-sap of the horse (aśva-medha); when poured forth it went from him. Having become fivefold[2], it entered the year, and they (the five parts) became those half-months[3]. He followed it up by means of the fifteenfold (sets of victims[4]), and found it; and having found it, he took possession of it by means of the fifteenfold ones; for, indeed, they—to wit, the fifteenfold (sets)—are a symbol of the half-months, and when he seizes the fifteenfold ones, it is the

[1] Or, they exert themselves in different directions,—that is, as the commentator explains, because in peace they would not be forced to keep together, as they would have to do in troublous times. He, however, seems somehow to connect 'vy avasyataḥ' with the root 'vas':—ksheme hi sati pitâputrâv atra vi pṛithag vasataḥ; aksheme tu sambaddhâv apy etâv atra vasataḥ.—Whilst in this passage the verb would hardly suggest an estrangement between father and son, this is distinctly the case in the parallel passage, Taitt. Br. III, 9, 1, 2, where, however, this contingency is connected with the completion of the sacrifice, not, as here, with tame, but with wild beasts.

[2] Or the Pañkti metre, consisting of five octosyllabic pâdas.

[3] Viz. as consisting of thrice five days.

[4] See above, XIII, 2, 2, 11.

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half-months the Sacrificer thereby takes possession of.

2. Concerning this they say, 'But, surely, the year is not taken possession of by him who spreads out (performs sacrifice for) a year in any other way than by means of the Seasonal sacrifices[1].' The Seasonal sacrifices, doubtless, are manifestly the year; and when he seizes the Seasonal victims[2], he then manifestly takes possession of the year. 'And, assuredly, he who spreads out the year in any other way than with the (victims) of the set of eleven[3] (stakes) is deprived of his offspring (or

[1] On this point, cp. II, 6, 3, 1.—'Verily, imperishable is the righteousness of him who offers the Seasonal sacrifices; for such a one gains the year, and hence there is no cessation for him. He gains it in three divisions, he conquers it in three divisions. The year means the whole, and the whole is imperishable (without end). Moreover, he thereby becomes a Season, and as such goes to the gods; but there is no perishableness in the gods, and hence there is imperishable righteousness for him.'

[2] The *K*âturmâsyas are the victims enumerated Vâg. S. XXIV, 14–19. The first six of them are the last (of the set of fifteen) bound to the thirteenth stake; whilst the remaining victims make up all the seven sets of fifteen victims bound to remaining stakes (14–21) —thus amounting to 121 domesticated animals, cf. XIII, 5, 1, 13, seq. In counting the stakes the central one is the first, then follows the one immediately south, and then the one immediately north of it, and thus alternately south and north. The reason why the name '*K*âturmâsya' is applied to the victims here referred to is that the deities for whose benefit they are immolated are the same, and follow the same order, as those to whom (the chief) oblations are made at the Seasonal sacrifices (viz. the constant ones—Agni, Soma, Savitri, Sarasvatî, Pûshan, and special ones, see II, 5, 1, 8–17; 5, 2, 7–16; 5, 3, 2–4; 5, 4, 2–10; 6, 1, 4–6; 6, 2, 9; 6, 3, 4–8).

[3] That is to say, he who seeks to gain the year by immolating only the Seasonal victims, and the sets of fifteen victims, and does not offer likewise the victims of the set (or rather two sets) of eleven

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subjects) and cattle, and fails to reach heaven.' This set of eleven (stakes), indeed, is just heaven [1], and the set of eleven (stakes) means offspring (or people) and cattle; and when he lays hands on the (victims) of the (two) sets of eleven (stakes) he does not fail to reach heaven, and is not deprived of his offspring and cattle.

3. Pragâpati created the Virâg; when created, it went away from him, and entered the horse meet for sacrifice. He followed it up with sets of ten [2]

stakes. These two sets of eleven victims, tied to the twenty-one stakes (two being tied to the central stake), are to constitute the regular 'savanîyâḥ paśavaḥ' of the pressing-days of the Aśvamedha; and in XIII, 5, 1, 3, and 5, 3, 11, the author argues against those who (on the first, and third days) would immolate only twenty-one such victims, all of them sacred to Agni. As regards the second day, the author does not mention these particular victims, but this can scarcely be interpreted as an approval of twenty-one such victims, even though the number twenty-one certainly plays an important part on that day—seeing that Kâtyâyana, XX, 4, 25, makes the two sets of eleven victims the rule for all three days. For the third day, on the other hand, the author of the Brâhmaṇa (XIII, 5, 3, 11) actually recommends the immolation of twenty-four bovine victims as 'savanîyâḥ paśavaḥ.' The deities of the first set of eleven victims (as perhaps also of the second set of the first day) are the same as those of the ordinary 'ekâdaśinî' (see III, 9, 1, 6–21; and Vâg. S. XXIX, 58), whilst the second set (of the second day, at all events) has different deities (Vâg. S. XXIX, 60). On the central day these victims are added to the sets of fifteen victims bound there to each of the twenty-one stakes; the mode of distribution being the same as on the other two days, viz., so that the first victim of each set—that is the one devoted to Agni—is bound to the central stake, whilst of the remaining twenty victims one is assigned to each stake.

[1] Viz. inasmuch as the stakes stand right in front (to the east) of the sacrificial fire and ground, and the Sacrificer would thus miss the way to heaven if he were not to pass through the 'ekâdaśinî.'

[2] The Virâg metre consists of (three) decasyllabic pâdas.

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(beasts). He found it, and, having found it, he took possession of it by means of the sets of ten: when he seizes the sets of eleven (beasts), the Sacrificer thereby takes possession of the Virâg. He seizes a hundred, for man has a life of a hundred (years) and a hundred energies: vital power and energy, vigour, he thus takes to himself.

4. Eleven decades[1] he seizes, for the Trishṭubh consists of eleven syllables, and the Trishṭubh means energy, vigour: thus it is for the obtainment of energy, vigour. Eleven decades he seizes, for in an animal there are ten vital airs, and the body (trunk) is the eleventh: he thus supplies the animals with vital airs. They belong to all the gods for the completeness of the horse (sacrifice), for the horse belongs to all the gods. They are of many forms, whence beasts are of many forms; they are of distinct forms, whence beasts are of distinct forms.

SIXTH BRÂHMAṆA.

1. [He puts the horse to the chariot[2], with Vâg. S. XXIII, 5], 'They harness the ruddy bay,

[1] After the (349) domesticated animals have been secured to the stakes, sets of thirteen wild beasts are placed on the (twenty) spaces between the (twenty-one) stakes, making in all 260 wild beasts. From the 150th beast onward (enumerated Vâg. S. XXIV, 30–40) these amount to 111 beasts which here are called eleven decades; the odd beast not being taken into account, whilst in paragraph 3 above the first ten decades are singled out for symbolic reasons. These beasts are spread over the twelfth (only the last seven beasts of which belong to the first decade) and following spaces.

[2] Along with the sacrificial horse three other horses are put to the chariot, with the formula Vâg. S. XXIII, 6. Previously to this, however, the Hotṛi recites eleven verses in praise of the horse (cf. XIII, 5, 1, 16). Both the horses and the chariot are decorated

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moving (round the moveless: the lights shine in the heavens);'—the ruddy bay, doubtless, is yonder sun: it is yonder sun he harnesses for him, for the gaining of the heavenly world.

2. Concerning this they say, 'Surely, the sacrifice goes from him whose beast, when brought up, goes elsewhere than the vedi (altar-ground).' [Let him, therefore, mutter Vâg. S. XXIII, 7,] 'Singer of praise, make that horse come back to us by that path!'—the singer of praise, doubtless, is Vâyu (the wind): it is him he thereby places for him (the Sacrificer) on the other side, and so it does not go beyond that.

3. But, indeed, fiery mettle and energy, cattle, and prosperity depart from him who offers the Aśvamedha.

4. With (Vâg. S. XXIII, 8), 'May the Vasus anoint thee with the Gâyatra metre!' the queen consort anoints (the forepart of the unharnessed horse):—ghee is fiery mettle, and the Gâyatrî also is fiery mettle: two kinds of fiery mettle he thus bestows together on him (the Sacrificer).

5. With, 'May the Rudras anoint thee with the Traishṭubha metre!' the (king's) favourite wife anoints (the middle part):—ghee is fiery mettle, and the Trishṭubh is energy: both fiery

with gold ornaments. The Adhvaryu then drives with the Sacrificer to a pond of water to the east of the sacrificial ground (an indispensable feature in choosing the place of sacrifice), and having driven into the water he makes him pronounce the formula XXIII, 7, 'When the wind hath entered the waters, the dear form of Indra, do thou, singer of praise, make that horse come back to us by that path;' whereupon they return to the sacrificial ground.

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mettle and energy he thus bestows together on him.

6. With, 'May the Âdityas anoint thee with the Gâgata metre!' a discarded wife[1] (of the king) anoints (the hindpart);—ghee is fiery mettle, and the Gagatî is cattle: both fiery mettle and cattle he thus bestows together on him.

7. It is the wives[2] that anoint (the horse), for they—to wit, (many) wives—are a form of prosperity (or social eminence): it is thus prosperity he confers on him (the Sacrificer), and neither fiery spirit, nor energy, nor cattle, nor prosperity pass away from him.

8. But even as some of the offering-material may get spilled before it is offered, so (part of) the victim is here spilled in that the hair of it when wetted comes off. When they (the wives) weave pearls (into the mane and tail) they gather up its hair. They are made of gold: the significance of this has been explained. A hundred and one pearls they weave into (the hair of) each part[3]; for man has a life of a hundred (years), and his own self (or body) is the one hundred and first: in vital power, in the self, he establishes himself. They weave them in (each) with (one of) the (sacred utterings) relating to Pragâpati, 'Bûḥ! bhuvaḥ! svar (earth, air,

[1] That is, a former favourite, but now neglected; or, according to others, one who has borne no son.

[2] The fourth and lowest wife of the King the Pâlâgalî (cf. XIII, 4, 1, 8; 5, 2, 8), though present at the sacrifice, does not take part in this ceremony, probably on account of her low-caste origin, as the daughter of a messenger, or courier.

[3] Viz. either the mane on both sides, and the tail, or the hair of the head, the neck (mane) and the tail; each of the ladies apparently taking one of these parts.

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heaven)!' for the horse is sacred to Pragâpati: with its own deity he thus supplies it. With, 'Parched grain, or parched groats?—in grain-food and in food from the cow'—he takes down the remaining food[1] (from the cart) for the horse: he thereby makes the (king's) people eaters of food (prosperous);—'eat ye, gods, this food! eat thou, Pragâpati, this food!' he thereby supplies the people with food.

9. Verily, fiery spirit and spiritual lustre pass away from him who performs the Aśvamedha. The Hotṛi and the Brahman engage in a Brahmodya[2] (theological discussion); for the Hotṛi relates to Agni, and the Brahman (priest) to Bṛihaspati, Bṛihaspati being the Brahman (n.): fiery spirit[3] and spiritual lustre he thus bestows together on him. With the (central) sacrificial stake between them they discourse together; for the stake is the Sacrificer[4]: he thus encompasses the Sacrificer on both sides with fiery spirit and spiritual lustre.

10. [The Brahman asks, Vâg. S. XXIII, 9,] 'Who is it that walketh singly?'—it is yonder sun, doubtless, that walks singly[5], and he is spiritual

[1] Viz. the material left over after what was taken for the Annahomas, XIII, 2, 1, 1 seqq.

[2] For a similar discussion between the four priests, prior to the offering of the omenta, see XIII, 5, 2, 11 seq.

[3] 'Tegas' is pre-eminently the quality assigned to Agni.

[4] It must be remembered that the sacrificial horse here represented by the stake is identified with both Pragâpati and the Sacrificer.

[5] The actual replies to the questions in Vâg. S. XXIII, 9 and 11, are contained in the corresponding verses ten and twelve; being given here in an expository way, with certain variations and

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lustre: spiritual lustre the two (priests) thus bestow on him.

11. 'Who is it that is born again?'—it is the moon, doubtless, that is born again (and again): vitality they thus bestow on him.

12. 'What is the remedy for cold?'—the remedy for cold, doubtless, is Agni (fire): fiery spirit they thus bestow on him.

13. 'And what is the great vessel?'—the great vessel, doubtless, is this (terrestrial) world: on this earth he thus establishes himself.

14. [The Hotṛi asks the Brahman, Vâg. S. XXIII, 11,] 'What was the first conception?'—the first conception, doubtless, was the sky, rain: the sky, rain, he thus secures for himself.

15. 'Who was the great bird[1]?'—the great bird, doubtless, was the horse: vital power he thus secures for himself.

16. 'Who was the smooth one?'—the smooth one (pilippilâ), doubtless, was beauty (śrî[2]): beauty he thus secures for himself.

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occasional explanatory words (such as 'vṛishâ,' rain, in paragraph 14). The answers to the first four questions are supposed to be given by the Hotṛi, and the last four by the Brahman.

[1] This is the meaning assigned here to 'vayas' by Mahîdhara; but the other meaning of 'vayas,' viz. 'youthful vigour, or age, (generally),' would seem to suit much better, or at least to be implied. And Harisvâmin accordingly takes it in the sense of 'vârdhakam' (old age, or long life). Mahîdhara, moreover, identifies the horse with the horse-sacrifice, which, in the shape of a bird, carries the Sacrificer up to heaven. On this notion cp. part iv, introduction, pp. xxi–xxii.

[2] Instead of 'śrîḥ,' the answer given to this question in Vâg. S. XXIII, 12 was 'aviḥ' which would either mean 'the gentle, kindly one,' or 'the sheep (f.),' but which Mahîdhara (in the former sense)

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17. 'Who was the tawny one?'—the two tawny ones, doubtless, are the day and the night[1]: in the day and night he thus establishes himself.

SEVENTH BRÂHMAṆA.

1. When the victims have been bound (to the stakes), the Adhvaryu takes the sprinkling-water in order to sprinkle the horse. Whilst the Sacrificer holds on to him behind, he (in sprinkling the horse) runs rapidly through the formula used at the Soma-sacrifice[2], and then commences the one for the Aśvamedha.

2. [Vâg. S. XXIII, 13,] 'May Vâyu favour thee with cooked kinds of food[3],'—Vâyu (the wind) indeed cooks it[4]; 'the dark-necked one with he-goats,'—the dark-necked one, doubtless,

takes as (an epithet of) the earth which he also takes 'śrî' to mean in the above passage of the Brâhmaṇa; whilst to the ἅπαξ λεγόμενον 'pilippilâ' he assigns the meaning 'slippery' (śikkaṇa) as applying to the earth after rain (? deriving it from the root 'lip,' to smear, anoint). Harisvâmin, on the other hand, takes 'pilippilâ' to be an onomatopoetic word, in the sense of '(glossy), beautiful, shining':—rûpânukaraṇaśabdo 'yam bahurûpâvilâ (? bahurûpânvitâ) uddyotavatî; and he adds:—śrîmîmtratuḥ (? śrîr mantre tu) aviḥ pippaloktau (?) sâ tu śrîr eveti brâhmaṇe vivṛitam, katham, iyam vâ aviḥ pṛithivî, sâ ka śrîḥ, śrîr vâ iyam iti vakṣyanât. Cf. VI, 1, 2, 33.

[1] Here the original text in Vâg. S. XXIII, 12, has simply 'the piśaṅgilâ was the night.' Mahîdhara explains 'piśaṅgilâ' by 'piśaṁgila,' 'beauty-devouring,' inasmuch as the night swallows, or conceals, all beauty (or form). Neither this nor the other explanation (=piśaṅga, ruddy-brown) suits the day; but Harisvâmin, who does not explain the name, remarks that the night here is taken to include the day. Cf. XIII, 5, 2, 18.

[2] Viz. Vâg. S. VI, 9; see III, 7, 4, 4–5.

[3] The author seems to take 'pakṣataiḥ' in the sense of 'cooking.'

[4] Viz. inasmuch as it causes the fire to blaze up, comm.

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is Agni (the fire); and the fire indeed cooks it (the horse) together with the he-goats.

3. 'The Nyagrodha with cups,'—for when the gods were performing sacrifice, they tilted over those Soma-cups, and, turned downwards, they took root, whence the Nyagrodhas (ficus indica), when turned downwards (nyañk), take root (roha [1]).

4. 'The cotton-tree with growth,'—he confers growth on the cotton-tree (salmalia malabarica), whence the cotton-tree grows largest amongst trees [2].

5. 'This male, fit for the chariot,'—he supplies the chariot with a horse, whence the horse draws nothing else than a chariot.

6. 'Hath come hither on his four feet,'—therefore the horse, when standing, stands on three feet, but, when harnessed, it pulls with all its feet at one and the same time.

7. 'May the spotless Brahman protect us!'—the spotless [3] Brahman (m.), doubtless, is the moon:

[1] Or, whence the Nyagrodhas grow downwards. This refers to the habit of the Indian fig-tree, of sending down from the branches numerous slender roots which afterwards become fresh stems. Cp. the corresponding legend in Ait. Br. VII, 30, told there by way of explaining why Kshatriyas, being forbidden to drink Soma, should drink the juice extracted from the descending roots of the Indian fig-tree. Another reason why the Indian fig-tree (also called 'vaṭa') is here connected with the priests' Soma-cups (ḳamasa), is that this is one of the kinds of wood used in making those cups (cf. Kâty. I, 3, 36 comm.).

[2] According to Stewart and Brandis, Forest Flora, p. 31, the cotton-tree (or silk-cotton tree) is a very large tree of rapid growth, attaining a height of 150 ft., and a girth of 40 ft.

[3] Lit. 'the non-black Brahman,' explained as one who has no black spots; though it is difficult to see why the moon should be favoured with this epithet.

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to the moon he thus commits it;—'Reverence to Agni!'—to Agni he thus makes reverence.

8. [Vâg. S. XXIII, 14,] 'Trimmed up is the car with the cord,'—with cord one indeed completes the car[1], whence a car, when enveloped (with cords[2]), is very handsome.

9. 'Trimmed up is the steed with the rein,'—with the rein one indeed completes the horse, whence the horse, when curbed by the rein, looks most beautiful.

10. 'Trimmed up in the waters was the water-born,'—the horse, indeed, has sprung from the womb of the waters[3]: with its own (mother's) womb he thus supplies it;—'Brahman (m.), with Soma for his leader,'—he thus makes it go to heaven with Soma for its leader.

11. [Vâg. S. XXIII, 15,] 'Thyself, fit out thy body, O racer,'—'Take thyself the form which thou wishest,' he thereby says to him;—'make offering thyself,'—sovereign rule (independence) he thereby confers on it;—'rejoice thou thyself,'—'enjoy (rule) thou thyself the world as far as thou wishest,' he thereby says to him;—'thy glory is not to be equalled by any one!'—with glory he thereby endows the horse.

12. [Vâg. S. XXIII, 16[4],] 'Thou shalt not die

[1] In Indian vehicles the different parts are held together by cords. For a drawing see Sir H. M. Elliot, The Races of the N.W. Provinces of India, II, p. 342. The word for 'cord' and 'rein' is the same in Sanskrit.

[2] Paryuta*ḥ*=pariveshṭito ra*gg*ubhi*ḥ*, comm.; hardly 'hung all round (with ornaments),' as the St. Petersb. Dict. takes it.

[3] See V, 1, 4, 5; VI, 1, 1, 11.

[4] The first two pâdas of this verse form the first half-verse of *Rig*-veda S. I, 162, 21.

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here, neither suffer harm,'—he thereby cheers it;—'on easy paths thou goest to the gods,'—he thereby shows him the paths leading to the gods;—'where dwell the pious, whither they have gone,'—he thereby makes it one who shares the same world with the pious;—'thither the god Savitri shall lead thee,'—it is, indeed, Savitri that leads him to the heavenly world.—Whilst whispering[1] 'I sprinkle thee, acceptable unto Pragâpati,' he then holds (the sprinkling water) under (its mouth).

13. [Vâg. S. XXIII, 17,] 'Agni was an animal; they sacrificed him, and he gained that world wherein Agni (ruleth): that shall be thy world, that thou shalt gain,—drink thou this water!'—'As great as Agni's conquest was, as great as is his world, as great as is his lordship, so great shall be thy conquest, so great thy world, so great thy lordship,' this is what he thereby says to him.

14. 'Vâyu was an animal; they sacrificed him, and he gained that world wherein Vâyu (ruleth): that shall be thy world, that thou shalt gain,—drink thou this water!'—'As great as Vâyu's conquest was, as great as is his world, as great as is his lordship, so great shall be thy conquest, so great thy world, so great thy lordship,' this is what he thereby says to him.

[1] Cp. I, 4, 5, 12: 'Hence whatever at the sacrifice is performed for Pragâpati, that is performed in a low voice (under the breath); for speech would not act as oblation-bearer for Pragâpati.' Pragâpati, as representing generation, is often spoken of as 'undefined' or 'unexpressed (secret)'; and so is what is muttered in a low voice.

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15. 'Sûrya was an animal; they sacrificed him, and he gained that world wherein Sûrya (ruleth): that shall be thy world, that thou shalt gain,—drink thou this water!'—'As great as Sûrya's conquest was, as great as is his world, as great as is his lordship, so great shall be thy conquest, so great thy world, so great thy lordship,' this is what he thereby says to him. Having satisfied the horse, and consecrated again the sprinkling water, he sprinkles the other victims: thereof hereafter.

EIGHTH BRÂHMAṆA.

1. Now the gods, when going upwards, did not know (the way to) the heavenly world, but the horse knew it: when they go upwards with the horse, it is in order to know (the way to) the heavenly world. 'A cloth, an upper cloth, and gold,' this[1] is what they spread out for the horse[2]:

[1] The 'iti' seems superfluous; Harisvâmin explains it by 'etat trayam.' For a similar use of the particle, see XIII, 2, 2, 1.

[2] That is, they spread them on the ground for the horse to lie upon. Differently St. Petersb. Dict., 'they spread over the horse;' but see Kâty. XX, 6, 10 comm.; and Harisvâmin:—vâso yad antardhânâyâlam, adhivâso yad âkkhâdanâyâlam, tat ka vâsasa upari staraṇiyam, tayor upari hiraṇyam nidheyam, tasmims traye enam adhi—upari samgñapayanti;—and he then remarks that these three objects here do not take the place of the stalk of grass which, in the ordinary animal sacrifice, is thrown on the place where the victim is to be killed and cut up (III, 8, 1, 14; Kâty. VI, 5, 15–16), but that the stalk is likewise put down on this occasion. Similarly the comm. on Kâtyâyana, where it is stated that the stalk of grass (or straw) is first laid down, and then the others thereon. Indeed, as was the case in regard to the stalk of grass—representing the barhis, or layer of sacrificial grass on the vedi—so here the fourfold underlayer is intended to prevent any part of the sacrificial material (havis)—the victim in this case—from being spilt. The

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thereon they quiet (slay) it, as (is done) for no other victim; and thus they separate it from the other victims.

2. When they quiet a victim they kill it. Whilst it is being quieted, he (the Adhvaryu) offers (three) oblations[1], with (Vâg. S. XXIII, 18), 'To the breath hail! to the off-breathing hail! to the through-breathing hail!' he thereby lays the vital airs into it, and thus offering is made by him with this victim as a living one[2].

3. With, 'Ambâ! Ambikâ! Ambâlikâ[3]! there is no one to lead me,'—he leads up the (four)

upper garment (or cloth) must be sufficiently large to allow its being afterwards turned up so as to cover the horse and the queen consort.

[1] Prior to these, however, he offers the two 'Paripasavya,' i. e. 'oblations relating to the victim,'—or, perhaps, 'oblations performed in connection with the carrying of fire round the victim,' for this last ceremony is performed for all the victims (whereupon the wild beasts placed between the stakes are let loose) before the killing of the horse. See III, 8, 1, 6–16.

[2] For the symbolic import of this, see III, 8, 2, 4.

[3] These are just three variants used in addressing a mother (Mutter, Mütterchen, Mütterlein), or, indeed, as here, any woman (good lady! good woman!). Acc. to Kâty. XX, 6, 12, this is the formula which the assistant priest (the Neshṭri, or, according to others, the Pratiprasthâtri, cf. Kâty. VI, 5, 27–28) makes the king's wives say whilst leading them up to the slain horse to cleanse it. It is, moreover, to be preceded by the formula used, at this juncture, at the ordinary animal sacrifice, viz. 'Homage be to thee, O wide-stretched one, advance unresisted unto the rivers of ghee, along the paths of sacred truth! Ye divine, pure waters, carry ye (the sacrifice) to the gods, well-prepared! may ye be well-prepared preparers!' (III, 8, 2, 2–3). The words 'Ambâ!' &c. are, according to Mahîdhara, addressed by the women to one another. The latter part of the formula as given in the Vâg. Saṃh. (viz. 'the horse sleeps near Subhadrikâ, dwelling in Kâmpîla') is apparently

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wives[1]: he thereby has called upon them (to come), and, indeed, also renders them sacrificially pure.

4. With (Vâg. S. XXIII, 19), 'We call upon thee, the host-leader of (divine) hosts, O my true lord!' the wives walk round[1] (the horse), and thus make amends to it for that (slaughtering[2]): even thereby they (already) make amends to it; but,

rejected (? as antiquated, or inauspicious) by the author of the Brâhmaṇa. The ceremony of lying near the dead horse being looked upon as assuring fertility to a woman, the formula used here is also doubtless meant to express an eagerness on the part of the women to be led to the slaughtered horse, representing the lord of creatures, Pragâpati. On this passage compare the remarks of Professor Weber (Ind. Stud. I, p. 183), who takes the formula to be spoken by the queen consort to her three fellow-wives; and who also translates the words 'na mâ nayati kaś ćana' (nobody leads me) by 'nobody shall lead me (by force to the horse; but if I do not go) the (wicked) horse will lie near (another woman such as) the (wicked) Subadhrâ living in Kâmpîla.'—Harisvâmin's commentary on this passage is rather corrupt, but he seems at all events to assume that each of the four wives apostrophizes the others with the above formula (probably substituting their real names for the words 'ambâ,' &c.):—lepsam (? lipsâm) tâvad esha patnîvaktrakaḥ (? patnîvaktrataḥ) prâpnoti, katham, ekaikâ hi patnî itarâs tisra âmantrya seshâḥ paridevayamânâ drisyate, he ambe he ambike he ambâlike yûyam apunyâ nîshpâdotv asya (?) samîpam, sa ka pakshapâtî kutsito 'svako mayi yushmâkam sasasti meva (!) subhadrikâm kâmpîlavâsinîm ida (? iha) surûpâm na tu mâm kaśkit tatra nayatîti; sasastîty eva vartamânasâmîpye vartamânavad (Pân. III, 3, 131) ity âsannasevane drashṭavyaḥ.—This barbarous ceremony was evidently an old indigenous custom too firmly established in popular practice to be easily excluded from the sacrificial ritual. That it had nothing to do with Vedic religion and was distasteful to the author of the Brâhmaṇa is evident from the brief way in which he refers to it, and from the far-fetched symbolic explanations attached to the formulas and discourses.

[1] Viz. from their ordinary place near the Gârhapatya he leads them whilst holding jars of water in their hands.

[2] Apahnuvate vismaranty evâsmai etat pradakshiṇâvartanena saṁgñapanam unnayanti, comm.

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indeed, they also fan [1] it. Thrice they walk round [2]; for three (in number) are these worlds: by means of these worlds they fan it. Thrice again they walk round [3],—that amounts to six, for there are six seasons: by means of the seasons they fan it.

5. But, indeed, the vital airs depart from those who perform the fanning at the sacrifice. Nine times they walk round [4]; for there are nine vital airs: vital airs they thus put into their own selves, and the vital airs do not depart from them. 'I will urge the seed-layer, urge thou the seed-layer!' (the Mahishî says [5]);—seed, doubtless, means offspring and cattle: offspring and cattle she thus secures for herself. [Vâg. S. XXIII, 20,] 'Let us stretch our feet,' thus in order to secure union. 'In heaven ye envelop yourselves' (the Adhvaryu says),—for that is, indeed, heaven where they immolate the victim: therefore he

[1] Thus Harisvâmin:—dhuvate dhûnane(na) upavâgayanti, evam asvam râgânam iva vyagamair etat,—'they shake themselves,' St. Petersb. Dict.; and, indeed, it is doubtless by the flutter of the garments produced in walking round first one way and then another, that the fanning is supposed to be produced.

[2] Viz. in sunwise fashion (pradakshinâ), that is so as to keep the object circumambulated on one's right side.

[3] Viz. in the opposite, the 'apradakshinam' way, as is done in the sacrifice to the departed ancestors. They do so with the text, 'We call upon thee, the dear Lord of the dear ones, O my true lord!'

[4] Viz. another three times in the sunwise way. Having completed their circumambulation, the king's wives cleanse the horse's apertures of the vital airs (mouth, nostrils, eyes, &c.), as the Sacrificer's wife did at the ordinary animal sacrifice (III, 8, 2, 4), which they do with the text, 'We call upon thee, the treasure-lord of treasures, O my true lord!'

[5] Cf. III, 5, 2, 1 seqq.

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speaks thus.—'May the vigorous male, the layer of seed, lay seed!' she says in order to secure union.

NINTH BRÂHMAṆA.

1. But, indeed, that glory, royal power, passes away from him who performs the Aśvamedha.

2. [The Udgâtṛi[1] says concerning the king's favourite wife, Vâg. S. XXIII, 26,] 'Raise her upwards[2],'—the Aśvamedha, doubtless, is that glory, royal power: that glory, royal power, he thus raises for him (the Sacrificer) upward.

3. 'Even as one taking a burden up a mountain,'—glory (pomp), doubtless, is the burden of royal power: that glory, royal power, he thus fastens on him (as a burden); but he also endows him with that glory, royal power.

4. 'And may the centre of her body prosper,'—the centre of royal power, doubtless, is glory: glory (prosperity), food, he thus lays into the very centre of royal power (or, the kingdom).

5. 'As one winnowing in the cool breeze,'—the cool of royal power, doubtless, is security of

[1] The colloquy between the men and women, referred to in paragraphs 1–8, would seem to go on simultaneously. The verse addressed by the Hotṛi to the king's discarded wife, Vâg. S. XXIII, 28, is omitted by the Brâhmaṇa, as are also the verses spoken in reply by the women (with their attendants), and closely resembling those of the men in tone and wording. According to some authorities it is the attendant women alone who reply, not the king's wives. Kâty. XX, 6, 20.

[2] Mahîdhara takes the objective pronoun to refer to the Vâvâtâ, whilst Harisvâmin, on the other hand, supplies some such word as 'sâṅikâm.'

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possession: security of possession he procures for him.

6. [The Adhvaryu addresses one of the attendant maids, Vâg. S. XXIII, 22,] 'That little bird,'—the little bird, doubtless, is the people (or clan),—'which bustles with (the sound) "ahalak,"'—for the people, indeed, bustle for (the behoof of) royal power,—'thrusts the "pasas" into the cleft, and the "dhârakâ" devours it,'—the cleft, doubtless, is the people, and the 'pasas' is royal power; and royal power, indeed, presses hard on the people; whence the wielder of royal power is apt to strike down people.

7. [The Brahman addresses the queen consort, Vâg. S. XXIII, 24,] 'Thy mother and father,'—the mother, doubtless, is this (earth), and the father yonder (sky): by means of these two he causes him to go to heaven;—'mount to the top of the tree,'—the top of royal power, doubtless, is glory: the top of royal power, glory, he thus causes him to attain;—'saying, "I pass along," thy father passed his fist to and fro in the cleft,'—the cleft, doubtless, is the people; and the fist is royal power; and royal power, indeed, presses hard on the people; whence he who wields royal power is apt to strike down people[1].

8. [The chamberlain addresses the king's fourth wife, Vâg. S. XXIII, 30,] 'When the deer eats the corn,'—the grain (growing in the field), doubtless, is the people, and the deer is royal power: he

[1] The Mahishî: Thy mother and father are playing on the top of the tree like thy mouth when thou wilt talk: do not talk so much, Brahman!

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thus makes the people to be food for the royal power, whence the wielder of royal power feeds on the people;—'it thinks not of the fat cattle,'—whence the king does not rear cattle;—'when the Śûdra woman is the Arya's mistress, he seeks not riches that he may thrive[1],'—hence he does not anoint the son of a Vaiśya woman.

9. But, indeed, the vital airs pass from those who speak impure speech at the sacrifice. [The queen consort having been made to rise by her attendants, the priests and chamberlain say, Vâg. S. XXIII, 32, Rig-v. S. IV, 39, 6,] 'The praises of Dadhikrâvan have I sung, (the victorious, powerful horse: may he make fragrant our mouths, and prolong our lives!),'—thus they finally utter a verse containing the word 'fragrant': it is (their own) speech they purify[2], and the vital airs do not pass from them.

TENTH BRÂHMAṆA.

1. When they prepare the knife-paths, the Sacrificer makes for himself that passage across, a bridge, for the attainment of the heavenly world.

2. They prepare them by means of needles; the needles, doubtless, are the people[3] (clans), and the Aśvamedha is the royal power: they thus supply him with people and royal power combined. They are made of gold: the meaning of this has been explained.

[1] Mahîdhara interprets,—then he (her husband), the Śûdra, does not wish for wealth, but is unhappy.

[2] That is to say, they make amends for any breaches of decorum committed in the preceding colloquy.

[3] Viz. because of the large number and the small size (insignificance) of the needles, or wires, (and the common people), comm.

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3. Three kinds of needles are (used), copper ones, silver ones, and gold ones;—those of copper, doubtless, are the (principal) regions (of the compass), those of silver the intermediate ones, and those of gold the upper ones: it is by means of these (regions) they render it fit and proper. By way of horizontal and vertical (stitches [1]) they are many-formed, whence the regions are many-formed; and they are of distinct form, whence the regions are of distinct form.

ELEVENTH BRÂHMANA.

1. Pragâpati desired, 'Would that I were great, and more numerous!' He perceived those two Mahiman (greatness) cups of Soma at the Asvamedha; he offered them; and thereby, indeed, became great and more numerous: hence whosoever should desire to become great, and more numerous, let him offer up those two Mahiman cups of Soma at the Asvamedha; and he indeed becomes great and more numerous.

2. He offers them on both sides (before and after) the omentum;—the Asvamedha, doubtless, is the Sacrificer, and that Mahiman (cup) is the king: it is with royal dignity he thus encompasses him on both sides. Some gods have the svâhâ-call ('hail') in front, and the other gods have the svâhâ-call behind [2]: it is them he thus gratifies. With 'Hail

[1] It is doubtful what word, if any, has to be supplied here,—perhaps it means, by way of their being (in sewing) horizontal and vertical. The commentary is silent on this passage.

[2] The formula uttered whilst the first Mahiman cup is offered runs thus (Vâg. S. XXIII, 2): 'What greatness of thine there hath

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to the gods!' and 'To the gods hail!' he makes offering by means of the king (Soma) on both sides of the omentum: he thereby gratifies those gods who are in this world, and those who are in the other, and thus gratified, both these kinds of gods lead him to the heavenly world.

THIRD ADHYÂYA. FIRST BRÂHMAṆA.

1. Pragâpati's eye swelled; it fell out: thence the horse was produced; and inasmuch as it swelled (aśvayat), that is the origin and nature of the horse (aśva). By means of the Aśvamedha the gods restored it to its place; and verily he who performs the Aśvamedha makes Pragâpati complete, and he (himself) becomes complete; and this, indeed, is the atonement for everything, the remedy for everything. Thereby the gods redeem all sin, yea, even the slaying of a Brahman[1] they thereby redeem, and he who performs the Aśvamedha redeems all sin, he redeems the slaying of a Brahman.

2. It was the left eye of Pragâpati that swelled: hence they cut off the (meat) portions from the left

been in the day and the year; what greatness of thine there hath been in the wind and the air; what greatness of thine there hath been in the heavens and the sun, to that greatness of thine, to Pragâpati, hail, to the gods!' whilst that of the second Mahiman cup runs thus (XXIII, 4): 'What greatness of thine there hath been in the night and the year; what greatness of thine there hath been in the earth and the fire; what greatness of thine there hath been in the Nakshatras (lunar asterisms) and the moon, to that greatness of thine, to Pragâpati, to the gods, hail!' cf. XIII, 5, 2, 23; 3, 7.

[1] See XIII, 3, 5, 3 seq.

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side of the horse, and from the right side of other victims.

3. There is a rattan mat, for the horse was produced from the womb of the waters, and the rattan springs from the water: he thus brings it in connection with its own (maternal) womb.

4. The *K*atush*t*oma[1] is the form of chanting (on

[1] The term *K*atush*t*oma originally apparently means a sacrificial performance, or succession of chants, in which four different Stomas, or hymn-forms, are used. Hence, in Tâṇḍya-Br. VI, 3, 16, the name is applied to the ordinary Agnish*t*oma, for its twelve Stotras, or chants, require the first four normal Stomas (Trivri*t*, Pañ*k*adaśa, Saptadaśa, Ekavi*m*śa). The term has, however, assumed the special meaning of a hymnic performance, the different Stomas of which (begin with the four-versed one, and) successively increase by four verses (cf. XIII, 5, 1, 1). In this sense, two different forms of *K*atush*t*oma are in use, one being applicable to an Agnish*t*oma, the other to a Sho*d*aśin, sacrifice. Whilst this latter form requires only four different Stomas (of 4, 8, 12, 16 verses resp.) and thus combines the original meaning of '*k*atush*t*oma' with its special meaning, the Agnish*t*oma form, used on the first of the three days of the Aśvamedha, requires six Stomas, ascending from the four-versed up to the twenty-four-versed one. In regard to this latter occasion, Sâyaṇa on Tâṇḍya-Br. XXI, 4, 1, curiously enough, seems to take '*k*atush*t*oma' in its original senses, since he speaks of this first day of the Aśvamedha as an Agnish*t*oma with four Stomas, beginning with Trivri*t*; whilst on ib. XIX, 5, 1 seq. he gives the correct explanation. As to the distribution of the six Stomas over the chants of the first day, see XIII, 5, 1, 1. The *k*atush*t*oma has, however, another peculiarity, which, in Lâ*t*y. S. VI, 8, 1 (or at least by the commentator Agnisvâmin thereon), is taken as that which has given its name to this form of chanting, viz. that each stotra performed in it is chanted in four, instead of the ordinary three, paryâyas or turns of verses (see part ii, p. 310 note). The Bahishpavamâna-stotra is to be performed on three anush*t*ubh verses (consisting each of four octosyllabic pâdas) which, however, by taking each time three pâdas to make up a verse, are transformed into four verses, constituting at the same time the four paryâyas of the Stotra. As regards the exact

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the first day); for a bee tore out[1] (a piece of) the horse's thigh, and by means of the *K*atush*t*oma form of chanting the gods restored it: thus when there is the *K*atush*t*oma mode of chanting, it is for the completeness of the horse. The last day is an Atirâtra with all the Stomas[2]—with a view to his obtaining and securing everything, for an Atirâtra with all the Stomas is everything, and the A*s*vamedha is everything.

SECOND BRÂHMAṆA.

1. Now this (Sacrificer), having conquered by means of the supreme Stoma—the *K*atush*t*oma, the K*r*ita among dice[3],—on the next day establishes

text to be used there seems to be some doubt, Sâmav. S. II, 366–8 (pavasva vâ*g*asâtaye) being mentioned by Sâya*n*a on Tâ*nd*ya-Br. XXI, 4, 5; whilst on XIX, 5, 2 he gives S. V. II, 168–70 (ayam pûshâ rayir bhaga*h*) as the text to be used—but apparently only when the performance is that of an ekâha (one day's sacrifice) proper, instead of one of the days of an âhîna sacrifice, as is the case in the three days' A*s*vamedha. As regards the Â*g*ya-stotras to be chanted on the eight-versed Stoma, the text of each of them consists of three gâyatrî-verses: these are to be chanted in four turns (paryâ*y*a), of two verses each, viz. either 1 and 2, 2 and 3, 1 and 2, 2 and 3;—or 1 and 1, 1 and 2, 2 and 2, 3 and 3;—(or 1 and 1, 1 and 1, 2 and 2, 3 and 3;—or 1 and 1, 2 and 2, 2 and 2, 3 and 3). By similar manipulations the subsequent Stomas are formed.

[1] Or, wounded, as Sâya*n*a takes 'â b*r*ihat,' on Tâ*nd*ya-Br. XXI, 4, 4 (vra*n*am *k*akâra).

[2] The Atirâtra sarvastoma is arranged in such a way that the six principal Stomas are used successively first in the ascending, and then again in the descending, or reversed, order as is explained in XIII, 5, 3, 10.

[3] For this and the other names of the dice, see part iii, p. 106, note 1.

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himself on the Ekavi*m*sa[1], as a firm foundation: from the Ekavi*m*sa, as a firm foundation, he subsequently ascends to the next day, the seasons; for the P*r*ish*th*a (-stotras) are the seasons, and the seasons are the year: it is in the seasons, in the year, he establishes himself.

2. The Śakvarî[2] (verses) are the P*r*ish*th*a (-stotra of the second day): there is a different metre for each (verse), for different kinds of animals, both domestic and wild ones, are immolated here on each (day). As to the Śakvarî (verses) being the P*r*ish*th*a, it is for the completeness of the horse (sacrifice)[3]; and different kinds of animals are immolated on different (days), because different stomas are performed on the different (days of the Aśvamedha).

[1] Though applying in the first place to the second day of the Aśvamedha, as an Ukthya sacrifice which is at the same time an Ekavi*m*sa day, i. e. one the stotras of which are all chanted in the twenty-one-versed hymn-form, Ekavi*m*sa, the twenty-first or twenty-one-fold, as is clear from XIII, 3, 3, 3, here also refers to the sun, of which it is a common epithet (cf. part iii, p. 265, note 2, also XIII, 4, 4, 11). This solar name seems to be derived from the fact that the sun is also identified with the central day of the year, the Vishuvant day, which is considered the central day of a twenty-one days' sacrificial performance—having one p*r*ish*th*ya-shaḍaha, an Abhigit (or Viśvagit day resp.) and three svarasâman days before and after it;—see p. 139, note; and A. Hillebrandt, Die Sonnwendfeste in Alt-Indien, p. 6 seqq.

[2] That is to say, the so-called Mahânâmnî verses (Sâm. V. ed. Bibl. Ind. II, p. 371), chanted on the śâkvara-sâman (see part iii, of this transl., introd. p. xx, note 2), are to be used for the Hotṛi's P*r*ish*th*a-stotra. For this purpose the Rathantara-sâman is ordinarily used in the Agnish*t*oma, and the B*r*ihat-sâman in the Ukthya, form of sacrifice.

[3] The commentator takes this as an allusion to the 'potent' (śakvara=śakta) nature of the verses.

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3. As to this they say, 'These—to wit, goats and sheep and the wild (beasts)—are not all animals[1]; but those—to wit, the bovine (victims)—are indeed all animals.' On the last day he immolates bovine (victims), for they—to wit, bovine (victims)—are all animals: he thus immolates all animals. They are sacred to the All-gods[2], for the completeness of the horse, for the horse is sacred to the All-gods. They are many-formed (or, many-coloured), whence animals are many-formed; and they are of distinct forms (or colours), whence animals are of distinct forms.

THIRD BRÂHMAṆA.

1. Inasmuch as there are three Anushṭubh verses[3] (on the first day), therefore the horse, when standing, stands on three (feet); and inasmuch as (they are made into) four Gâyatri verses, therefore the horse, when stepping out, scampers off on all (four) feet. For that Anushṭubh, doubtless, is the highest metre, and the horse is the highest of animals; and the Katushṭoma is the highest of Stomas: by means of what is highest he thus causes him (the Sacrificer) to reach the highest position.

2. The Sakvarî verses are the (Hotṛi's) Pṛishṭha (of the second day): there is a different metre for

[1] That is to say, they do not fitly represent all kinds of animals, as the highest kind of animals, the bovine cattle, may be said to do. The argument as to the 'sarve paśavaḥ' is, of course, suggested by the 'aśvasya sarvatvâya' of the preceding paragraph; and to bring out the parallelism, one might translate,—these .... are not complete animals.

[2] See XIII, 5, 3, 11.

[3] That is, for the Bahishpavamâna-stotra of the Katushṭoma, see p. 329, note.

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each (verse), for different Stomas are performed on each (day). And as to the Sakvarî verse being the Pṛishṭha (-stotra), it is for the completeness of the horse (sacrifice).

3. The central day is an Ekaviṃsa one, for the Ekaviṃsa is yonder sun, and so is the Aśvamedha: by means of its own Stoma he thus establishes it in its own deity.

4. The Vâmadevya is the Maitrâvaruṇa's Sâman[1]; for the Vâmadevya is Pragâpati, and the horse is of Pragâpati's nature: he thus supplies it with its own deity.

5. The Pârthuraśma is the Brahma-sâman[2]; for the horse is restrained by means of reins[3] (raśmi), but when unrestrained, unchecked, and unsteadied, it would be liable to go to the furthest distance: thus when the Pârthuraśma is the Brahma-sâman, it is for the safe keeping of the horse.

6. The Saṃkṛiti[4] is the Akhâvâka's Sâman;—

[1] That is, the hymn-tune of the second Pṛishṭha-stotra chanted for the Maitrâvaruṇa (who responds thereto by the recitation of the second Nishkevalya-śastra): the Mahâ-Vâmadevya on the text 'kayâ naś ćitra â bhuvat' (S. V. II, 32–34; figured for chanting in Bibl. Ind. ed. III, p. 89) is ordinarily used for this stotra both in the Agniṣṭoma, and in the Ukthya, form of sacrifice.

[2] That is, the tune of the third, or Brâhmaṇâćhaṃsin's, Pṛishṭha-stotra. For the sâmans commonly used for this stotra see part ii, p. 434, note 1. The Pârthuraśma-sâman may be chanted on either of the texts Sâmav. II, 352–4 (figured ed. Bibl. Ind. vol. V, p. 395) or II, 355–7 (figured vol. V, p. 483). It is the latter text which is to be used on the present occasion. On the legendary origin of this sâman (which is said to represent 'strength,' and therefore to be appropriate to a Râganya) see Tândya-Br. XIII, 4, 17.

[3] Or, is fastened by means of a rope.

[4] The Saṃkṛiti-sâman is used with the texts Sâmav. II, 663–4 (figured ed. Bibl. Ind. V, p. 407), II, 669–70 (ib. p. 482, wrongly

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that Aśvamedha, indeed, is, as it were, a disused sacrifice, for what is performed thereof, and what is not[1]? When the Saṁkṛiti is the Akhâvâka's Sâman, it is for (bringing about) the completeness of the horse (sacrifice). The last day is an Atirâtra with all the (six) Stomas, in order to his (the Sacrificer's) obtaining everything, for an Atirâtra with all the Stomas is everything, and the Aśvamedha is everything.

7. The fire-altar is the twenty-one-fold one[2], the Stoma the twenty-one-fold one, and there are twenty-one sacrificial stakes; even as bulls or stallions[3] would clash together, so do these Stomas[4], the

called Saṁgati), and II, 679–81 (ib. p. 515). It is probably the second of these texts that is to be used here, as it is also used for the same stotra on the second day of the Garga-trirâtra.

[1] Cp. the corresponding passage, Taitt. S. V, 4, 12, 3, 'that Aśvamedha, indeed, is a disused sacrifice, for, say they, who knows if the whole of it is performed or not?' Perhaps, however, 'utsanna-yaggña' rather means 'a decayed sacrifice,' i. e. one which has lost (or in the usual performance is apt to lose) some of its original elements; whence the 'Saṁkṛiti' tune is to be used for the purpose of 'making up' the lost parts. Part of the commentary in this passage is not clear to me:—ukkaiḥkalâpagrâmâdau siddhasthâne satrasthito granthato 'rthataś ka yat yaggña utsannayaggña esha yaḥ aśvamedhaḥ katham utsanna ity ata âha, kiṁ vâ hîti, yasya dharmâḥ pûrvayonau (? pûrvayuge) prayugyante teshâṁ kiṁkit kalau kriyate kiṁcin na kriyate, tataś ka saṁkṛitir akhâvâkasâma bhavati.

[2] That is, an altar measuring twenty-one man's lengths on each of the four sides of its body.

[3] The commentary seems to take both 'ṛishabha' and 'vṛishan' here in the sense of 'bulls,' but cp. Taitt. Br. III, 8, 21, 1, 'yathâ vâ aśvâ varshabhâ vâ vṛishâṇaḥ saṁ sphureran'—'even as if male horses or bulls were to clash together.'

[4] That is, not only the twenty-one-fold Stoma, but also the other two twenty-one-fold objects, looked upon as Stomas (lit. 'means of praise').

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twenty-one-versed, run counter to one another: were he to bring them together, the Sacrificer would suffer harm, and his sacrifice would be destroyed.

8. There may, indeed, be a twelvefold altar, and eleven stakes. When the altar is a twelvefold one—twelve months being a year—it is the year, the sacrifice, he obtains. When there are eleven stakes, then that Virâg (metre), the Ekâdasinî[1], is contrived; and that which is its eleventh (stake) is its teat: thereby he milks it.

9. As to this they say, 'If there were a twelvefold altar, and eleven stakes, it would be as if one were to drive on a cart drawn by one beast.' There are the twenty-one-fold altar, the twenty-one-fold Stoma, and twenty-one stakes: that is as when one drives with side-horses.

10. That twenty-one-fold one, indeed, is the head of the sacrifice; and, verily, he who knows three heads on the Aśvamedha, becomes the head of kings. There are the twenty-one-fold altar, the twenty-one-fold Stoma, and twenty-one stakes: these are the three heads on the Aśvamedha; and, verily, he who thus knows them becomes the head of kings. And, indeed, he who knows the three tops on the Aśvamedha, becomes the top of kings;—there are the twenty-one-fold altar, the twenty-one-fold Stoma, and twenty-one stakes: these, indeed, are the three tops on the Aśvamedha; and, verily, he who thus knows them becomes the top of kings.

[1] Viz. the set of eleven (stakes), here represented as a cow; but in order to assimilate it to the Virâg, or metre consisting of ten syllables, the eleventh stake is made the teat or udder of the cow.

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FOURTH BRÂHMAṆA.

1. Verily, the horse is slaughtered for all the deities: were he to make it one belonging to Pragâpati (exclusively), he would deprive the deities who are co-sharers of their share. Having made ghee (to take the part of) portions (of the horse's body) he makes oblations[1] to the deities in mentioning them one by one with (Vâg. S. XXV, 1–9), 'The Grass (I gratify) with the teeth, the Lotus with the roots of the hair, ...:' the deities who are co-sharers he thus supplies with their share. When he has offered the Araṇye-nûkya (oblations)[2], he offers the last oblation to

[1] These oblations of ghee, apparently amounting to 132, are made, after the principal flesh-portions have been offered, viz. in the interval between the ghee oblation to Vanaspati (the lord of the forest, or the plant, Soma) and the Svishṭakṛit oblation, for which see part ii, pp. 208–9; each formula, as a rule, containing the name of some divinity, and that of some part of the body of the horse supposed to be represented by the ghee (by four ladlings of which the offering spoon is filled each time). Mahîdhara, apparently in accordance with the Brâhmaṇa, supplies 'prîṇâmi (I gratify)' with each (complete) formula which then concludes with 'svâhâ (hail)!' According to other authorities, however, these formulas are each to be divided into two separate dedicatory formulas:—'To the Grass hail! To the Teeth hail!' &c.—The last of the 132 oblations (with the formula, 'To Gumbaka, hail!') is, however, withheld for the present to be offered (or perhaps the formula alone is to be muttered) at the end of the purificatory bath (avabhṛitha) towards the end of the sacrifice on the third day.

[2] The term 'araṇye-nûkya' ('to be recited in the forest') we met before (IX, 3, 1, 24) as applying to the last of seven cakes offered to the Maruts immediately after the installation of Agni (the sacred fire) on the newly-built altar. The formula used for that cake is the so-called Vimukha-verse, Vâg. S. XXXIX, 7. This

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Heaven and Earth; for all the gods are established in heaven and on earth: it is them he thereby gratifies. Now the gods and the Asuras were contending together.

2. They (the gods) spake, 'We are the Agnayaḥ Svishṭakṛitaḥ[1] of the horse (sacrifice); let us take out for ourselves a special share: therewith we shall overcome the Asuras.' They took the blood for themselves in order to overcome their rivals: when he offers the blood to the Svishṭakṛits, it is in order to overcome (his own) rivals; and the spiteful rival of him who knows this is undone by himself.

3. The first oblation (of blood) he offers[2] in the

verse is followed in the Saṃhitâ by a series of twenty formulas (ib. 8–9) of a similar nature to those referred to in the preceding note (i. e. consisting each of a deity and a part of the body of the horse—'Agni I gratify with the heart,' &c.), and these again by forty-two expiatory formulas ('To the hair, hail!' &c., ib. 10–13), ending with, 'To Yama, hail! To Antaka (the Ender), hail! To Death, hail! To (the) Brahman, hail! To Brahman-slaying, hail! To the All-gods, hail! To Heaven and Earth, hail!' These sixty-two formulas are used with as many ghee-oblations, which are to be performed immediately after the 131st of the previous set of oblations. Prior, however, again to the last of the forty-two expiatory oblations, (viz. the one made with 'To Heaven and Earth, hail!') there is another set of sixteen oblations (XIII, 3, 6, 1 seqq.), the so-called 'Aśvastomîyâ âhutayaḥ' or 'oblations relating to the Stomas of the horse (sacrifice),' each of which has a complete couplet for its offering-formula (Vâg. S. XXV, 24–39). To all these three sets of oblations the term 'araṇye-nûkya' is here extended by the author. At the end of the third set this succession of ghee-oblations is concluded with the last expiatory oblation, that to Heaven and Earth; whereupon the ordinary flesh-oblation to Agni Svishṭakṛit is performed.

[1] I. e. the (three) fires, the makers of good offering.

[2] The formula for each of these three special blood-oblations—

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throat (gullet) of the Gomṛiga[1]; for Gomṛigas are cattle, and the Svishṭakṛit is Rudra: he thus

offered immediately after the ordinary Svishṭakṛit oblation, and being, in fact, the special Svishṭakṛit of the Aśvamedha—is 'Agnibhyaḥ svishṭakṛidbhyaḥ svâhâ, i.e. to the (three) Agnis, the makers of good offering, hail!'

[1] 'Gomṛiga' is usually taken by the commentators, and in our dictionaries, as another name of the 'Gavaya,' variously called Gayâl, Bos Gavaeus, Bos frontalis, or Bos cavifrons, a species of wild cattle found in various mountain districts of India (especially on the eastern boundaries of Bengal, and in Malabar, as also in Ceylon), and frequently domesticated amongst the hill-tribes, by whom it is valued for its flesh and milk (cf. Colebrooke's paper, As. Res. VIII, p. 511 seqq.). The Gavaya itself is, however, as Colebrooke remarks, confounded by some Sanskrit writers with the 'Riśya,' which he takes to be the buck of the painted, or white-footed (or slate-coloured) Antelope, the Portax pictus (or Antelope picta), also called by the vernacular names of Nîlgau or (Mahr.) Nîlgây, whilst the female is called 'rohit' in Sanskrit. All these three animals occur amongst the wild animals to be used as quasi-victims, but ultimately released on the second day of the Aśvamedha; and I am inclined to think that they are three different animals. To show that the Riśya and the Gavaya cannot be the same animals, Colebrooke already refers to the fact that three Riśyas (consecrated to the Vasus) and three Gavayas (to Bṛihaspati) occur as victims side by side in Vâǵasaneyi-saṁhitâ XXIV, 27 and 28); and in the same way a Gomṛiga, sacred to Praǵâpati and Vâyu, is mentioned immediately after, ib. 30; whilst another, sacred to Praǵâpati, was, as we saw, one of the two animals tied along with the horse to the central stake (see XIII, 2, 2, 2). Taitt. S. II, 1, 10, 2, treating of the sacrifice of a Gomṛiga to Vâyu, remarks that it is neither a domestic animal (or cattle, paśu) nor a wild one; and Sâyaṇa explains it as a cross between a female deer (or antelope, mṛigî) and a bull that has gone with his cows to graze in the forest; whilst, on Taitt. Br. III, 8, 20, 5, he leaves one to choose between its being a vicious bull (dhûrto balîvardaḥ), dangerous to men, or an animal 'of mixed breed, sprung from a cow and a male gazelle or antelope (gohariṇayoḥ, or possibly, from parent beasts of the bovine and antelope species).' In this latter passage, the editor

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shields the cattle from Rudra, whence Rudra does not prowl after the cattle where this oblation is offered at the Aśvamedha.

4. The second oblation[1] he offers on a horse-hoof; for the one-hoofed (animals) are cattle, and the Svishṭakṛit is Rudra: he thus shields the cattle from Rudra, whence Rudra does not prowl after the cattle where this oblation is offered at the Aśvamedha.

5. The third oblation he offers in an iron bowl; for the people (subjects) are of iron[2], and the Svishṭakṛit is Rudra: he thus shields the people from Rudra, whence Rudra does not prowl after the cattle where this oblation is offered at the Aśvamedha.

FIFTH BRÂHMAṆA.

1. Verily, there are deaths[3] connected with all the worlds; and were he not to offer oblations to them, Death would get hold of him in every world;

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of the Brâhmaṇa (in the list of contents, p. 53) takes it to mean 'wild cattle (Nîlagâo gomṛiga, erroneously explained as a cross between a deer and a cow),' which would be a probable enough explanation, if the *Riśya* were not the Nîlgau; whilst otherwise the animal might belong to some other species of bovine antelopes no longer found in India.

[1] Whilst the first of these oblations must take place immediately after the ordinary Svishṭakṛit of the animal sacrifice, the second may be postponed till after the 'after-offerings'; and the third till after the 'Patnîsaṃyâgas.' See also XIII, 5, 3, 8 seq.

[2] That is, their value—as compared with that of the king or nobles, and the Brâhmaṇas—is that of iron, compared with that of gold and silver; cp. XIII, 2, 2, 19.

[3] That is, according to Sâyaṇa, on Taitt. Br. III, 9, 15, 1, causes of death, such as diseases, &c.

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when he offers oblations to the Deaths[1], he wards off Death in every world.

2. Concerning this they say, 'If, in offering, he were to name them all, saying, "To such[2] (a death) hail! To such (a death) hail!" he would make that manifold death his enemy[3], and would give himself over to Death.' Only one oblation he offers to one of them, with, 'To Death, hail!' for there is indeed but one Death in yonder world, even Hunger[4]: it is him he wards off in yonder world.

3. A second oblation he makes with, 'To Brahman-slaying, hail!' for, doubtless, a murder other than the slaying of a Brahman is no murder; but that—to wit, the slaying of a Brahman—is manifestly murder: he thus manifestly wards off Death[5].

[1] The oblations referred to in this Brâhmaṇa (§§ 1–4) occur towards the end of the second set of 'araṇye-nûkya' oblations mentioned above, p. 336, note 2, where the formulas are given. According to Taitt. Br., l. c., however, these final oblations are to be performed—like that to Gumbaka (Varuṇa)—at the time of the purificatory bath, which, indeed, may also be intended by our Brâhmaṇa, though Kâtyâyana and Mahîdhara seem to offer no indications to that effect. It is clear that these final oblations must have formed the subject of considerable discussion among the early ritualists.

[2] That is, according to Sâyaṇa (Taitt. Br.), 'To death in the shape of disease, to death in the shape of poverty, &c.' Harisvâmin, on our passage, has merely, 'Amushmai pitṛilokâya mṛityave'—'To death (in the shape of) the world of the Fathers,' which is not very clear.

[3] Or, perhaps, he would make himself many a death-enemy (bahuṃ mṛityum amitraṃ kurvîta), the two nouns being taken as in apposition to each other; cf. p. 146, note 1.

[4] See X, 6, 5, 1.

[5] Or, he thus wards off what is manifestly Death (Death in person).

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4. Muṇḍibha Audanya[1] it was who discovered this atonement for the slaying of a Brahman; and when one offers the oblation to the Brahmahatyâ he prepares a remedy for the slayer of a Brahman by satisfying Death himself with an oblation, and making a protection[2] for him (the slayer). At whosoever's Aśvamedha, therefore, this oblation is offered, even if in after-times[3] any one in his family kills a Brahman, he thereby prepares a remedy (expiation) for him.

SIXTH BRÂHMAṆA.

1. When the horse was slaughtered, the life-sap[4] went out of it; it became the Aśvastomîya (set of oblations[5]): when he offers the Aśvastomîya (oblations) he indeed supplies the horse with life-sap.

2. He performs it with ghee; for ghee is life-sap, and the Aśvastomîya is life-sap: by means of life-

[1] That is, according to Harisvâmin, the son of Udanya (Odana, St. Petersb. Dict.), Taitt. Br. III, 9, 15, 3, has Muṇḍibha Audanyava (i.e. the son of Udanyu, Sây.) instead. The Taitt. Br., besides, makes the crime to be expiated here to be, not 'brahmahatyâ,' but 'bhrûṇahatyâ,' the killing of an embryo. Sâyaṇa, however, there allows to 'bhrûṇa' optionally its later meaning of 'a Brâhmaṇa versed in the three Vedas and the sacrificial art (kalpa),' and the Taitt. Br. itself, at all events, takes this oblation to 'bhrûṇahatyâ' to atone likewise for the slaying of a Brâhmaṇa.

[2] Harisvâmin explains 'paripâṇam' by 'parisishṭam vânantam pânam' (?); whilst Sâyaṇa, in Taitt. Br., takes it in the sense of 'sarvataḥ pâtram,' i.e. having made the Sacrificer 'a thoroughly worthy person.'

[3] Harisvâmin here unwarrantably takes 'aparîhû' in the sense of 'in past times.'

[4] Or, sacrificial essence.

[5] See p. 336, note 2.

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sap he thus puts life-sap into it. He performs with ghee, for that—to wit, ghee—is the favourite resource of the gods: he thus supplies them with their favourite resource.

3. Having performed the Aśvastomîya (set of) oblations, he offers the Dvipadâs[1]; for the Aśvastomîya is the horse, and the Dvipadâ is man, for man is two-footed (dvipâd), supported on two (feet): he thus supplies him with a support.

4. Concerning this they say, 'Is the Aśvastomîya to be offered first, or the Dvipadâ?' The Aśvastomîya, surely, is cattle, and the Dvipadâ is man: inasmuch as he performs the Dvipadâs after performing the Aśvastomîya, man subsequently establishes himself amongst cattle.

5. Sixteen Aśvastomîya oblations he performs, for animals (cattle) consist of sixteen parts[2]: that is the measure of cattle, and he thus supplies cattle with their (right) measure. Were he to offer either less or more, he would deprive cattle of their (right) measure. Sixteen he offers, for cattle consist of sixteen parts: that is the measure of cattle, and he thus supplies cattle with their (right) measure. He offers no other as a final oblation[3]: were he to offer another as a final oblation, he would lose

[1] The formulas of the six dvipadâs—i.e. (verses) consisting of two pâdas—are found Vâg. S. XXV, 46–47.

[2] See XII, 8, 3, 13; for a highly artificial explanation of the sixteen parts of the man Pragâpati, probably intended here, X, 4, 1, 17. Elsewhere those of animals are explained as including head, neck, trunk, tail, the four legs and eight claws; see Weber, Ind. Stud. IX, p. 111, note.

[3] This would seem to be directed against the practice of performing the oblation to Heaven and Earth immediately after the Aśvastomîyâs, see p. 336, note 2.

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his support. The Dvipadâs he offers last, for Dvipadâs are a support: he thus finds a support (establishes himself). With, 'To *G*umbaka hail!' he offers, at the purificatory bath, the last oblation [1]; for *G*umbaka is Varuṇa: by sacrifice he thus manifestly redeems himself from Varuṇa. He offers it on the head of a white-spotted [2], bald-headed (man) with protruding teeth [3] and reddish brown eyes; for that is Varuṇa's form: by (that) form (of his) he thus redeems himself from Varuṇa.

6. Having stepped out (of the water) he prepares twelve messes of cooked rice for the priests, or performs twelve ishṭis. Concerning this they say, 'These—to wit, ishṭis—are a form of sacrifice: were he to perform ishṭis, the sacrifice would be ready to incline towards him; but he would become the worse for it, for, surely, of exhausted strength now are the metres (offering formulas) of him who has performed the Soma-sacrifice;—how could he make use of them so soon? For when the sacrifice is complete, Vâk (speech and sacred writ [4]) is wholly gained, and, being gained, it now is exhausted in strength, and, as it were, wounded and mangled; but sacrifice is speech: hence he should not make use of it.'

[1] See p. 336, note 1.

[2] ? Or, pale. Sâyaṇa, on Taitt. Br. III, 9, 15, 3, explains 'śukla' by 'kitrin' (? having white spots, or affected with white leprosy). Harisvâmin does not explain the word.

[3] Harisvâmin explains 'viklidha' by 'dantura,' i.e. one who has projecting teeth; whilst Sâyaṇa, l.c., explains it by either 'given to perspiring (svedanaśîlaśarîra),' or 'moist-bodied (? leprous, or, old, in bodily decay, viklinnadeha).'

[4] Cf. V, 5, 5, 12 'that triple Veda is the thousandfold progeny of Vâk.'

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7. Having stepped out (of the water) he should certainly prepare twelve messes of rice for the priests; for cooked rice is Pragâpati, and Pragâpati is the year, Pragâpati is the sacrifice: it is the year, the sacrifice, he thus gains, and the sacrifice becomes ready to incline towards him, and he does not become the worse for it.

SEVENTH BRÂHMAṆA.

1. Verily, this is the sacrifice called Strengthful: wherever they worship with this sacrifice, everything indeed becomes strong.

2. Verily, this is the sacrifice called Plenteous: wherever they worship with this sacrifice, everything indeed becomes plentiful.

3. Verily, this is the sacrifice called Obtainment: wherever they worship with this sacrifice, everything indeed becomes obtained.

4. Verily, this is the sacrifice called Distinction: wherever they worship with this sacrifice, everything indeed becomes distinct[1].

5. Verily, this is the sacrifice called Severance: wherever they worship with this sacrifice, everything indeed becomes severed[2].

6. Verily, this is the sacrifice called Food-abounding: wherever they worship with this sacrifice, everything indeed becomes abounding in food.

7. Verily, this is the sacrifice called Sapful:

[1] Svakarmasu bhâgena sthâpitam (? confined respectively to its own functions), comm.

[2] Harisvâmin supplies 'akâryebhyaḥ'—is kept away from what it is forbidden to do, or from what is not one's business.

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wherever they worship with this sacrifice, everything indeed becomes rich in sap (or drink).

8. Verily, this is the sacrifice called Abounding in holiness: wherever they worship with this sacrifice, the Brâhmaṇa is born as one rich in holiness.

9. Verily, this is the sacrifice called Excelling in hitting: wherever they worship with this sacrifice, the Râganya is born as one excelling in hitting (the mark).

10. Verily, this is the sacrifice called the Long (wide) one: wherever they worship with this sacrifice, a wide tract of forest-land will be provided [1].

11. Verily, this is the sacrifice called Fitness: wherever they worship with this sacrifice, everything indeed becomes fit and proper.

12. Verily, this is the sacrifice called Support (foundation): wherever they worship with this sacrifice, everything indeed becomes supported (firmly established).

EIGHTH BRÂHMAṆA.

EXPIATORY OFFERINGS.

1. Now, then, of the expiations. If the sacrificial horse were to couple with a mare, let him in addition prepare a milk (oblation) to Vâyu;—Vâyu doubtless is the transformer of seeds, for Vâyu (the wind) is the vital air, and the vital air is the transformer

[1] That is, as would seem, either as a protection from neighbouring countries, or as room for spreading, and as pasture-land. Cf., however, XIII, 2–4, 2, 4, where, as in Ait. Br. III, 44; VI, 23, such a belt of jungle is referred to as a source of danger to the inhabitants of a country.

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of seeds: by means of seed he thus puts seed into it.

2. And if disease were to befal it, let him in addition prepare a pap to Pûshan, for Pûshan rules over beasts (cattle); and, indeed, he thereby gratifies him who owns cattle and rules over cattle; and it (the horse) thereby indeed becomes free from disease.

3. And if sickness without (visible) injury[1] were to befal it, let him in addition prepare for (Agni) Vaiśvânara a cake on twelve potsherds, with the earth serving for potsherds[2]; for Vaiśvânara is this (earth): he thereby gratifies this (earth), and it (the horse) becomes free from disease.

4. And if an eye-disease were to befal it, let him in addition prepare a pap to Sûrya;—the Sun, doubtless, is the eye of creatures, for when he rises everything here moves: by means of the eye (of the world) he thus bestows the eye upon it. And as to why it is a pap (*k*aru), it is because by means of the eye this self (body or mind) moves (*k*ar).

5. And if it were to die in water, let him in addition prepare a barley pap to Varu*ṇ*a, for Varu*ṇ*a seizes him who dies in water: he thereby thus gratifies that very deity who seizes it, and, thus gratified, he approves his slaughtering another (horse), and he slaughters it as one approved by that (deity). And as to why it is (prepared) of barley, it is because barley belongs to Varu*ṇ*a.

6. And if it were to get lost, let him in addition

[1] Viz. such as fever, comm.

[2] That is, spreading them on the earth, or on clods of earth, comm.

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perform an ishṭi with three sacrificial dishes—a cake on one potsherd for Heaven and Earth, a milk (oblation) for Vâyu, and a pap for Sûrya;—for whatsoever is lost, is lost within heaven and earth; and the wind blows upon it, and the sun shines upon it; and nothing whatever is lost out of (the reach of) these deities. And even by itself[1] this (ishṭi) is the recoverer of what is lost; and even if any other thing of his were to get lost let him perform this very offering, and he verily finds it. And if enemies were to obtain the horse, or if it were to die (either in any other way) or in water[2], let them bring another (horse) and consecrate it by sprinkling: this, indeed, is the expiation in that case.

FOURTH ADHYÂYA. FIRST BRÂHMAṆA.

1. Praǵâpati desired, 'Would that I obtained all my desires! would that I attained all attainments!' He beheld this three days' Soma-sacrifice, the Aśvamedha, and took possession of it, and sacrificed with it: by sacrificing therewith he obtained all his desires, and attained all attainments; and, verily, whosoever performs the Aśvamedha sacrifice obtains all his desires, and attains all attainments.

2. Concerning this they say, 'In what season is the beginning (to be made)?'—'Let him begin it in summer,' say some, 'for summer is the Kshatriya's season, and truly this—to wit, the Aśvamedha—is the Kshatriya's sacrifice.'

3. But let him rather begin it in spring; for

[1] That is, even independently of the horse-sacrifice.

[2] That is to say, if it were to die by getting drowned, or in any other way.

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spring is the Brâhmaṇa's season, and truly whosoever sacrifices, sacrifices after becoming, as it were, a Brâhmaṇa: let him therefore by all means begin it in spring.

4. And six days, or seven days, before that full-moon of Phâlguna, the officiating priests meet together—to wit, the Adhvaryu, the Hotṛi, the Brahman, and the Udgâtṛi; for under these[1] the other priests are.

5. The Adhvaryu prepares for them a priest's mess of rice sufficient for four persons: the meaning of this has been explained[2]. Four bowlfuls, four double handfuls, four handfuls: twelvefold this is—twelve months are a year, and the year is everything, and the Aśvamedha is everything—thus it is in order to his gaining and securing everything.

6. Those four priests eat it: the meaning of this has been explained. He (the Sacrificer) gives to them four thousand (cows) in order to his gaining and securing everything, for a thousand means everything, and the Aśvamedha is everything. And (he gives them) four gold plates weighing a hundred (grains): the meaning of this has been explained[3].

7. The Adhvaryu then, hanging a gold ornament (nishka) round him, makes him mutter (Vâǵ. S. XXII, 1), 'Fire thou art, light and immortality,'—for gold, indeed, is fire, light[4], and

[1] Or, along with these, included in them (are the assistant priests).

[2] See XIII, 1, 1, 1; 4 (cf. II, 1, 4, 4).

[3] XII, 7, 2, 13.

[4] Perhaps Mahîdhara is right in taking 'śukram' here in the sense of 'seed' (Agner vîryam); cf. II, 1, 1, 5; XIII, 1, 1, 4.

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immortality: fire (fiery mettle), light (brilliance), and immortality he thus bestows upon him;—'protector of life, protect my life!' he thereby bestows life (vital strength) upon him. With a view to commencing the sacrifice, he then says to him, 'Restrain thy speech!' for the sacrifice is speech.

8. Four (of the king's) wives are in attendance—the consecrated queen, the favourite wife, a discarded wife, and the Pâlâgalî[1], all of them adorned and wearing gold ornaments (neck-plates)—with the view of the completeness of conjugal union. With them he enters the hall of the sacrificial fires—the Sacrificer by the eastern, the wives by the southern, door.

9. When the evening-offering[2] has been performed, he lies down with his favourite wife behind the Gârhapatya hearth, with his head towards the north. At the same place[3] the other (wives) also lie down. He lies in her lap without embracing her[4], thinking, 'May I, by this self-restraint, reach successfully the end of the year!'

10. When the morning offering has been performed, the Adhvaryu performs a full-offering[5] with a view to his (the Sacrificer's) gaining and securing everything, for the full means everything, and the Asvamedha is everything. At this (offering) he releases speech by (bestowing) a boon,

[1] See p. 313, note 2.

[2] That is the evening performance of the Agnihotra.

[3] Tad eva tatraiva, comm.

[4] So 'ntarorû asaṃvartamânaḥ sete.

[5] For particulars regarding the 'pûrṇâhuti,' or oblation of a spoonful of ghee, see part i, p. 302, note 2.

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saying, 'I grant a boon to the Brahman (priest):' (this he does) with a view to his gaining and securing everything, for a boon is everything, and the Aśvamedha is everything.

11. The gold ornament which is attached to his (neck) he then gives to the Adhvaryu: in giving it to the Adhvaryu he secures to himself immortal life, for gold means immortal life.

12. For the object of (gaining) the road, and in order not to lose the mouth (mukha) of the sacrifice, he then prepares an iṣṭi-offering[1] to Agni. For, indeed, all the deities have Agni for their mouth, and in the Aśvamedha are (contained) all objects of desire: 'Having, at the outset (mukhataḥ), gratified all the gods, may I obtain all my desires!' so he thinks.

13. For this (offering) there are fifteen kindling-verses[2]; for fifteenfold is the thunderbolt, and the thunderbolt means vigour: with the thunderbolt (of) vigour the Sacrificer thus from the first repels evil. The two butter-portions relate to the slaying of Vṛitra[3], with a view to the repelling of evil, for

[1] Viz. a cake (on eight kapâlas) to Agni Pathikṛit, 'the path-maker'—or, according to Âśv. Śr. X, 6, 3, to Agni Mûrdhanvat ('forming the head,' so called from the formulas used containing the word 'head).' For a similar special offering to the same deity see XII, 4, 4, 1 (cf. XI, 1, 5, 5).

[2] See part i, p. 95 seqq. (especially I, 3, 5, 5–7).

[3] The two Âgyabhâgas, or butter-portions to Agni and Soma, are said to be 'Vṛitra-slaying' (vârtraghna), or to relate to the slaying of Vṛitra, when their anuvâkyâs, or invitatory formulas, are the two verses *Ṛig*-veda VI, 16, 34 (agnir vṛitrâṇi gaṅghanat, 'May Agni slay the Vṛitras'), and I, 91, 5 (tvaṃ somâsi satpatis tvaṃ râgota vṛitrahâ, 'Thou, O Soma, art the true lord, thou art the king and the slayer of Vṛitra,' &c.). This is the case at the Full-moon sacrifice, whilst at the New-moon sacrifice the two butter-

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Vritra is evil. [The verses, Vâg. S. XIII, 14, 15,] 'Agni, the head, the summit of the sky . . .[1],' and 'Be thou the leader of the sacrifice and the realm of space (whither thou strivest with auspicious teams: thy light-winning head hast thou raised to the sky, and thy tongue, O Agni, hast thou made the bearer of the offering),' pronounced in a low voice, are the anuvâkyâ and yâgyâ of the chief oblation. The one contains (the word) 'head,' the other (the verb) 'to be,'—for the head, assuredly, is he that shines yonder: thus it is in order to secure him (the Sun); and as to why (the other) contains (the verb) 'to be,'—he thereby secures that which is (the real, truly existent). The Samyâgyâs[2] are two virâg-verses[3]; for that—to wit, the Virâg—is the metre

portions are said to be 'vridhanvant,' or 'relating to growth,' because the anuvâkyâs used on that occasion are two verses containing forms of the root vridh, 'to grow,' viz. VIII, 44, 12 (agnih pratnena manmanâ . . kavir viprena vâvridhe, 'Agni has grown strong by the old hymn,—as the wise one by the priest') and I, 91, 11 (Soma gîrbhish tvâ vayam vardhayâmo vakovidah . . ., 'O Soma, we magnify thee (make thee grow) by our songs, skilful in speech'). In the same way the one or the other form is used in different ishtis. At I, 6, 2, 12, the translation, 'the two butter-portions should be offered to the Vritra-slayer (Indra)' should therefore be altered to 'the two butter-portions relate to the slaying of Vritra' (or 'are Vritra-slaying').

[1] See VII, 4, 1, 41.

[2] That is, the two formulas used with the oblation to Agni Svishtakrit.

[3] Whilst the normal performance of an ishti requires two trishtubh-verses (*Rig*-veda X, 2, 1; VI, 15, 14; cf. part i, p. 202, notes 2 and 3) for the invitatory and offering formulas of the oblations to Agni Svishtakrit, two virâg-verses are frequently prescribed, certain verses of the Virâg-hymn *Rig*-veda VII, 1, being chiefly used for this purpose; e. g. v. 3 as the anuvâkyâ, and v. 18 as the yâgyâ for the Svishtakrit of the oblation to Aditi at the

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belonging to all the gods, and all objects of desire are (contained) in the Aśvamedha: 'Having gratified all the gods, may I obtain all my desires!' so he thinks. The sacrificial fee is gold weighing a hundred (grains): the meaning of this has been explained.

14. He then prepares a (pap) for Pûshan, for Pûshan is the overlord of roads: he thus secures successful progress to the horse. But Pûshan is also this (earth): he thus makes this (earth) its guardian, for neither injury nor failure befals him whom this (earth) guards on the way; and this (earth) he thus makes its guardian.

15. For this (offering) there are seventeen kindling-verses[1], for the obtainment of the Aśvamedha, for Pragâpati is seventeenfold, and the Aśvamedha is Pragâpati. The two butter-portions are possessed of 'growth[2],' even for the growth of the Sacrificer. [The verses, Vâg. S. XXXIV, 41, 42,] 'Pûshan, in thy sway we [shall never suffer harm, we (who) here are singers of thy praises]' and 'The hymn (?) lovingly composed by desire of praise hath reached

Âdhâna (see part i, p. 307, note 3), and the Dîkshaṇîyeshṭi; and vv. 14, 15 as yâgyâ and anuvâkyâ of the Svishṭakṛit of the Prâyaṇîyeshṭi. It is doubtless the two former verses, commonly employed at special ishṭis (cf. part i, p. 164, note 3), which are to be used on the present occasion.

[1] See part i, p. 112, note 1.

[2] That is, they are performed with two invitatory formulas containing the verb 'to grow,' see p. 350, note 3. Whilst our Brâhmaṇa thus prescribes the two invitatory formulas used for the butter-portions of the New-moon sacrifice, Âśvalâyana (Śr. X, 6, 6) prescribes two verses containing the verb 'as' (or 'bhû'), viz. Ṛig-veda V, 13, 4, tvam agne saprathâ asi; and I, 91, 9, soma yâs te mayobhuva ûtayaḥ santi dâśushe tâbhir no-vitâ bhava.

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the guardian of every path: (may he, Pûshan, grant unto us draughts of light (?), and fulfil our every prayer!'), pronounced in a low voice, are the anuvâkyâ and yâgyâ of the chief oblation. The one contains (the word) 'sway,' the other (the word) 'path'; for sway is vigour: (thus it is) in order to his gaining and securing vigour; and as to why (the other) contains (the word) 'path,' he thereby secures successful progress to the horse. The invitatory and offering formulas of the Svishṭakṛit are two anushṭubh verses[1]; for the Anushṭubh is speech, and Pragâpati is speech, and the Aśvamedha is Pragâpati: thus it is for the obtainment of the Aśvamedha. The priest's fee consists of a hundred garments, for that—to wit, the garment—is man's outward appearance, whence people (on seeing) any well-clad man, ask, 'Who can this be?' for he is perfect in his outward appearance: with outward appearance he thus endows him. There are a hundred of them, for man has a life of a hundred (years), and a hundred energies: life, and energy, vigour, he thus gains for himself.

SECOND BRÂHMAṆA.

1. Whilst this (offering to Pûshan) is being performed, the horse, having been cleansed, is led up—being one which is marked with all colours, or which is perfect in speed, worth a thousand (cows), in its prime, and without its match under the right-side yoke[2].

[1] Viz. according to Âśv. Śr. X, 6, 7,—*Rig*-veda I, 45, 6 (tvâṁ kitraśravastama) and V, 25, 7 (yad vâsishṭham yad agnaye).

[2] Thus Harisvâmin,—'anyebhyo dakshiṇadhuryebhya utkṛish-

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2. And as to its being one marked with all colours, it is for the sake of his (the Sacrificer's) obtaining and securing everything, for colour (outward appearance) is everything, and the Aśvamedha is everything. And as to its being perfect in speed, it is for the sake of his obtaining and securing vigour, for speed is vigour. And as to its being worth a thousand (cows), it is for the sake of his obtaining and securing everything, for a thousand means everything, and the Aśvamedha is everything. And as to its being in its prime, it is for the sake of his obtaining unlimited vigour, for such a one that is in the prime (of youth) increases to unlimited vigour. And as to its being without its match under the right-side yoke, it is for the sake of his obtaining yonder (sun), for that (horse) indeed is he that shines yonder, and assuredly there is no one to rival him.

3. As to this, Bhâllaveya, however, said, 'That horse should be of two colours, black-spotted[1], for that (horse) was produced from Pragâpati's eye, and this eye is of two colours, white and black: he thus endows it with its own colour.'

4. But Śâṭyayagñi said, 'That horse should be of three colours, its forepart black, its hindpart white, with a wain for its mark in front;—when its forepart is black it is the same as this black of the eye; and when its hindpart is white it is the same as this white of the eye; and when it has a wain for its mark in front, that is the pupil: such

tah;' hardly 'one which finds no (worthy) yoke-fellow' (St. Petersb. Dict.).

[1] Or, black with some other colour.

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a one, indeed, is perfect in colour[1].' Whichever of these, then, should be ready at hand, either a many-coloured one, or one of two colours, or one of three colours with a wain for its mark, let him slaughter it: but in speed it should certainly be perfect.

5. In front (of the sacrificial ground) there are those keepers of it ready at hand,—to wit, a hundred royal princes, clad in armour; a hundred warriors armed with swords; a hundred sons of heralds and headmen, bearing quivers filled with arrows[2]; and a hundred sons of attendants[3] and charioteers, bearing staves;—and a hundred exhausted, worn out horses[4] amongst which, having let loose that (sacrificial horse), they guard it.

6. He then prepares an (ishṭi-)offering to Savitṛi[5] —a cake on twelve potsherds to Savitṛi Prasavitṛi—thinking, 'May Savitṛi impel this my sacrifice!' for Savitṛi (the sun), indeed, is the impeller (prasavitṛi).

7. For this (offering) there are fifteen kindling-

[1] One would expect an 'iti' here.

[2] Or, furnished with bundles of arrows,—ishuparshinaḥ, for which Kâty. XX, 2, 11, has 'kalâpinaḥ' (=sarâvapanabhastrâvantaḥ schol.). Harisvâmin explains it as if it were equivalent to 'ishuvarshinaḥ,' 'showering arrows.'

[3] Harisvâmin takes 'kshâttra' as the body of revenue-officers (tax-gatherers, &c.), 'âyavyayâdhyakshasamûhaḥ.'

[4] That is, according to Harisvâmin, over twenty-four years old; his explanation being based on the etymology of 'nirashṭam' as 'outside the eight' (viz. characteristics of age in horses, each of which is supposed to hold good for three years).

[5] The three ishṭis to Savitṛi, treated of in paragraphs 6–17, as well as the proceedings subsequent thereto, are repeated every day during the twelvemonth during which the sacred horse is allowed to roam about.

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verses; and the two butter-portions relate to the slaying of Vritra[1]. [The verses, *Rig*-veda V, 82, 9; VII, 45, 1], 'He who calleth forth all these beings (with his call, may he, Savitri, quicken us)!' and 'May the divine Savitri come hither, treasure-laden, (filling the air whilst driving with his steeds; holding in his hand many things meet for man; and laying to rest and awakening the world),' pronounced in a low voice, are the invitatory and offering formulas of the chief oblation. Those of the Svishṭakṛit are two virâg-verses[2]. The priest's fee is gold weighing a hundred (grains): the meaning of this has been explained.

8. Whilst the fore-offerings of this (ishṭi) are being performed, a Brâhman lute-player, striking up the uttaramandrâ (tune[3]), sings three strophes composed by himself (on topics[4] such as), 'Such a sacrifice he offered,—Such gifts he gave:' the meaning of this has been explained[5].

9. He then prepares a second (offering)—a cake on twelve potsherds to Savitri Âsavitri—thinking, 'May Savitri propel this my sacrifice!' for Savitri, indeed, is the propeller (âsavitri).

[1] See p. 350, note 3.

[2] See p. 351, note 3.

[3] Or touching the uttaramandrâ lute,—literally, the 'upper deep' one, i.e. perhaps one the chords of which are pitched in the upper notes of the lower key. Cf. Scholl. on Kâty. XX, 2, 8 uttaramandrâ *ka* gâyanaprasiddhâ; — uttaramandrâ-sa*mgñâyâm* vî*nâyâm*. Harisvâmin does not explain the term.

[4] Taitt. Br. III, 9, 14, 3 mentions three topics—one for each stanza,—viz. '*thus* (such and such gifts) thou gavest, *thus* (by such and such sacrifices) thou didst sacrifice, *thus* thou didst cook (i.e. with such and such food thou didst regale the priests).'

[5] See XIII, 1, 5, 6.

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10. For this (offering) there are seventeen kindling-verses; and the two butter-portions are possessed of that which is[1]: the (truly) existent he thereby obtains. [The verses, *Rig*-veda V, 82, 5; VII, 45, 3,] 'All troubles, O divine Savitṛi, (keep from us, do thou send us that which is good)!' and 'May that mighty god Savitṛi (the lord of treasure, send us treasure; shedding wide-spread lustre, may he bestow upon us the joys of mortal life)!' pronounced in a low voice, are the invitatory and offering formulas of the chief oblation. Those of the Svishṭakṛit are two anushṭubh verses[2]. Silver is the priests' fee,—for the sake of variety of colour, and also for the sake of (the horse's) going outside[3] and not going away. It weighs a hundred (grains), for man has a life of a hundred (years), and a hundred energies: it is life, and energy, vigour, he thus secures for himself.

11. Whilst the fore-offerings of this (iṣṭi) are being performed, a Brâhman lute-player, striking up the uttaramandrâ (tune), sings three strophes composed by himself (on topics such as), 'Such a sacrifice he offered,—Such gifts he gave:' the meaning of this has been explained.

12. He then prepares a third (offering)—a cake

[1] That is, their anuvâkyâs contain forms of the root 'as' (or 'bhû'), to be; cf. p. 352, note 2.

[2] See XIII, 4, 1, 15, p. 353, note 1.

[3] Viz. going outside the sacrificial ground, and yet not running away from its keepers,—this, according to the text, would be symbolically expressed by the gold (which was given as the priests' fee for the first offering) giving place to silver at the second offering, but coming in again at the third.

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on twelve potsherds to Savitṛi Satyaprasava ('of true impulse'); for that, indeed, is the true impulse which is Savitṛi's: 'May he impel with true impulse this my sacrifice!' so he thinks.

13. For this (iṣṭi) there are again seventeen kindling-verses. The two butter-portions are possessed of 'wealth[1],' with a view to his obtaining and securing vigour, for wealth is vigour (strength). [The verses, *Ṛig*-veda V, 82, 7; IV, 54, 4,] 'The all-divine, true lord (we hope to gain this day by our hymns, Savitṛi of true impulsion),' and 'Indestructible is that (work) of the divine Savitṛi (that he will ever sustain the whole world: whatever he, the fair-fingered, bringeth forth over the extent of the earth and the expanse of the sky, that is truly his own),' pronounced in a low voice, are the invitatory and offering formulas of the chief offering. Those of the Sviṣṭakṛit (he makes) the regular ones[2], thinking, 'Lest I should depart from the path of sacrifice:' he thus finally establishes himself in the well-ordered sacrifice. Triṣṭubh-verses they are for the sake of his gaining and securing (Indra's) energy, vigour, for the Triṣṭubh is the vigour in Indra. The priests' fee is gold weighing a hundred (grains): the meaning of this has been explained[3].

14. Whilst the fore-offerings of this (iṣṭi) are

[1] That is, their invitatory formulas contain the word 'rayi' (wealth). What particular verses are intended here, I do not know.

[2] Viz. the triṣṭubh-verses *Ṛig*-veda X, 2, 1; VI, 15, 14; see p. 351, note 3.

[3] XII, 7, 2, 13.

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being performed, a Brâhman lute-player, striking up the uttaramandrâ (tune), sings three strophes composed by himself (on topics such as), 'Such a sacrifice he offered,—Such gifts he gave:' the meaning of this has been explained.

15. When this (offering) is completed, the Adhvaryu and the Sacrificer rise, and whisper in the horse's right ear (Vâg. S. XXII, 19), 'Plenteous by thy mother, strengthful by thy father . . .!' the meaning of this has been explained[1]. They then set it free towards the north-east, for that—to wit, the north-east—is the region of both gods and men: they thus consign it to its own region, in order to its suffering no injury, for one who is established in his own home suffers no injury.

16. He says, 'O ye gods, guardians of the regions, guard ye this horse, consecrated for offering unto the gods!' The (four kinds of) human guardians of the (four) regions have been told, and these now are the divine ones, to wit, the Âpyas, Sâdhyas, Anvâdhyas[2] and Maruts; and both of these, gods and men, of one mind, guard it for a year without turning (driving) it back. The reason why they do not turn it back, is that it is he that shines yonder,—and who, forsooth, is able to turn him back? But were they to turn it back, everything here assuredly would go backward (go to ruin): therefore they guard it without turning it back.

17. He says, 'Ye guardians of the quarters, those who go on to the end of this (horse-sacrifice) will

[1] See XIII, 1, 6, 1 seqq., 3, 7. 1–2 seqq.

[2] On these divine beings see Weber, Ind. Stud. IX, p. 6, note.

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become (sharers of) the royal power, they will become kings worthy of being consecrated; but those who do not go on to the end of this (sacrifice) will be excluded from royal power, they will not become kings, but nobles and peasants, unworthy of being consecrated: do not ye therefore be heedless, and keep it (the horse) from water suitable for bathing and from mares! And whenever ye meet with any kind of Brâhmaṇas, ask ye them, "O Brâhmaṇas, how much know ye of the Aśvamedha?" and those who know naught thereof ye may despoil; for the Aśvamedha is everything, and he who, whilst being a Brâhmaṇa, knows naught of the Aśvamedha, knows naught of anything, he is not a Brâhmaṇa, and as such liable to be despoiled. Ye shall give it drink, and throw down fodder for it; and whatever prepared food there is in the country all that shall be prepared for you. Your abode shall be in the house of a carpenter of these (sacrificers), for there is the horse's resting-place.'

THIRD BRÂHMAṆA.

1. Having set free the horse, he (the Adhvaryu) spreads a cushion wrought of gold (threads) south of the Vedi: thereon the Hotṛi seats himself. On the right (south) of the Hotṛi, the Sacrificer on a gold stool[2]; on the right of him, the Brahman

[1] Thus Harisvâmin,—teshâṁ ka yagamânânâṁ madhye rathakâro yas tasya gṛihe yushmâkaṁ vasataḥ. The plural is probably meant as including the subjects of the king (cf. XI, 8, 4, 1), and the villages within reach of which the horse will roam.

[2] At XI, 5, 3, 4; 7 'kûrka' seems to mean a bunch or pad of grass, used as a seat. In the present instance it is explained as

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and Udgâtṛi on cushions wrought of gold; in front of them, with his face to the west, the Adhvaryu on a gold stool, or a slab of gold.

2. When they are seated together, the Adhvaryu calls upon (the Hotṛi), saying, 'Hotṛi, recount the beings: raise thou this Sacrificer above the beings[1]!' Thus called upon, the Hotṛi, being about to tell the Pâriplava[2] Legend, addresses (the Adhvaryu), 'Adhvaryu!'—'Havai[3] hotar!' replies the Adhvaryu.

3. 'King Manu Vaivasvata,' he says;—'his people are Men, and they are staying here[4];'—

a seat with feet (sapâdam âsanam, Schol. on Kâty. XX, 2, 19), or as a seat or stool which has the appearance of a pad (pîṭham kûrṣâkṛiti, ? i.e. with a pad on it). According to Âsv. Śr. X, 6, 10 the king is surrounded by his sons and ministers.

[1] Or, perhaps, 'raise this Sacrificer above (or, up to) the things of the past;' but see paragraph 15.

[2] That is, the 'revolving, recurrent, or cyclic legend,' so called because it is renewed every ten days during the year.

[3] Harisvâmin explains this interjection, as if it were 'hvayai'= pratihvayai, 'I will respond, I am ready to respond;' and, though this is probably a fanciful explanation, the arrangements made on this occasion are clearly such as to suggest a studied resemblance to the call and counter-call of the two priests on all occasions of a solemn utterance of sacrificial formulas, or the recitation of hymns, as at the Prâtaranuvâka (part ii, p. 226 seqq.). Kâty. XX, 3, 2, accordingly, calls it the Adhvaryu's 'pratigara,' or response. Âsv. Śr. X, 6, 13 makes the Adhvaryu's answer 'ho hotar'; and Śâṅkh. Śr. XVI, 1 'hoyi hotar.'

[4] The Hotṛi's utterances on the ten days of the revolving period (as set forth in passages 2–14) occur also, with some variations of detail, in the manuals defining the Hotṛi's duties, viz. the Âśvalâyana (X, 7) and Śâṅkhâyana (XVI, 2) Sûtras (whilst the works of the Taittirîyakas seem to have nothing corresponding to this performance). Both Sûtras omit 'râgâ' each time. Âśvalâyana, moreover, omits also the 'iti' along with it, because he does not interrupt the formula by an insertion, as is done here (ity âha)

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householders, unlearned in the scriptures, have come thither[1]: it is these he instructs;—'The *Ṛik* (verses) are the Veda[2]: this it is;' thus saying, let him go over a hymn of the *Ṛik*, as if reciting it[3]. Masters of lute-players have come

and in the Śâṅkh. S. (iti prathame, &c.). Gârgya Nârâyaṇa, on Âśv. X, 7, 1, takes the opening words 'prathame (&c.) ahani' to form part of the formulas:—'on the first day Manu Vaivasvata (is king); but it is clear from the other two authorities that this cannot have been intended by the author of that Sûtra.—The commentator on Śâṅkh. S. XVI, 2 remarks, 'Manur Vaivasvato râgety-evam-âdikam âkhyânam pariplavâkhyam prathamâhany âkhyâte . . . tasya râgño manushyâ viśaḥ pragâs ta ima âsate 'dyâpi svadharmân na kalanti,' thus apparently taking 'râgâ' to form part of the formula, or rather of the topic of which the legend to be recited was to treat. This commentary thus apparently assumes that the legend begins with 'Manur Vaivasvato râgâ'; and that the subsequent clause leads on to the recitation of the Vedic text that is to follow (cf. note on paragraph 8);—though possibly this latter clause (as Professor M. Müller seems to take it) may only be an argumentative one, giving the reason why the householders are to be instructed. Cf. M. Müller, Hist. of Anc. Sansk. Lit., p. 37 seqq.

[1] 'Householders should be brought thither' (i. e. should be made to join this performance); Âśv.-sûtra. Śâṅkh. has merely 'thereby he instructs householders.' Gṛihamedhinaḥ are those who regularly perform the five great domestic sacrifices (mahâyagña).

[2] Or, more closely, the Veda is the, or consists of, *Ṛik* (verses). Śâṅkh. S. reads '*ṛiko vedaḥ*' (the Veda of the *Ṛik*, gen. sing.) instead of '*ṛikaḥ*' (nom. pl.), and in the subsequent paragraph also, it repeats the word 'veda' (Yagurveda, Atharvaveda, Aṅgiraso vedaḥ).

[3] That is, would seem,—as if he were to recite it (or, as when he recites it) in the course of the ordinary sacrificial performance—as in Śastras, the Prâtaranuvâka, &c. The text would, however, also admit of the translation—'thus saying, let him go over (the legend) as if he were reciting a hymn of the *Ṛik*,' but it is not quite easy to see how a similar interpretation would suit subsequent paragraphs (11–14). Moreover, both Âśv. and Śâṅkh. omit 'vyâkakshâṇa iti,' and read 'nigadet,' 'let him recite (a hymn),'

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thither: these he calls upon, 'Masters of lute-players,' he says, 'sing ye of this Sacrificer along with righteous kings of yore[1]!' and they accordingly sing of him; and in thus singing of him, they make him share the same world with the righteous kings of yore.

4. Having called (on the masters of lute-players), the Adhvaryu performs the Prakrama oblations[2], either on the southern fire, or on a footprint of the horse, after drawing lines round it—whichever is the practice there; but the former[3] is the established rule.

instead of 'anudravet (let him run, or go, over=anupûrvam ukkârayet, Harisv.).' Yet, the commentary on Sâṅkh. supplies the 'iva,' explaining as he does, 'sûktam kiṃkid âkakshâna ivânuvadet;' from which (if it is not simply quoted from our Brâhmaṇa) it would almost seem as if he, too, thought of the legend rather than a hymn of the *Rik*. The verb 'vyâ-kaksh,' as against 'ni-gad,' seems to imply a clear articulation—perhaps even with all the stops or pauses, at the end of every half-verse, or pâda, as the case might be. Sâyaṇa (on Taitt. Br. II, 2, 1, 4; 2, 6) explains 'vyâkakshîta' by 'vispashṭam ukkârayet (or, paṭhet).' The available MS. of Harisvâmin's commentary on our text is, as usual, incorrect, but as far as it goes, it seems to favour the recitation of the legend at this place,—'vyâkakshâṇa iti vâkyasas kidan (r. kkindan) agais kâbhidad (?) ity arthaḥ,'—which I take to mean that he is to pause after each sentence, as he would do when reciting a hymn.

[1] That is, according to Harisvâmin,—'Compare this Sacrificer in song with the old righteous kings.' Kâty. XX, 3, 8 refers to these latter as 'râgarshis,' or royal sages—in which case the recitation of the legend itself would only come in here.

[2] For the formulas used with this series of forty-nine oblations, see XIII, 1, 3, 5 with notes thereon.

[3] That is to say, according to Harisvâmin, the course of procedure laid down in XIII, 1, 3, 7, according to which these oblations are to be made on the Âhavanîya, and not either on the southern fire, or on a footprint of the horse.

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5. Prior to the (first) offering to Savitṛi he offers, once only, the (oblations relating to the) Forms[1] in the Âhavanîya fire, whilst going rapidly over (the formulas). And in the evening, whilst the Dhṛitis[2] (oblations for the safe keeping of the horse) are being offered, a Râganya lute-player, striking up the uttaramandrâ (tune) south (of the vedi), sings three stanzas composed by himself (on topics[3] such as), 'Such war he waged,—Such battle he won:' the meaning of this has been explained.

6. And on the morrow, the second day, after those (three) offerings to Savitṛi have been performed in the same way, there is that same course

[1] That is to say, the Prakramas which are only performed on the first day of the year, whilst the three oblations to Savitṛi are repeated each day.

[2] See XIII, 1, 4, 3; 6, 2. These oblations are made just prior to the evening performance of the Agnihotra, when the Âhavanîya has been got ready for the latter. The Taittirîyakas seem to make these four oblations on the horse's feet at the place where the keepers pass the night (viz. the carpenter's house) during the greater part of the year; and only in the last month, when a stable of Aśvattha wood has been put up for the horse near (or on) the offering-ground, these oblations take place on the Âhavanîya. See comm. on Taitt. Br. III, 8, 12 (p. 609; cp. p. 700). At III, 9, 14 (p. 703), on the other hand, it is stated that the Râganya's singing is to take place in the evening at the time of the Dhṛiti-homas.

[3] Taitt. Br. III, 9, 14, 4, again mentions three topics, one for each stanza—viz. 'thus (i. e. in the same way as Pṛithu, Bharata, Bhagîratha, Yudhish*th*ira &c., comm.) didst thou overpower (the enemies), thus (i. e. surrounded by heroic warriors, fighting on elephants, steeds, chariots, and on foot, with bows and arrows, spears, swords, &c.) didst thou battle, thus didst thou fight such and such battle (i. e. like Yudhish*th*ira, Dushyanta, &c., having engaged in a battle attended by thousands of great heroes, thou, armed only with thy sharp sword, didst slay the king of Kashmîr, Magadha, Puṇḍra, &c., comm.).'

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of procedure. 'Adhvaryu!' he (the Hotṛi) says.—'Havai hotar!' replies the Adhvaryu.—'King Yama Vaivasvata[1],' he (the Hotṛi) says, 'his people are the Fathers, and they are staying here;'—old men have come thither: it is these he instructs;—'The Yagus-formulas are the Veda: this it is;' thus saying, let him go over a chapter (anuvâka) of the Yagus[2], as if reciting it. The Adhvaryu calls in the same way (on the masters of lute-players), but does not perform the Prakrama oblations.

7. And on the third day, after those (three) offerings have been performed in the same way, there is that same course of procedure. 'Adhvaryu!' he (the Hotṛi) says.—'Havai hotar!' replies the Adhvaryu.—'King Varuṇa Âditya,' he says; 'his people are the Gandharvas, and they are staying here;'—handsome youths have come thither: it is these he instructs;—'The Atharvans are the Veda: this it is;' thus saying, let him go over one section (parvan) of the Atharvan[3], as if reciting

[1] When the commentator on Sâṅkh. S. remarks, 'Yamo Vaivasvato râgety âheti divitîya evâhani Śatapathe darśanât,' this would seem to refer to the addition of either 'râgâ,' or 'ahani,' but not to any legend of Y. V., since such a one does not occur in this work; though various passages in the *Rik* might no doubt have sufficed to construct some such legend as would have served on this occasion.

[2] The same commentator refers to the 'Âśvamedhika' as the section to be recited,—'prakaraṇât,' because of the treatment (therein of this subject).

[3] Instead of 'atharvaṇâm ekaṁ parva,' the Sâṅkh. S. has 'bheshagam (medicine),' which the commentator—against the opinion of those who take it to mean the hymn *Rig*-veda X, 97 (treating of the magic powers of herbs)—makes a special work of the Âtharvaṇikas; whilst the Âśv. S. reads 'yad bheshagaṁ niśântaṁ

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it. The Adhvaryu calls in the same way (on the masters of lute-players), but does not perform the Prakrama oblations.

8. And on the fourth day, after those (three) offerings have been performed in the same way, there is the same course of procedure. 'Adhvaryu!' he (the Hotṛi) says.—'Havai hotar!' replies the Adhvaryu.—'King Soma Vaishṇava[1],' he says; 'his people are the Apsaras, and they are staying here;'—handsome maidens have come thither: it is these he instructs[2];—'The Aṅgiras are the Veda: this it is;' thus saying, let him go over one section of the Aṅgiras[3], as if reciting it. The Adhvaryu calls in the same way (on the masters of lute-players), but does not perform the Prakrama oblations.

9. And on the fifth day, after those (three) offerings have been performed in the same way, there is the same course of procedure. 'Adhvaryu!' he (the Hotṛi) says.—'Havai hotar!' replies the

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syât tan nigadet'—'let him tell some approved medicine (i. e. some specific, or charm against disease).'

[1] The comm. on Śâṅkh. S. remarks, 'Somo Vaishṇava iti ḳaturthe; Somo Vaishṇavo râǧeti Śatapathaśruteḥ; pratîḳagrahaṇâny etâni.' This seems to show clearly that he takes this as merely the opening words of the legend. Here, again, his words can hardly be taken to refer to a legend regarding Soma in the Śatapatha-Brâhmaṇa.

[2] 'Yuvatîḥ śobhanâ upadiśati, tasyaitâḥ (? tasyaitâbhyaḥ) sabhâyâm anyâsâm apraveśât,' comm. on Śâṅkh. S.,—? because no other (Apsaras) but these come to his court.

[3] The Śâṅkh. S. has 'let him recite the Ghora'—which the commentator again takes to be the title of a special work of the Atharvans—whilst the Âśv. S. reads 'let him recite some approved ghora (magic spell or operation).'

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Adhvaryu.—'King Arbuda Kâdraveya[1],' he says; 'his people are the Snakes, and they are staying here;'—both snakes and snake-charmers[2] have come thither: it is these he instructs;—'The Sarpavidyâ (science of snakes) is the Veda: this it is;' thus saying, let him go over one section of the Sarpavidyâ[3] as if reciting it. The Adhvaryu calls in the same way (on the masters of lute-players), but does not perform the Prakrama oblations.

10. And on the sixth day, after those (three) offerings have been performed in the same way, there is the same course of procedure. 'Adhvaryu!' he (the Hotri) says.—'Havai hotar!' replies the Adhvaryu.—'King Kubera Vaiśravaṇa,' he says; 'his people are the Rakshas, and they are staying here;'—evil-doers, robbers[4], have come thither: it

[1] 'Arbudaḥ Kâdraveyo râgety âheti śruteḥ (thus also on the name of the next king),' comm. on Sâṅkh. S.

[2] Lit. '(men) knowing about snakes'—which the comm. on Âśv. S. explains by 'those knowing the Kâśyapîya and other treatises (tantra) on venoms.' Instead of the conjunctive double 'ka,' the Sâṅkh. S. has a single 'vâ'—the snakes, or (rather) snake-charmers—and Âśv. S. an explanatory 'iti'—the snakes, i. e. snake-charmers.

[3] The Sâṅkh. S. has, 'let him recite the Sarpavidyâ' (i. e. either the Gârudâ or Kâṅkanîyâ sarpavidyâ, as the comm. explains); the Âśv. S. 'let him recite the Vishavidyâ (science of venoms).'

[4] The etymology and exact meaning of 'selaga' is doubtful:—here, again, whilst 'pâpakṛitaḥ' is added either appositionally, or attributively (wicked selagas), the Sâṅkh. S. adds it by means of 'vâ,' and the Âśv. S. by 'iti'—both apparently meant in an explanatory sense. The Ait. Br., on the other hand, has VII, 1, 'selagâ vâ pâpakṛito vâ;' and VIII, 11, 'nishâdâ vâ selagâ vâ pâpakṛito vâ.' The comm. on Âśv. S. explains 'selaga' by 'maddened by a snake;' the comm. on Sâṅkh. S. by 'selagâḥ senyâgâyanyaḥ (?) pâpakṛito vâ mlekhâḥ.'

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is these he instructs;—'The Devaganavidyâ[1] (demonology) is the Veda: this it is;' thus saying, let him go over one section of the Devaganavidyâ, as if he were reciting it. The Adhvaryu calls in the same way (on the masters of lute-players), but does not perform the Prakrama oblations.

11. And on the seventh day, after those (three) offerings have been performed in the same way, there is the same course of procedure. 'Adhvaryu!' he (the Hotri) says.—'Havai hotar!' replies the Adhvaryu.—'King Asita Dhânva[2],' he says; 'his people are the Asura; and they are staying here;'—usurers have come thither: it is these he instructs;—'Magic[3] is the Veda: this it is;' thus saying, let him perform some magic trick. The Adhvaryu calls in the same way (on the masters of lute-players), but does not perform the Prakrama oblations.

12. And on the eighth day, after those (three) offerings have been performed in the same way, there is the same course of procedure. 'Adhvaryu!' he (the Hotri) says.—'Havai hotar!' replies the

[1] That is, the science, or knowledge of the divine (or supernatural) beings. The Śâṅkh. S. has, 'the Rakshovidyâ is the Veda, ... let him recite the Rakshovidyâ'—on which the commentator remarks 'prasiddhaiva kuhukurûpâ rakshovidyeti.' (?='kuhakarûpâ,' cheats, or deceitful imps). Âśv. S. has 'yat kiṁkit piśâśasaṁyuktaṁ niśântam,' 'some approved (spell or operation?) connected with the Piśâśas, or demons.'

[2] Śâṅkh. S. has 'Asita Dhânvana.'

[3] The two Sûtras read 'Asuravidyâ'—asuravidyendragâlâdinâ tannirdeśân mâyâm api kâṁkit kuryâd aṅgulinyâsarûpâm ('a trick by sleight of hand,' M. Müller), comm. on Śâṅkh. S. On 'indragâlavidyâ' ('magic art, trickery'), cf. Daśakum., p. 25, l. 12. The association of the black art with the usurer or money-lender (kusîdin) is rather curious.

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Adhvaryu.—'King Matsya Sâmmada[1],' he says; 'his people are the water-dwellers, and they are staying here;'—both fish and fishermen[2] have come thither: it is these he instructs;—'the Itihâsa[3] is the Veda: this it is;' thus saying, let him tell some Itihâsa. The Adhvaryu calls in the same way (on the masters of lute-players), but does not perform the Prakrama oblations.

13. And on the ninth day, after those (three) offerings have been performed in the same way, there is the same course of procedure. 'Adhvaryu!' he (the Hotṛi) says.—'Havai hotaḥ!' replies the Adhvaryu.—'King Târkshya Vaipaśyata[4],' he says; 'his people are the Birds, and they are staying here;'—both birds and bird-catchers[5] have come thither: it is these he instructs;—'the Purâṇa[3] is the Veda: this it is;' thus saying, let him tell some Purâṇa[6]. The Adhvaryu calls

[1] 'Matsyaḥ Sâmmada ity aśvame, Matsyaḥ Sâmmado râǵeti śruteḥ pratîkagrahaṇam etat,' comm. on Śâṅkh. S.

[2] 'Ǵâtisambandhena matsyavido vâ, mainikân pâṭhînâdiviśeshavikalpân vidanti ye tân vâ,' comm. on Śâṅkh. S.

[3] Regarding the Itihâsa (cosmogonic account) and Purâṇa (ancient legend), see p. 368, note 4. The Âśv. S. connects the Itihâsa with the ninth, and the Purâṇa with the eighth day. 'Itihâsam âkakshîta, itihâsavedasya pṛithagbhâvena darśanât,' comm. on Śâṅkh. S.

[4] Âśv. S. has Târkshya Vaipaśkita.—'Târkshyo Vaipaśyato râǵety âheti pratîka(m) śruteḥ,' comm. on Śâṅkh. S.

[5] Lit., men acquainted with the science of birds (vâyovidyika). The two Sûtras, on the other hand, here identify the birds with 'brahmaḳâriṇaḥ,' or religious students.

[6] According to the comm. on Śâṅkh. S., it is the Vâyupurâṇa (purâṇam vâyuproktam) that is to be recited (from), and not the hymn Ṛig-veda X, 130 ('tasya vedaikadeśatvât'). This hymn is probably referred to in this connection chiefly on account of the passage 'yaǵñe ǵâte purâṇe' in verse 6.

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in the same way (on the masters of lute-players), but does not perform the Prakrama oblations.

14. And on the tenth day, after those (three) offerings have been performed in the same way, there is the same course of procedure. 'Adhvaryu!' he (the Hotṛi) says.—'Havai hotar!' replies the Adhvaryu.—'King Dharma Indra[1],' he says, 'his people are the Gods, and they are staying here;'—learned śrotriyas (theologians), accepting no gifts[2], have come thither: it is these he instructs; 'the Sâman (chant-texts) are the Veda: this it is;' thus saying, let him repeat[3] a decade of the Sâman. The Adhvaryu calls in the same way (on the masters of lute-players), but does not perform the Prakrama oblations.

15. [In telling] this revolving (legend), he tells all royalties, all regions, all Vedas, all gods, all beings; and, verily, for whomsoever the Hotṛi, knowing this, tells this revolving legend, or whosoever even knows this, attains to fellowship and communion with these royalties, gains the sovereign rule and lordship over all people, secures for himself all the Vedas, and, by gratifying the gods, finally establishes himself on all beings. This very same legend revolves again and again for a year; and inasmuch as it revolves again and again, therefore

[1] 'Dharma Indra iti daśame, Dharma Indro râgety âheti Śatapathe pratîkadarśanât,' comm. on Śâṅkh. S.

[2] The two Sûtras still further qualify them as 'young śrotriyas who accept no gifts,' 'manu(shya)devâ hi ta ity abhiprâyât,' comm. on Śâṅkh.; cp. Śat. Br. II, 2, 2, 6, 'ye brâhmaṇâḥ śuśruvâṁso 'nûkânâs te manushyadevâḥ.'

[3] The text has 'brûyât,' 'let him say;' whilst the two Sûtras read 'sâma gâyât,' 'let him sing a Sâman' ('yat kiṁkid anindyam evâśvâmedhikaṁ vâ prakaraṇât,' comm. on Śâṅkh. S.).

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it is (called) the revolving (legend). For thirty-six ten-days' periods he tells it,—the Bṛihatî (metre) consists of thirty-six syllables, and cattle are related to the Bṛihatî metre: by means of the Bṛihatî he thus secures cattle for him.

FOURTH BRÂHMAṆA.

1. When the year has expired[1], the Dîkshâ (initiation) takes place. After the slaughtering of the victim sacred to Pragâpati[2], the (ishṭi) offerings[3] come to an end. Some, however, say, 'Let him offer (them) on the fires of his Purohita (court-chaplain). But why should one who is initiated make offering? There are twelve Dîkshâ (days), twelve Upasad (days) and three Sutyâs (Soma-days), that amounts to the thrice-ninefold (stoma); but the thrice-ninefold, indeed, is a thunderbolt, and the horse is the nobility (kshatra), and the Râganya is the nobility; and political power (kshatra) is won by the thunderbolt: thus he wins[4] political power by means of the thunderbolt.

2. When the Initiation-offering has been completed, and Speech released in the evening, masters

[1] Viz. from the day of the setting free the horse, not from that of the mess of rice cooked for the four priests.

[2] That is, according to the comm., the he-goat offered to Pragâpati (along with one, or five, to Vâyu) in connection with the building of the fire-altar (which is required for the Aśvamedha), see part iii, pp. 165 seqq., 171 seqq. The building of the altar, generally occupying the space of a year, is apparently compressed on this occasion within the time of the Dîkshâ and Upasads.

[3] Viz. the three ishṭis to Savitṛi performed daily throughout the year.

[4] One would expect here the middle (sprinute) instead of the active (sprinoti); cf. Delbrück, Altind. Syntax, p. 259.

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of lute-players have come thither: these the Adhvaryu calls upon, 'Masters of lute-players,' he says, 'sing ye of this Sacrificer along with the gods!' and they accordingly sing of him in that manner—

3. Day by day, after speech has been released, when, on the completion of the Agnishomîya (animal sacrifices), the Vasatîvarî (water) has been carried round[1] (the sacrificial ground). The reason why they thus sing of him along with the gods is that they thereby make him share the same world with the gods.

4. On the Sutyâ-days (they sing of him) along with Pragâpati in the same way day by day, after the Vasatîvarî (water) has been carried round[2], and the Udavasânîyâ (offering) has been finally completed. The reason why they thus sing of him

[1] See part ii, p. 222 seqq. Whilst there the offering of a he-goat to Agni and Soma took place on the Upavasatha, or day before the Sutyâ or Soma-day, on the present occasion these preliminary animal sacrifices would also seem to be performed on each day from the completion of the Dîkshâ up to the Upavasatha day inclusive (i.e. on the Upasad days, cf. Kâty. Śr. XX. 3, 9; 4, 21). Moreover, though technically called Agnîshomîya, the sacrifice—on the Upavasatha day, at all events (XIII, 4, 4, 11)—is not one of a single he-goat sacred to Agni and Soma, but a set of eleven victims distributed over the central eleven stakes (of which twenty-one are required on the Soma-days) in the manner explained in III, 9, 1, 1 seqq.

[2] That is, at the end of each of the three Soma-sacrifices, see part ii, p. 454. The Udavasânîyâ (completing offering) takes place before the carrying round of the sacred water (ib. p. 389 seqq.). According to Kâty. XX, 3, 10–11, however, this singing of the Sacrificer's praises along with those of Pragâpati is to take place not only at the juncture specified in the text, but also at the beginning of the animal sacrifice of the Soma-days, that is, as would seem, prior to the slaying of the victims, at the morning pressing. The wording of our text seems hardly to admit of this interpretation.

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along with Pragâpati is that they thereby finally make him share the same world with Pragâpati.

5. There are twenty-one sacrificial stakes, all of them twenty-one cubits long. The central one[1] is of raggudâla[2] wood; on both sides thereof stand two[3] pîtudâru (deodar) ones, six of bilva wood (Aegle Marmelos)—three on this side, and three on that,—six of khadira (Acacia Catechu) wood—three on this side, and three on that,—six of palâśa (Butea frondosa) wood—three on this side, and three on that.

6. Then as to why these stakes are suchlike. When Pragâpati's vital airs had gone out of him, his body began to swell; and what phlegm there was in it that flowed together and burst forth from inside through the nose, and it became this tree, the raggudâla, whence it is viscid, for it originated from phlegm: with that form (quality) he thus endows it (the stake). And as to why it is the (stake) standing by the fire, it is because that one is the centre of the stakes, and that nose is the centre of the (channels of the) vital airs: he thus puts it in its own place.

7. And what watery (liquid) fire, and what fragrance there was, that flowed together and

[1] That is, the so-called 'agnishṭha,' 'standing by (or opposite) the (Âhavanîya) fire.' Cp. p. 301, note 1.

[2] The raggudâla (or râggudâla, Sây. on Taitt. Br. III, 8, 19, 1) or 'sleshmâtaka' is the Cordia Myxa or C. latifolia, from the bark of which (according to Stewart and Brandis, Forest Flora of N.W. and Centr. India) ropes (raggu) are made, whence doubtless the above, as well as its scientific name, is derived; whilst 'the adhesive viscid pulp is used as bird-lime.'

[3] That is, one on each side, right and left.

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burst forth from the eye, and became that tree, the pîtudâru; whence that (wood) is sweet-smelling, since it originated from fragrance, and whence it is inflammable, since it originated from fire: with that quality he thus endows it. And because these two (pîtudâru stakes) are on the two sides of the central one, therefore these two eyes are on the two sides of the nose: he thus puts those two in their own place.

8. And what 'kuntâpa [1],' what marrow there was, that flowed together, and burst forth from the ear, and became that tree, the bilva; whence all the fruit of that (tree) is eatable [2] inside, and whence it (the tree, or wood) is yellowish, for marrow is yellowish: with that quality he thus endows it. The two (sets of) pîtudâru (stakes) stand inside, and the bilva ones outside, for the eyes are inside, and the ears outside: he thus puts them in their own place.

9. From his (Prajâpati's) bones the khadira was produced, whence that (tree) is hard and of great strength [3], for hard, as it were, is bone: with that quality he thus endows it. The bilva (stakes) are

[1] See p. 164, note 1. It would certainly seem to be something connected with the spinal cord.

[2] According to Stewart and Brandis, the Aegle Marmelos is cultivated throughout India, and valued for its fruit, which is 'globose, oblong, or pyriform, 2 to 5 in. diam., with a smooth, grey or yellow rind, and a thick, orange-coloured, sweet aromatic pulp.' The flowers are stated to be greenish white, and 'the wood light-coloured, mottled with darker wavy lines and small light-coloured dots.'

[3] The wood of Acacia Catechu is described as dark red, and extremely hard and durable, and hence not liable to be attacked by white ants, and not touched by Teredo navalis; being much used for pestles, seed-crushers, cotton-rollers, wheel-wright's work, ploughs, bows, spear and sword-handles.

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inside, and the khadira ones outside, for inside is the marrow, and outside the bones: he thus puts them in their own place.

10. From his flesh the palâśa was produced, whence that (tree) has much juice, and (that) red juice[1], for red, as it were, is flesh: with that quality he thus endows it. The khadira (stakes) are inside, and the palâśa ones outside, for inside are the bones, and outside is the flesh: he thus puts them in their own place.

11. And as to why there are twenty-one (stakes), twenty-one cubits long,—twenty-one-fold, indeed, is he that shines yonder[2]—there are twelve months, five seasons, these three worlds, and yonder sun is the twenty-first, and he is the Aśvamedha, and this Pragâpati. Having thus completely restored this Pragâpati, the sacrifice, he therein seizes twenty-one Agnishomîya victims: for these there is one and the same performance, and this is the performance of the day before (the first Sutyâ).

FIFTH ADHYÂYA. FIRST BRÂHMANA.

THE STOTRAS AND ŚASTRAS OF THE SOMA-DAYS.

1. Then, on the morrow, there is (used) Gotama's Stoma (form of chanting) successively increasing by four (verses)[3]: the Bahishpavamâna thereof is on four, the Âgya (stotras) on eight, the Mâdhyandina Pavamâna on twelve, the Pṛishṭha (stotras) on

[1] 'From natural fissures and incisions made in the bark (of Butea frondosa) issues during the hot season a red juice, which soon hardens into a ruby-coloured, brittle, astringent gum, similar to kino, and sold as Bengal kino.' Stewart and Brandis.

[2] See p. 331, note 1.

[3] Regarding the Ka*t*ush*t*oma, see p. 329, note 1.

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sixteen, the Ârbhava Pavamâna on twenty, and the Agnishṭoma-sâman on twenty-four (verses).

2. Now, some make its Agnishṭoma-sâman a Sâman of four (verses), saying, 'It is neither an Agnishṭoma, nor an Ukthya[1].' If they do so, let him (the Hotṛi),

[1] According to the practice here referred to, the Agnishṭoma-sâman would not consist merely of the one triplet (usually Sâmav. II, 53–4, i. e. the so-called *yaggñâyaggñîya* triplet) ordinarily used for it, but of four different Sâmans, inasmuch as three of the triplets which may be used for the Uktha-stotras (of the Ukthya and other sacrifices) are added to that *yaggñâyaggñîya* triplet. In that case, however, the latter is not chanted to its own '*yaggñâyaggñîya*' tune, but the Vâravantîya tune is used for all the four triplets. This practice is somewhat vaguely referred to in Tândya-Br. XIX, 5, 10–11. 'One Sâman (tune), many metres (texts): therefore one (man) feeds many creatures. Verily, the Agnishṭoma (sâman) is the self, and the metres (hymn-texts) are cattle: he thus secures cattle for his own self. It is neither an Ukthya nor an Agnishṭoma (sacrifice), for cattle are neither (entirely) domestic nor wild (viz. because though kept "in the village," they also freely graze "in the forest")' Here the passage 'One Sâman, many metres,' according to the commentary, refers to the Vâravantîya tune as being employed, on this occasion, for the texts of the Yaggñâyaggñîya, the Sâkamaśva (II, 55–57, here the Calc. ed., by mistake, calls the second tune figured for chanting, like the first, Sâkamaśva, instead of Vâravantîya), the Saubhara (II, 230–2, where the Calc. ed., by mistake, omits the name Vâravantîya), and the Tairaśka (II, 233–5; curiously enough, the Tairaśka is not mentioned, in Lâṭy. Śr. VIII, 9–10, amongst the Sâmans that may be used for the third—or the Akkhâvâka's—Uktha, but Sâyaṇa, on Sâmav. II, 233, states distinctly, 'tairaśkam tritîyam uktham'). Whilst, as Uktha-stotras, the last three texts would usually be chanted in the ekaviṁśa, or twenty-one-versed form, in the present instance, as part of the ḳatushṭoma, they would be chanted (along with the Yaggñâyaggñîya) in the twenty-four-versed form. Thus, though an Agnishṭoma sacrifice, inasmuch as it has twelve stotras, yet it is not a regular one; neither is it an Ukthya, because the Ukthas are not chanted as so many Stotras, followed by the recitation of separate Śastras. In the Âśv. Śr. X, 6, different alternatives are proposed for the chanting of the Agnish-

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after reciting the Stotriya [1] (strophe) together, recite the Anurûpa (strophe) together: the Rathantara Pṛishṭha-sâman [2], the Śastra containing the Rathantara (text), and the Agnishṭoma sacrifice—thereby he makes sure of this world.

3. 'There are twenty-one Savanîya [3] victims, all of them sacred to Agni: for these there is one and the same performance,' so say some; but, indeed, he should immolate two sets of eleven (victims), with the view of his obtainment of whatever desired object there may be in (victims) belonging to a set of eleven.

4. When the Agnishṭoma is completed, and the Vasatîvarî water carried round, the Adhvaryu performs the Annahomas [4] (oblations of food): the import of these has been explained. With twelve

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ṭoma-sâman in the 'Gotamastoma (i. e. Kaushṭoma) antarukthya' and the corresponding Śastra, including apparently the employment of the Yagñâyagñîya-sâman either for all the four triplets, or for the Yagñâyagñîya triplet alone with the respective Sâmans used for the other triplets; different modes of recitation being thereby implied with regard to the Stotriya and Anurûpa pragâthas.

[1] For the Âgnimâruta-śastra, recited by the Hotṛi after the chanting of the Agnishṭoma-sâman, and containing, amongst various hymns and detached verses, the triplet which forms the text of the Stotra, i. e. the 'Stotriya pragâtha,' as well as a corresponding antistrophe, the 'Anurûpa pragâtha,' see part ii, p. 369 note. On the present occasion, however, this constituent element of the Śastra would have to include the triplets of all the four Sâmans, as well as four 'antistrophes' which are thus 'recited together.'

[2] Or, Pṛishṭha-stotra, viz. the first stotra of that name at the midday-service, for which that Sâman is used in the Agnishṭoma sacrifice (part ii, p. 339, note 2).

[3] That is, victims sacrificed on the Sutyâs, or Soma-days. Two complete sets of eleven such victims are, however, required on each of the three days, see p. 309, note 2.

[4] See XIII, 2, 1, 1 seqq., and p. 297, note 1.

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Anuvâkas (Vâg. S. XXII, 23–34), 'To the in-breathing hail! To the off-breathing hail!' . . . (he offers)—twelve months are a year, and the year is everything, and the Aśvamedha is everything: thus it is for his obtaining and securing everything.

5. The central day is an ekaviṁśa day[1]; for the twenty-one-fold is yonder sun, and he is the Aśvamedha: by means of his own Stoma he thus establishes him in his own deity,—therefore it is an ekaviṁśa day.

6. And, again, as to why it is an ekaviṁśa day;—man is twenty-one-fold—ten fingers, ten toes, and the body (self) as the twenty-first: by means of that twenty-one-fold self he thus establishes him in the twenty-one-fold (day) as on a firm foundation,—therefore it is an ekaviṁśa day.

7. And, again, as to why it is an ekaviṁśa day;—the ekaviṁśa, assuredly, is the foundation of Stomas, and manifold is that ever-varying performance which takes place on this day,—and it is because he thinks that that manifold and ever-varying performance which takes place on this day, shall take place so as to be established on the ekaviṁśa as a firm foundation, that this is an ekaviṁśa day.

8. Now, as to the morning-service of this day. The Hotṛi, having recited as the Âgya (hymn[2]) in the Paṅkti (metre) 'Agni I think on, who is good . . .,' recites thereto the one of a one-day's

[1] That is one on which all Stotras are chanted in the 'ekaviṁśa' Stoma, or twenty-one-versed hymn-form.

[2] Viz. *Ṛig*-veda V, 6, forming the special feature of the Âgyaśastra at the Aśvamedha.

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Soma-sacrifice[1]. And the Bârhata Praüga and the Mâdhukkhandasa one he recites both together[2] in triplets—(this being done) for the obtainment of the objects of desire which (may be contained) both in the Bârhata and the Mâdhukkhandasa Praüga. The morning-service is (thus) set right.

9. Then as to the midday-service. For the obtainment of the Aśvamedha, the atikkhandas (verse, II, 22, 1), 'In the three troughs the buffalo drank the barley-draught,' is the opening verse of the Marutvatîya (śastra); for outstanding, indeed, is this atikkhandas (hypercatalectic verse) amongst metres, and outstanding is the Aśvamedha amongst sacrifices. This (verse), being recited thrice, amounts to a triplet, and thereby he obtains the object of desire which (may be contained) in the triplet. 'Here, O good one, is the pressed plant' (*Rig*-veda VIII, 2, 1–3) is the 'anukara' (sequent triplet): this same (triplet) is the constant

[1] Viz. the Âgya-sûkta, *Rig*-veda III, 13, forming the chief part of the Hotri's Âgya-śastra, or first Śastra of the Agnishṭoma, for which see part ii, p. 324, note.

[2] The Bârhata Praüga, or Praüga-śastra in the Bṛihatî metre,—being the one recited on the fifth day of the Pṛishṭhya-shaḍaha (Âśv. Śr. VII, 12, 7), and consisting of the seven different triplets, addressed to as many different deities,—is to be recited also on this occasion; and along with it (or rather, intertwined with it, triplet by triplet) the ordinary Praüga-śastra of the Agnishṭoma, made up of the two hymns *Rig*-veda I, 2 and 3 which are ascribed to Madhukkhandas, and consist of nine and twelve verses, or together seven triplets. I do not understand why Harisvâmin mentions 'Vâyur agregâḥ' (? Vâg. S. XXVII, 31) as being the first triplet of the Mâdhukkhandasa Praüga, instead of I, 2, 1–3 'vâyav â yâhi darśata.'—The Praüga is the Hotri's second Śastra of the morning-service, being preceded by the chanting of the first Âgya-stotra; see part ii, p. 325.

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connecting link of the one-day's sacrifice[1]. Having recited both the pañkti (verses, I, 80, 1–16) 'Here in the Soma-draught alone (the Brahman gave thee strength),' and the six-footed ones (VIII, 36, 1–7) 'The patron thou art of the offerer of Soma,' he inserts the Nivid in the (hymn) of the one-day's sacrifice. Thus as to the Marutvatîya (-sastra).

10. Then as to the Nishkevalya (-sastra[2]). The Mahânâmnî (verses) are the Prishṭha (-stotra); and he recites them along with the anurûpa (verses) and pragâtha (-strophes), for the obtainment of all the objects of his desire, for in the Mahânâmnîs, as well as in the Asvamedha, are contained all objects of desire. Having recited the pañkti verses (I, 81, 1–9) 'Indra hath grown in ebriety and strength,' and the six-footed ones (VIII, 37, 1–7) 'This sacred work didst thou protect in

[1] See part ii, p. 337, where the same triplet forms the anuṭara of this Sastra at the Agnishṭoma. It is followed there by the Pragâthas VIII, 53, 5–6; I, 40, 5–6 (read thus! each two counting as one triplet); three Dhâyyâ verses, and the Marutvatîya Pragâthas VIII, 89, 3–4 (?). These are to be followed up, on the present occasion, by the two hymns I, 80, and VIII, 36, after which the Indra hymn X, 73, the chief part of the normal Marutvatîya Sastra, is to be recited, with the Nivid formula inserted after the sixth verse.

[2] That is, the Sastra succeeding the chanting of the first, or Hotri's, Prishṭha-stotra (see part ii, p. 339). Whilst, however, in the one-day's sacrifice, the Rathantara (or the Bṛihat) sâman is used for that stotra, the Mahânâmnî verses (see part iii, introd. p. xx, note 2), with the Sâkvara tune, are to be used as the Stotriyâs on this occasion, and are therefore likewise to be recited by the Hotri as Stotriya-pragâthas (cf. Âsv. VII, 12, 10 seqq.), to be followed up by the antistrophe (anurûpa)—here consisting of the triplets I, 84, 10–12; VIII, 93, 31–3; I, 11, 1–3—and the Sâma-pragâtha, VIII, 3, 1–2.

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fights with Vritra,' he inserts the Nivid in the (hymn) of the one-day's sacrifice[1]. The midday-service is (thus) set right.

11. Then as to the evening-service. The atikhandas verse (Vâg. S. IV, 25), 'Unto that god Savitri within the two bowls (do I sing praises[2]),' is the opening verse[3] of the Vaiśvadeva (-śastra[4]): the mystic import thereof is the same as of the former (atikhandas verse). The Anukara[5] (Rig-veda I, 24, 3–5), 'Unto (abhi) thee (the lord of treasures), O god Savitri, (ever helpful we come for our share . . .),' contains (the word) 'abhi,' as a form (sign) of victory (abhibhûti). Having recited the Sâvitra (triplet, VI, 71, 4–6), 'Up rose this god Savitri, the friend of the house . . . ,' he inserts the Nivid in the (hymn) of the one-day's sacrifice[6]. Having recited the four verses to Heaven and Earth (IV, 56, 1–4), 'The mighty Heaven and Earth, the most glorious, here . . . ,' he inserts the Nivid in the (hymn I, 159) of the one-day's sacrifice. Having recited the Ârbhava (hymn, IV, 34), 'Ribhu, Vibhvan, Indra, Vâga, come ye to this our sacrifice . . . ,'

[1] Viz. after the eighth verse of the hymn Rig-veda I, 32, the chief part of the normal Nishkevalya-śastra.

[2] For the complete verse see III, 3, 2, 12.

[3] This verse is again recited thrice, and thus takes the place of the ordinary opening triplet.

[4] For this Śastra, recited after the Ârbhava-Pavamâna-stotra, see part ii, p. 361.

[5] Âśv. Śr. X, 10, 6 prescribes the ordinary anukara V, 82, 4–7; whence Sâyaṇa on I, 24, 3 (–5) offers no indication of the ritualistic use of that triplet on this occasion.

[6] Viz. IV, 54, before the last verse of which the Nivid is inserted.

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he inserts the Nivid in the (hymn, I, 111) of the one-day's sacrifice. Having recited the (hymn, V, 41) to the All-gods, 'Who is there righteous unto you, Mitra and Varuṇa? . . .,' he inserts the Nivid in the (hymn, I, 89) of the one-day's sacrifice. Thus as to the Vaiśvadeva (-śastra).

12. Then as to the Âgnimâruta[1]. Having recited the (hymn, VI, 7) to (Agni) Vaiśvânara, 'The head of the sky, and the disposer of the earth . . .,' he inserts the Nivid in the (hymn, III, 3) of the one-day's sacrifice. Having recited the (hymn, V, 57) to the Maruts, 'Hither, O Rudras, come ye united with Indra . . .,' he inserts the Nivid in the (hymn, I, 87) of the one-day's sacrifice. Having recited the nine verses (VI, 15, 1–9) to Gâtavedas, 'This guest of yours, the early-waking . . .,' he inserts the Nivid in the (hymn, I, 143) of the one-day's sacrifice. And as to why the (hymns) of the one-day's sacrifice are used for inserting the Nivid, it is for the sake of his (the Sacrificer's) not being deprived of a firm foundation, for the Gyotishṭoma is a foundation.

13. For this (day) there are those sacrificial animals—'A horse, a hornless he-goat, and a Go-mṛiga[2],' fifteen 'paryaṅgyas': the mystic import of these has been explained. Then these wild ones—for spring he seizes (three) kapiñgalas[3], for summer sparrows, for the rainy season partridges: of these

[1] Viz. the final Śastra of the evening-service, preceded by the chanting of the Agnishṭoma-sâman; see part ii, p. 369.

[2] See p. 298, note 4; p. 338, note 1.

[3] The 'Kapiñgala' is a kind of wildfowl, apparently of the quail or partridge species—a hazel-cock, or francoline partridge. Some of the later authorities, however, identify it with the 'Âṭaka'

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(wild animals) also (the mystic import) has been told [1].

14. Then those (victims) for the twenty-one (stakes). He seizes twenty-one animals for each of the (eleven) deities of the Seasonal offerings [2]; for as many as there are gods of the Seasonal offerings so many are all the gods; and all objects of desire are in the Aśvamedha: 'by gratifying all the deities I shall gain all my desires,' so he thinks. But let him not proceed in this way.

15. Let him seize seventeen victims for the central stake [3], in order that he may gain and secure every-

('cuculus melanoleucus'). With regard to some of the wild animals referred to in the corresponding section of the Vâǵ. S., the commentator Mahîdhara significantly remarks (Vâǵ. S. XXIV, 20; cf. Kâty. XX, 6, 6 scholl.) that the meaning of such names as are not understood must be made out with the help of quotations (nigama), Vedic vocabularies (nighaṇṭu) and their comments (nirukta), grammar (vyâkaraṇa), the Uṇâdivṛtti, and dictionaries.

[1] Viz. XIII, 2, 4, 1 seqq. It is not easy to see why the text should break off abruptly with the birds representing the rainy season. For autumn there are to be (three) quails, for winter 'kakara,' and for the dewy season 'vikakara.' Then follow, to the end of the 260 wild animals, a long series of divinities to each of which (or sometimes to allied deities) three animals are consigned. Thirteen of these wild animals are placed on each of the twenty spaces between the twenty-one stakes.

[2] Or, perhaps, for the (eleven) deities of the Seasonal offerings he seizes twenty-one animals for each (stake); which would certainly simplify the distribution of those animals. Regarding the victims actually consecrated to the deities of the Kâturmâsya offerings, see p. 309, note 2.

[3] This does not include the twelve 'paryaṅgyas' tied to the horse's limbs, but only the horse and two other victims sacred to Praǵâpati, and twelve of a long series of beasts, of which three are dedicated to each successive deity (or allied group of deities). To these are afterwards added Agni's two victims belonging to the two sets of eleven victims (of the other twenty of which one is assigned to each of the other stakes).

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thing, for the seventeenfold is Pragâpati, and the seventeenfold (stoma) is everything, and the Aśvamedha is everything;—and sixteen at each of the other (stakes) in order that he may gain and secure everything, for everything here consists of sixteen parts, and the Aśvamedha is everything. Thirteen wild (beasts) he seizes for each intermediate space, in order that he may gain and secure everything, for the year consists of thirteen months, and the Aśvamedha is everything.

16. Now, prior to the (chanting of the) Bahishpavamâna, they (the assistants of the Adhvaryu) bring up the horse, after cleansing it; and with it they glide along for the Pavamâna: the mystic import of this has been explained[1]. When the Bahishpavamâna has been chanted, they make the horse step on the place of chanting: if it sniffs, or turns away, let him know that his sacrifice is successful. Having led up that (horse), the Adhvaryu says, 'Hotri, sing praises!' and the Hotri sings its praises[2] with eleven (verses, *Rig*-veda I, 163, 1–11)—

17. 'When first born, thou didst neigh...'—thrice (he praises) with the first, and thrice with the last (verse), these amount to fifteen,—fifteenfold is the thunderbolt, and the thunderbolt means vigour: with that thunderbolt, vigour, the Sacrificer thus from the very first repels evil: thus[3], indeed, it is to the Sacrificer that the thunderbolt is given in

[1] XIII, 2, 3, 1.

[2] The mode of recitation is similar to that of the kindling-verses (likewise eleven, brought up, by repetitions of the first and last, to fifteen), viz. by making a pause after each half-verse, but without adding the syllable 'om' thereto. Âśv. Śr. X, 8, 5.

[3] Harisvâmin explains 'tad vai' as standing for 'sa vai' (liṅga-vyatyayena)—viz. that fifteenfold thunderbolt.

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order to smite for him whoever is to be smitten.—[*Ṛig*-veda I, 163, 12. 13], 'The swift racer hath gone forward to the slaying...'—'The racer hath gone forward to the highest place...'—

18. Having omitted these two (verses), he inserts the hymn (I, 162), 'Never (shall forget us) Mitra, Varuṇa, Aryaman, Âyu...,' in the Adhrigu[1] (litany). Some, however, insert this verse (I, 162, 18), 'Thirty-four (ribs) of the steed, akin to the gods, (doth the knife hit)...,' before the (passage,—'twenty-six are its) ribs,' thinking lest they should place the holy syllable 'om' in the wrong place[2], or lest they should suggest the plural by a singular[3]. Let him not proceed thus, but let him insert the hymn as a whole.—'The swift racer hath gone forward to the slaying...'—The racer hath gone forward to the highest place...'—

[1] On this recitation, consisting of a lengthy set of formulas, addressed to the slaughterers, see part ii, p. 188, note 2. The whole of the formulas are given Ait. Br. II, 6–7. The hymn, according to Âsv. X, 8, 7, is to be inserted either before the last formula of the litany, or somewhat further back—viz. before the formula 'sha*dvimsa*tir asya vaṅkrayas,' 'twenty-six are its ribs'—whilst our Brâhma*ṇa* rather allows the alternative of the eighteenth verse of I, 162 being inserted at the latter place,—unless, indeed, the insertion in that case is to be made immediately before the word 'vaṅkraya*ḥ*' which is scarcely likely.

[2] Harisvâmin seems to take this to mean that as this verse is of the same nature as the formulas of the Adhrigu litany, he is to treat it as such, as otherwise, in reciting he would have to pronounce 'om' after that verse, which is not done after those formulas.

[3] Or, the plurality by the individual. Owing to the corrupt state of the MS., the commentator's explanation of this passage is not clear. He seems, however, at any rate, to take the 'plural' to refer to the formula 'sha*dvimsa*tir asya vaṅkrayas,' where apparently 'eshâm' has to be substituted for 'asya' on this occasion, as many victims are immolated, and the ribs of a plurality of beasts are thus indicated, whilst in verse eighteen of the hymn, on the

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SECOND BRÂHMANA.

1. Having uttered these two (verses), he pronounces what remains of the Adhrigu. 'A cloth, an upper cloth, and gold,' this is what they spread out for the horse[1]: thereon they 'quiet' (slaughter) it. When the victims have been 'quieted,' the (king's) wives come up with water for washing the feet,—four wives, and a young maiden as the fifth, and four hundred female attendants.

2. When the foot-water is ready, they cause the Mahishî to lie down near the horse, and cover her up with the upper cloth, with 'In heaven ye envelop yourselves,'—for that indeed is heaven where they immolate the victim . . . ; 'May the vigorous male, the layer of seed, lay seed!' she says[2] for the completeness of union.

3. Whilst they are lying there, the Sacrificer addresses the horse (Vâg. S. XXIII, 21), 'Utsakhyâ ava gudam dhehi!' No one replies to him, lest there should be some one to rival the Sacrificer.

4. The Adhvaryu then addresses the maiden, 'Hey hey maiden, that little bird . . .'—The maiden replies to him, 'Adhvaryu! that little bird . . .'

5. And the Brahman addresses the Mahishî, 'Mahishî, hey hey Mahishî, thy mother and father mount to the top of the tree . . .'—She has a hundred daughters of kings attending upon her: these

contrary, only the ribs of one horse (thus forming a kind of unit) are referred to; and if that verse were recited, along with the whole hymn, before the final formula which refers to all the victims, the necessary connection would be interrupted.

[1] See XIII, 2, 8, 1.

[2] Nirâyatyâsvasya *sisnam* mahishy upasthe nidhatte 'vrishâ vâgî retodhâ reto dadhâtv' iti mithunasyaiva sarvatvâya.

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reply to the Brahman, 'Brahman, hey hey Brahman, thy mother and father play on the top of the tree...'

6. And the Udgâtri addresses the favourite, 'Vâvâtâ, hey hey Vâvâtâ, turn upwards!' She has a hundred noble-women (râganyâ) attending upon her: these reply to the Udgâtri, 'Hey hey Udgâtri, turn upwards!'

7. And the Hotri says to the discarded wife, 'Parivriktâ, hey hey Parivriktâ, when large meets small in this amhubhedî...'—She has a hundred daughters of heralds and head-men of villages attending upon her: these reply to the Hotri, 'Hotri, hey hey Hotri, when the gods favoured the lalâmagu...'

8. Then the chamberlain addresses the fourth wife, 'Pâlâgalî, hey hey Pâlâgalî, when the deer eats the corn, one thinks not of the fat cattle...'—She has a hundred daughters of chamberlains and charioteers attending upon her: these reply to the chamberlain, 'Chamberlain, hey hey chamberlain, when the deer eats the corn, one thinks not of the fat cattle...'

9. These speeches, the derisive discourses, indeed are every kind of attainment, and in the Asvamedha all objects of desire are contained: 'By every kind of speech may we obtain all objects of our desire' thus thinking, they cause the Mahishî to rise. Those (women) then walk back in the same way as they had come; and the others finally utter the verse containing (the word) 'fragrant' (*Rig*-v. IV, 39, 6), 'To Dadhikrâvan have I sung praises...'

10. For, indeed, life and the deities depart from those who at the sacrifice speak impure speech: it is their speech they thereby purify so that the deities may not depart from the divine service.

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Now (some) put the omentum of the Gomṛiga and that of the hornless he-goat upon the horse and then take it (to the Âhavanîya), saying, 'The horse has no omentum.' Let him not do so: of the horse he should certainly take the fat; the (omenta of the) others are normal.

11. When the omenta have been roasted, and when they have performed (the oblations) with the Svâhâs[1], and returned to the back (of the sacrificial ground), they hold a Brahmodya[2] (theological discussion) in the Sadas. Having entered by the front door, they sit down at their several hearths.

12. The Hotṛi asks the Adhvaryu (Vâg. S. XXIII, 45), 'Who is it that walketh singly[3]?...' He replies to him (ib. 46), 'Sûrya (the sun) walketh singly...'

13. The Adhvaryu then asks the Hotṛi (Vâg. S. XXIII, 47), 'Whose light is there equal to the sun?...' He replies to him (ib. 48), 'The Brahman (n.) is the light equal to the sun...'

14. The Brahman then asks the Udgâtṛi (Vâg. S. XXIII, 49), 'I ask thee for the sake of knowledge, O friend of the gods [if thou hast applied thy mind thereto: hath Vishṇu entered the whole world at those three places at which offering is made unto him?]' and he replies (ib. 50), 'I too am at those three places [at which he entered the whole world:

[1] See III, 8, 2, 21–23.

[2] For a similar discussion between the Brahman and Hotṛi, prior to the binding of the victims to the stakes, see XIII, 2, 6, 9 seqq.

[3] For the complete verse, comprising four questions, see XIII, 2, 6, 10–13; the answers being given there in the form of explanations.

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daily do I, with the one body[1], go round the earth, the sky, and the back of yonder sky].'

15. The Udgâtṛi then asks the Brahman (Vâg. S. XXIII, 51), 'Into what (things) hath the Spirit[2] entered, [and what (things) are established in the spirit? this, O Brahman, we crave of thee: what answer dost thou give unto us thereon?]' and he replies (ib. 52), 'Into five (things) hath the spirit entered, and they are established in the spirit: this I reply unto thee thereon; not superior in wisdom art thou (to me).'

16. When this (verse) has been uttered, they rise and betake themselves from the Sadas eastwards to the Sacrificer. Having come to him, seated in front of the Havirdhâna[3] (shed), they sit down in their several places.

17. The Hotṛi then asks the Adhvaryu (Vâg. S. XXIII, 53), 'What was the first conception[4]?...' and he replies (ib. 54), 'The sky was the first conception...'

18. The Adhvaryu then asks the Hotṛi (ib. 55), 'Who, pray, is the tawny one (piśaṅgilâ)? [who is the kurupiśaṅgilâ? who moveth in leaps? who creepeth along the path?]' and he replies (ib. 56), 'The tawny one is the uncreated (night)[5]; [the kurupiśaṅgilâ is the porcupine; the hare

[1] Or, with the one limb (ekenâṅgena) which Mahîdhara takes to mean 'with the mind, in mind.' Possibly 'asya' may have to be taken together with it—'with the one body of his (Vishṇu's).'

[2] Or, man (purusha). The five things, according to Mahîdhara, are the vital airs, or breathings.

[3] That is, behind the uttaravedi, according to Kâty. XX, 7, 12.

[4] See XIII, 2, 6, 14 seqq.

[5] Mahîdhara takes 'agâ' (the eternal) here as meaning either the

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moveth in leaps; the snake creepeth along the path].'

19. The Brahman then asks the Udgâtṛi (Vâg. S. XXIII, 57), 'How many kinds are there of this (sacrifice), how many syllables?—[how many oblations? how often is (the fire) enkindled? The ordinances of sacrifice have I now asked of thee: how many priests offer in due form?]' and he replies (ib. 58), 'Six kinds there are of this (sacrifice), a hundred syllables, [eighty oblations, and three kindling-sticks; the ordinances of sacrifice do I declare unto thee: seven priests offer in due form].'

20. The Udgâtṛi then asks the Brahman (Vâg. S. XXIII, 59), 'Who knoweth the navel of this world? [who heaven and earth and the air? who knoweth the birth-place of the great Sun? who knoweth the Moon, whence it was born?]' and he replies (ib. 60), 'I know the navel of this world, [I know heaven and earth and the air; I know the birth-place of the great Sun, and I know the Moon, whence it was born].'

21. The Sacrificer then asks the Adhvaryu (Vâg. S. XXIII, 61), 'I ask thee about the farthest end of the earth, [I ask where is the navel of the world; I ask thee about the seed of the vigorous steed; I ask thee about the highest seat of speech];' and he replies (ib. 62), 'This altar-ground is the farthest end of the earth; [this sacrifice is the navel of the world; this Soma-juice is the seed of the vigorous

night, or Mâyâ; cf. XIII, 2, 6, 17. Perhaps, however, 'agâ' may mean 'goat' here.

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steed; this Brahman (priest) is the highest seat of speech].'

22. Verily, this is the complete attainment of speech, to wit the Brahmodya, and in the Aśvamedha all desires are contained: 'By means of all speech may we obtain all our desires!' so (they think).

23. When the colloquy has been held, the Adhvaryu enters the (Havirdhâna), and draws Pragâpati's (first) Mahiman cup (of Soma) in a gold vessel. The Puroruk formula[1] thereof is (Vâg. S. XXIII, 1; *Rig*-v. X, 121, 1), 'The golden germ was first produced...' And its Puro-nuvâkyâ is (Vâg. S. XXIII, 63), 'Of good nature, self-existent at first (within the great ocean: I verily place the right germ whence is born Pragâpati).'—'May the Hotri offer to Pragâpati: [of the Mahiman Soma (cup); may he relish, may he drink the Soma! Hotri, utter the offering-formula!]' is the Praisha (ib. 64). The Hotri utters the offering-formula (ib. 65), 'O Pragâpati, none other than thee hath encompassed all these forms[2]...' and as the Vashat is pronounced, he (the Adhvaryu) offers with (Vâg. S. XXIII, 2), 'What greatness of thine there hath been in the day, and the year, [what greatness of thine there hath been in the wind and the air; what greatness of thine there hath been in the heavens and the sun, to that greatness of thine, to Pragâpati, hail, to the gods[3]!]' He does not repeat the Vashat, for he offers the cup of Soma all at once.

[1] That is, the preliminary formula, or formulas, preceding the 'upayâma' ('Thou art taken with a support...').

[2] See V, 4, 2, 9.

[3] See XIII, 2, 11, 2 with note.

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THIRD BRÂHMAṆA.

THE VAPÂ-OFFERINGS.

1. Now as to the offering of the omenta. 'They should proceed with them singly up to the omentum of the Vaiśvadeva (victim)[1]; and when the omentum of the Vaiśvadeva has been offered, they should thereupon offer the others,' said Satyakâma *Gâ*bâla; 'for, doubtless, the All-Gods (Viśve Devâ*ḥ*) are all (sarve) the gods: it is in this way he gratifies them deity after deity.'

2. 'When the omentum of the Aindrâgna (victim) has been offered, they should thereupon offer the others,' said the two Saumapa Mânutantavya; 'for, doubtless, Indra and Agni are all the gods: it is in this way he gratifies them deity after deity.'

3. 'When the omentum of the (victim) sacred to Ka has been offered, they should thereupon offer

[1] Whilst there are amongst the victims immolated on the second day, several others consecrated to the Viśve Devâ*ḥ*, Indra and Agni, and Ka,—the Vaiśvadeva, Aindrâgna, and Kâya victims, referred to in this and the following two paragraphs, belong to the *K*âturmâsya, or Seasonal victims, being amongst those tied to the fourteenth and sixteenth stakes. Though the text speaks only of one Vaiśvadeva &c. victim, there are really three such victims in each case. According to the views referred to in these paragraphs (cf. comm. on Kâty. XX, 7, 23), the omenta of all the preceding victims (from the 'paryaṅgya' onwards) up to the beginning of the *K*âturmâsyas, would be offered together after (or along with) the vapâs of those of the respective victims (Vaiśvadeva &c.) specified in these paragraphs; and along therewith the vapâs of all the subsequent Seasonal victims. The deities to which this heap of omenta would be offered, would thus be either the Viśve Devâ*ḥ*, or Indra and Agni, or Ka, as representing all the deities. Âśv. S. X, 9, 7, assigns the omenta of all the victims, except the three Prâgâpatya ones, to the Viśve Devâ*ḥ*.

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the others,' said Śailâli; 'for, doubtless, Ka is Prag*â*pati, and behind Prag*â*pati are all the gods: it is in this way he gratifies them deity after deity.'

4. 'Having gone through the twenty-one deities of the Seasonal[1] (victims), let them proceed by dividing (the omenta) into twenty-one parts[2],' said Bhâllaveya; 'for as many as there are Seasonal deities so many are all the gods: it is in this way he gratifies them deity after deity.'

5. 'Let them proceed (with the omenta) singly and not otherwise,' said Indrota Śaunaka; 'why, indeed, should they hasten? It is in this way he gratifies them deity after deity.' This, then, is what these have said, but the established practice is different therefrom.

6. Now Yâg*ñ*avalkya said, 'They should proceed simultaneously with the (omenta) of Prag*â*pati's[3] (victims), and simultaneously with those consecrated to single gods: it is in this way that he gratifies them deity after deity, that he goes straightway to the completion of the sacrifice, and does not stumble.'

7. When the omenta have been offered, the Adhvaryu enters (the Havirdhâna shed) and draws

[1] See p. 309, note 2.

[2] According to this view, the omenta of all the victims after the three first (Prag*â*patya) ones,—i.e. beginning from the 'paryaṅgya' animals (see p. 299, note 2) up to the end of the Kâturmâsya, or Seasonal victims, which are the last of the domesticated animals—would be put together in one heap and divided into twenty-one portions, which would then be offered to the first twenty-one deities of the Seasonal offerings, that is to say, to those of the Vaiśvadeva, Varuṇapraghâsa, Sâkamedha, and Mahâhavis offerings, thus omitting the deities of the Pitryeshṭi and the Śunâsîrîya offerings.

[3] That is the first three victims, viz. the horse, the hornless he-goat, and the Gom*ri*ga.

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Pragâpati's second Mahiman cup of Soma in a silver vessel. The Puroruk thereof is (Vâg. XXIII, 3), 'He who by his greatness hath become the one king of the breathing and blinking world, [and who here ruleth over the two-footed and the four-footed: to the god Ka (Who?) will we pay homage by offering].' The Anuvâkyâ and Yâgyâ are interchanged so as to (ensure) unimpaired vigour[1], and the Praisha (direction to Hotri) is the same (as that of the first cup). As the Vashat is uttered, he offers with (Vâg. S. XXIII, 4), 'What greatness of thine there hath been in the night, and the year, [what greatness of thine there hath been in the earth and the fire; what greatness of thine there hath been in the Nakshatras and the moon, to that greatness of thine, to Pragâpati, to the gods, hail[2]].' He does not repeat the Vashat: the significance of this has been explained.

8. Of the blood of the other victims they make no sacrificial portions; of (that of) the horse they do make portions[3]. Of (the blood of) the others[4] they make portions[4] on the south side, of (that of) the horse on the north side (of the altar); of (the blood of) the others he makes portions on (a mat of) plaksha (ficus infectoria) twigs, of (that of) the horse on rattan twigs.

[1] By simple repetition this would be impaired.

[2] See XIII, 2, 11, 2 with note. [3] See XIII, 3, 4, 2–5.

[4] This would be an alternative view. According to the scholl. on Kâty. XX, 8, 1–3, this would seem to refer to the other Prâgâpatya victims, in which case one would, however, expect the dual here, as there are only two of them besides the horse.

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9. But concerning this, Sâtyayagñi said, 'They may indeed do it in either way, only one must not depart from the (right) path.' But the former, indeed, is the established practice. The sacrifice (of the second day) is an Ukthya: thereby he causes the air-world to prosper. The last day is an Atirâtra with all the Stomas, for him to obtain and secure everything, for the Atirâtra with all the Stomas is everything, and the Asvamedha is everything.

10. Its Bahishpavamâna (stotra) is in the Trivrit (9-versed Stoma), the Âgya (stotras) in the Pañkadasa (15-versed), the Mâdhyandina-pavamâna in the Saptadasa (17), the Prishthas in the Ekavimsa (21), the Tritîya Pavamâna in the Trinava (27), the Agnishtoma-sâman in the Trayastrimsa (33), the Ukthas in the Ekavimsa (21), the Shodasin in the Ekavimsa, the night (chants) in the Pañkadasa, the Sandhi (twilight chant) in the Trivrit (9). Whatever Sastra is (recited) for the second day of the Prishthya Shadaha that is (used at) the Atirâtra sacrifice[1]; thereby he causes yonder (heavenly) world to prosper.

11. 'There are twenty-one Savanîya victims, all of them consecrated to Agni, and there is one and the same performance for them,' so say some; but let him rather immolate those twenty-four bovine (victims[2]) for twelve deities,—twelve months are a year, and the year is everything, and the Asva-

[1] In the same way Âsv. S. X, 4, 8 lays down the rule that the Sastras of the second day are those of the fifth day of the Vyûdha Prishthya-shadaha; cf. above, XIII, 5, 1, 7 seqq.

[2] See XIII, 3, 2, 3.

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medha is everything: thus it is for the sake of his obtaining and securing everything.

FOURTH BRÂHMAṆA.

DIFFERENT ARRANGEMENTS OF THE CHANTS OF THE ASVAMEDHA.

1. Now, Indrota Daivâpa Śaunaka once performed this sacrifice for Ganamegaya Pârikshita, and by performing it he extinguished all evil-doing, all Brahman-slaughter; and, verily, he who performs the Asvamedha extinguishes (the guilt incurred by) all evil-doing, all Brahman-slaughter.

2. It is of this, indeed, that the Gâthâ (strophe) sings,—'In Âsandîvat [1], Ganamegaya bound for the gods a black-spotted, grain-eating horse, adorned with a golden ornament and with yellow garlands.'

3. [There are] those same first two days [2], and a Gyotis [3] Atirâtra: therewith (they sacrificed) for Bhîmasena;—those same first two days, and a Go Atirâtra: therewith (they sacrificed) for Ugrasena;—those same first two days, and an Âyus Atirâtra: therewith (they sacrificed) for Śrutasena. These are the Pârikshitîyas [4], and it is of this that the Gâthâ sings,—'The righteous Pârikshitas, performing horse-sacrifices, by their righteous work did away with sinful work one after another.'

[1] Lit., (in the city, nagare, Harisvâmin) possessed of a throne. Cf. Ait. Br. VIII, 21.

[2] Viz., as stated before, an Agnishṭoma and an Ukthya.

[3] As to the difference between the Gyotis, Go, and Âyus forms of the Agnishṭoma sacrifice, see part iv, p. 287, note 2.

[4] That is, according to Harisvâmin (and the Gâthâ), the brothers of (Ganamegaya) Pârikshita, though one would rather have thought of his sons, the grandsons of Parikshit.

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4. Those same first two days, and an Abhigit[1] Atirâtra,—therewith Para Âtnâra, the Kausalya king, once sacrificed: it is of this that Gâthâ sings, —'Atnâra's son, the Kausalya Para, Hairaṇyanâbha, caused a horse, meet for sacrifice, to be bound, and gave away the replete regions.'

5. Those same first two days, and a Visvagit[1] Atirâtra,—therewith Purukutsa, the Aikshvâka king, once on a time performed a horse(daurgaha)-sacrifice, whence it is of this that the Rishi sings (*Rig*-v. IV, 42, 8),—'These, the seven Rishis, were then our fathers when Daurgaha[2] was bound.'

6. Those same first two days, and a Mahâvrata[3] Atirâtra, — therewith Marutta Âvikshita, the Âyogava king, once performed sacrifice; whence the Maruts became his guards-men, Agni his chamberlain, and the Visve Devâḥ his counsellors: it is of this that the Gâthâ sings,—'The Maruts dwelt as guards-men in Marutta Âvikshita's house, Agni as his chamberlain, and the Visve Devâḥ as his counsellors.' And, verily, the Maruts become the guards-men, Agni the chamberlain, and the Visve Devâḥ the counsellors of him who performs the horse-sacrifice.

7. Those same first two days, and an Aptoryâma[4] Atirâtra,—it was therewith that Kraivya, the Pâñkâla king, once performed sacrifice, — for Krivis they formerly called the Pañkâlas: it is of this that the Gâthâ sings,—'At Parivakrâ, the

[1] Regarding the Abhigit and Visvagit, see part iv, p. 320, note 2.

[2] Sâyaṇa, differently from our Brâhmaṇa, takes Daurgaha as the patronymic of Purukutsa (son of Durgaha).

[3] See part iv, p. 282, note 5.

[4] See part iii, introd. p. xx.

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Pâñkâla overlord of the Krivis seized a horse, meet for sacrifice, with offering-gifts of a hundred thousand (head of cattle).'

8. And a second (Gâthâ),—'A thousand myriads there were, and five-and-twenty hundreds, which the Brâhmaṇas of the Pañkâlas from every quarter divided between them.'

9. The Agnishṭoma in the Trivṛit (stoma); the Ukthya in the Pañkadaśa; and the third day, with the Uktha (stotras), in the Saptadaśa; the Shoḍaśin (stotra) in the Ekaviṃśa, the night (stotras) in the Pañkadaśa, and the Sandhi (stotra) in the Trivṛit,—this is the (sacrifice) resulting in the Anushṭubh [1]: it is therewith that sacrifice was performed by Dhvasan Dvaitavana, the king of the Matsyas, where there is the lake Dvaitavana; and it is of this that the Gâthâ sings,—'Fourteen steeds did king Dvaitavana victorious in battle, bind for Indra Vṛitrahan, whence the lake Dvaitavana (took its name).'

10. The (three) Pavamâna (stotras) in the Katurviṃśa (stoma), and (those performed) by repetitions [2] in the Trivṛit; the Pavamânas in the Katuskatvârimśa (44-versed stoma), and (those performed) by repetition [3] in the Ekaviṃśa; the Pavamânas in

[1] Viz. inasmuch as, according to Harisvâmin, all the Stotras amount together to 798 verses, which make twenty-five anushṭubh verses (of 32 syllables each) or thereabouts.

[2] That is to say, all the remaining nine stotras of this, the Agnishṭoma, day, the so-called Dhuryas, viz. the Âgya-stotras, the Prishṭha-stotras, and the Agnishṭoma-sâman, in all of which the respective Stoma is obtained by repetitions of the three stotriyâ-verses.

[3] In this, the Ukthya, day, this includes also the three Uktha-stotras, as being, as it were, the Dhuryas of the Hotṛi's assistants

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the Ashṭâkatvâriṃsa (48), and (those performed) by repetition in the Trayastriṃsa (33) up to the Agnishṭoma-sâman, the Uktha (stotras) in the Dvâtriṃsa (32), the Shoḍasin in the Ekaviṃsa, the night (stotras) in the Pañkadaśa, and the Sandhi (stotra) in the Trivṛit:

11. Suchlike is Vishṇu's striding[1],—it was therewith that Bharata Dauḥshanti once performed sacrifice, and attained that wide sway which now belongs to the Bharatas: it is of this that the Gâthâ sings,—'Seventy-eight steeds did Bharata Dauḥshanti bind for the Vṛitra-slayer on the Yamunâ, and fifty-five near the Gaṅgâ.'

12. And a second (Gâthâ),—'Having bound a hundred and thirty-three horses, meet for sacrifice, king Saudyumni, more shifty, overcame the other shiftless ones.'

13. And a third,—'At Nâḍapit[2], the Apsaras Śakuntalâ conceived Bharata, who, after conquering the whole earth, brought to Indra more than a thousand horses, meet for sacrifice.'

14. And a fourth[3],—'The greatness of Bharata neither the men before nor those after him attained, nor did the five (tribes of) men, even as a mortal man (does not touch) the sky with his arms.'

15. With the Ekaviṃśa-stoma[4] Ṛishabha Yâgñña-

(cf. part iii, introd. p. xiv seqq.); whilst in the directions regarding the next day they are not included, as requiring a different Stoma.

[1] Just as there are here wide intervals between the Stomas, so Vishṇu, in his three strides, passes over wide distances, comm.

[2] This, according to Harisvâmin, is the name of Kaṇva's hermitage. Cf. Leumann, Zeitsch. d. D. M. G., XLVIII, p. 81.

[3] Cf. Ait. Br. VIII, 23; Weber, Ind. Stud. I, p. 202.

[4] That is, using the 21-versed form throughout the three days.

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tura, king of the Sviknas, performed sacrifice: it is of this that the Gâthâ sings,—'When Ṛishabha Yâgñatura was sacrificing, the Brahman-folk, having received wealth at the Aśvamedha, divided the offering-gifts between them.'

16. With the Trayastriṁśa-stoma Soṇa Sâtrâsâha, the Pâñkâla king, performed sacrifice: it is of this that the Gâthâ sings,—'When Sâtrâsâha performs the horse-sacrifice, the Trayastriṁśa (stomas) come forth as (Taurvaśa) horses, and six thousand mail-clad men[1].

17. And a second (Gâthâ),—'At the sacrifice of thee, Koka's father, the Trayastriṁśa (stomas) come forth, each as six times six thousand[2] (horses), and six thousand mail-clad men.'

18. And a third,—'When Sâtrâsâha, the Pâñkâla king, was sacrificing, wearing beautiful garlands, Indra revelled in Soma, and the Brâhmaṇas became satiated with wealth.'

19. Śatânîka Sâtrâgita performed the Govinata (form of Aśvamedha), after taking away the

[1] This seems to be Harisvâmin's interpretation of the verse:—torvaśâ aśvâ ṛeshṭhe tam api śrigyeran iti (?) trayastriṁśâ stomâ udgakkhanti, śa hi Soṇas trayastriṁśân eva stomân trishv api divaseshu prayuṅkte nânyân iti te udgakkhantîty âha, shaṭ tu sahasrâṇi varmiṇâm râgaputrâṇâm kavaṭinâm aśvapâlânâm udîrata iti vartate varshe prâptâ eva drashṭavyâḥ. The St. Petersb. Dict., on the other hand, construes 'trayastriṁśâḥ' along with 'shaṭ sahasrâṇi'=6033 (? horses of mail-clad men). This interpretation seems to me to involve serious difficulties. The use of those Stomas doubtless is supposed to result in the advantages here enumerated.

[2] Koko nâma nâthaḥ, ke te aśvâ udîrata iti prathamâyâṁ gâthâyâm uktaṁ tad atrâpy anuvartate; teshâṁ tatra parimâṇaṁ noktam atra shaṭtriṁśad aśvasahasrâṇi rakshiṇâm anuṭarabhûtâny udgakkhantîty âha; trayastriṁśâś koḍîrate shaḍ dhi(?) varmiṇâṁ padânetâsu (?) gakkhantîti. Harisvâmin.

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horse of the Kâsya (king); and since that time the Kâsis do not keep up the (sacrificial) fires, saying, 'The Soma-drink has been taken from us.'

20. The mode (of chanting) for this (Govinata form) is:—the Pavamâna (stotras) in the Katurvimsa (stoma), and (those chanted) by repetitions in the Trivrit;—the Pavamânas in the Katuskatvârimsa, the Âgya (stotras) in the Ekavimsa, the Ukthas[1] in the Trinava, the Prishthas in the Ekavimsa;—the Pavamânas in the Shattrimsa (36-versed), and (those chanted) by repetitions in the Trayastrimsa (33) up to the Âgnishtoma-sâman, the Ukthas in the Ekavimsa, the Shodasin in the Ekavimsa, the night (stotras) in the Pañkadasa, and the Sandhi (stotra) in the Trivrit.

21. It is of this that the Gâthâ sings,—'Satânika Sâtrâgita seized a sacrificial horse, in the neighbourhood, the sacrifice of the Kâsis, even as Bharata (seized that) of the Satvats.'

22. And a second,—'The mighty Satânika, having seized, in the neighbourhood, Dhritarâshtra's white sacrificial horse, roaming at will in its tenth month, Satânika[2] performed the Govinata-sacrifice.'

23. And a fourth[3],—'The greatness of the Bharatas neither the men before nor those after them attained; nor did the seven (tribes of) men, even as a mortal man (does not touch) the sky with his flanks.'

[1] Why these are here put before the Prishthas, is not clear.

[2] Perhaps we ought here to read 'Sâtrâgita.'

[3] Unless the Gâthâ in the preceding paragraph (being in the Trishtubh metre) is really counted as two, the author seems here purposely to have omitted a verse. Possibly, however, it may mean, 'the fourth,' viz. referring to paragraph 14.

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24. Now as to the sacrificial gifts. Whatever there is towards the middle of the kingdom other than the land, the men, and the property of the Brâhmaṇa, of that the eastern region belongs to the Hotṛi, the southern to the Brahman, the western to the Adhvaryu, the northern to the Udgâtṛi; and the Hotṛikas share this along with them.

25. When the Udayanîyâ (completing offering) is finished, he seizes twenty-one barren cows, sacred to Mitra-Varuṇa, the Visve Devâḥ, and Bṛihaspati, with the view of his gaining those deities. And the reason why those sacred to Bṛihaspati come last is that Bṛihaspati is the Brahman (n.), and he thus establishes himself finally in the Brahman.

26. And as to their being twenty-one of them,—the twenty-one-fold is he who shines yonder: twelve months, five seasons, these three worlds, and yonder sun as the twenty-first—this consummation (he thereby obtains).

27. When the Udavasânîyâ (closing offering) is completed, they give, for a sacrificial gift, four women, with a maiden as the fifth, and four hundred female attendants according to agreement.

28. And during the following year he performs the animal sacrifices of the seasons,—six (victims) sacred to Agni in the spring, six to Indra in the summer, six to Parganya, or to the Maruts, in the rainy season, six to Mitra and Varuṇa in the autumn, six to Indra and Vishṇu in the winter, and six to Indra and Bṛihaspati in the dewy season,—six seasons are a year: in the seasons, in the year, he thus establishes himself. These amount to thirty-six animals,—the Bṛihatî (metre) consists of thirty-six syllables, and the heavenly world is established

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upon the Bṛihatî: and thus he finally establishes himself, by means of the Bṛihatî metre, in the heavenly world.

SIXTH ADHYÂYA. FIRST BRÂHMAṆA.

THE PURUSHAMEDHA, OR HUMAN SACRIFICE.

1. Purusha Nârâyaṇa desired, 'Would that I overpassed all beings! would that I alone were everything here (this universe)!' He beheld this five-days' sacrificial performance, the Purushamedha, and took it[1], and performed offering therewith; and having performed offering therewith, he overpassed all beings, and became everything here. And, verily, he who, knowing this, performs the Purushamedha, or who even knows this, overpasses all beings, and becomes everything here.

2. For this (offering) there are twenty-three Dîkshâs, twelve Upasads, and five Sutyâs (Soma-days). This, then, being a forty-days' (performance), including the Dîkshâs and Upasads, amounts to a Virâg[2], for the Virâg consists of forty syllables: [Vâg. S. XXXI, 5.] 'Thence[3] Virâg (f.) was born, and from out of Virâg the Pûrusha.'

[1] That is, according to Harisvâmin, he brought its powers into play, and accomplished all his desires:—tatsâdhanâny upâpâdayat, tenâyaṃ yaganena samîhitaṃ sakalaṃ sâdhitavân ity arthaḥ.

[2] The Virâg-verse consists of decasyllabic pâdas, the most common form of the verse being one of three pâdas (or thirty syllables), whilst here the one consisting of four pâdas is alluded to, and Virâg-verses of one and two pâdas likewise occur. There is also a parallel form of the Virâg-metre consisting of (usually three) hendeca-syllabic pâdas.

[3] That is, from the Purusha; cf. *Rig*-v. S. X, 90, 5.

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This, then, is that Virâg, and from out of that Virâg he (the Sacrificer) generates the Purusha, the Sacrifice.

3. Now these (forty days) are four decades; and as to there being these four decades, it is for the obtainment of these worlds, as well as of the regions: by the first decade they[1] obtained even this (terrestrial) world, by the second the air, by the third the sky, and by the fourth the regions (quarters); and in like manner does the Sacrificer, by the first decade, obtain even this (terrestrial) world, by the second the air, by the third the sky, and by the fourth the regions—and, indeed, as much as these worlds and the regions are, so much is all this (universe); and the Purushamedha is everything: thus it is for the sake of his obtaining and securing everything.

4. On the Upavasatha[2] (day) there are eleven victims sacred to Agni and Soma: the performance for these is one and the same. There are eleven stakes,—the Trishṭubh (verse) consists of eleven syllables, and the Trishṭubh is a thunderbolt, and the Trishṭubh is vigour: with the thunderbolt, with vigour, the Sacrificer thus from the first repels evil.

5. On the Sutyâ (days) there are the (Savanîya) victims of the set of eleven[3] (stakes),—the Trishṭubh consists of eleven syllables, and the Trishṭubh is a thunderbolt, and the Trishṭubh is vigour: with the thunderbolt, with vigour, the Sacrificer thus from the first repels evil.

[1] Harisvâmin supplies 'pûrve purushâḥ' (? former men, or the first seven purushâḥ, the seven Ṛishis).

[2] That is, the day before the Soma-sacrifice.

[3] See III, 7, 2, 1 seqq.

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6. And, again, as to why there are (the victims) of the set of eleven (stakes): it is for the sake of his obtaining and securing everything, for the set of eleven (stakes) is everything, since the set of eleven (stakes) is Pragâpati, and Pragâpati is everything, and the Purushamedha is everything.

7. Now this Purushamedha is a five-days' sacrificial performance—the sacrifice is fivefold, the victim is fivefold, and five seasons are a year: whatsoever of five kinds there is, either concerning the deity or the self (body), all that he thereby obtains.

8. The first day thereof is an Agnishṭoma; then (follows) an Ukthya, then an Atirâtra, then an Ukthya, then an Agnishṭoma: this (sacrifice) thus has light (gyotis[1]) on both sides, and an Ukthya on both sides (of the central Atirâtra).

9. It is a five-days' (sacrifice), like a barley-corn in the middle[2]; for the Purushamedha is these worlds, and these worlds have light on both sides—through Agni (the sacrificial fire) on this side, and through Âditya (the Sun) on the other: therefore it has light on both sides. And the Ukthya is food, and the Atirâtra the body (self); and because there are these Ukthyas on both sides of the Atirâtra, therefore this body is surrounded by food. And that Atirâtra which is the largest of them is in the middle, it is thereby that it (the body, or sacrifice) is like a barley-corn (yava) in the middle; and, verily,

[1] Viz. an Agnishṭoma form of the Gyotishṭoma order of sacrifice. Cf. part iv, p. 287, note 2.

[2] That is, becoming larger towards the middle, inasmuch as the Ukthya is—as far as Stotras and Śastras, and cups of Soma are concerned—a larger sacrifice than the Agnishṭoma; and the Atirâtra is the largest form of all.

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whosoever knows this repels (yu) his hateful enemy: 'He alone exists, not his hateful enemy,' thus they say of him.

10. The first day is for it this same (terrestrial) world, and the spring season[1] also is this its (terrestrial) world; and the second day is what there is above this (terrestrial) world and below the air, and the summer season also is that (part) of it; and the central day is its air, and the rainy and autumn seasons also are its air; and the fourth day is what is above the air, and below the sky, and the winter season also is that (part) of it: and its fifth day is the sky, and the dewy season also is its sky: thus as to the deities.

11. Then as to the body[2]. The first day is its feet, and the spring season also is its feet; and the second day is what is above the feet, and below the waist, and the summer season also is that (part) of it; and the central day is its waist, and the rainy and autumn seasons also are its waist; the fourth day is what is above the waist and below the head, and the winter season also is that (part) of it; and the fifth day is its head, and the dewy season also is its head:—thus these worlds, as well as the year and the (sacrificer's) self, pass into the Purushamedha for the obtainment and securing of everything, for, indeed, these worlds are everything, and the year is everything, and the self is everything, and the Purushamedha is everything.

[1] It should be borne in mind here that the sacrifice (Pragâpati) is identical with the Sacrificer on the one hand, and with the year on the other.

[2] Or, as to the self, viz. of Pragâpati (and the Sacrificer), which the sacrifice is supposed to reproduce.

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SECOND BRÂHMANA.

1. And as to why it is called Purushamedha:—The stronghold (pur) doubtless is these worlds, and the Purusha (spirit) is he that blows here (the wind), he bides (*śi*) in this stronghold (pur): hence he is the Purusha. And whatever food there is in these worlds that is its 'medha,' its food: and inasmuch as this is its 'medha,' its food, therefore (it is called) Purushamedha. And inasmuch as at this (sacrifice) he seizes[1] men (purusha) meet for sacrifice (medhya), therefore also it is called Purushamedha.

2. He seizes them on the central day, for the central day is the air, and the air is the abode of all beings; and, indeed, these victims are also food, and the central day is the belly: he thus puts food in the belly.

3. He seizes them by decades[2] for the obtainment

[1] That is, he (symbolically) immolates them.

[2] The statement in paragraphs 3 and 4, according to which there are eleven decades of human victims, does not refer to the actual distribution of victims over the eleven stakes, but it is apparently made purely for symbolical reasons (viz. with reference to the Virâg and Triṣhṭubh metres), and is probably based on the way in which the victims are enumerated in the Vâgasaneyi-saṁhitâ, XXX, 5–22 (see the Translation at the end of this chapter, where they are, however, numbered according to the stakes). There the first eleven Kaṇḍikâs (5–15) are made up of the names and deities of ten victims each, hence together of eleven decades; whilst of the subsequent Kaṇḍikâs—k. 16 consists of twelve, ks. 17–21 of ten each, and k. 22 of twelve victims. The actual mode of distribution over the several stakes is that referred to in paragraphs 5–8, viz. the first forty-eight victims are tied to the central stake, after which eleven victims are tied to each of the other ten stakes. After these, amounting to 158 victims, the Saṁhitâ

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of all food, for the Virâǵ consists of ten syllables, and the Virâǵ is all food[1].

4. Eleven decades[2] he seizes;—the Triṣhṭubh consists of eleven syllables, and the Triṣhṭubh is the thunderbolt, and vigour: with the thunderbolt, with vigour, the Sacrificer thus repels evil from within him.

5. Forty-eight he seizes at the central stake;—the Ǵagatî consists of forty-eight syllables, and cattle are of Ǵâgata (movable) nature: by means of the Ǵagatî he (the priest) secures cattle for him.

6. Eleven at each of the others;—the Triṣhṭubh consists of eleven syllables, and the Triṣhṭubh is the thunderbolt, and vigour: with the thunderbolt,

enumerates twenty-six additional victims, which, according to Mahîdhara (cf. Kâty. XXI, 1, 10), are to be added to the eleven victims of the second stake,—viz. fourteen victims dedicated to various so-called deities; eight victims, sacred to Praǵâpati and belonging neither to the Śûdra nor to the Brâhmaṇa castes; and finally four more victims, characterised in exactly the same way as the eight preceding ones. It will be seen that of these twenty-six victims only the first set of (eight) Prâǵâpatya victims are referred to in the Brâhmaṇa, and that as the victims seized last of all. This circumstance clearly characterises the last four victims of the Saṃhitâ as not recognised by the Brâhmaṇa; and seeing that all four of these are such as have already occurred amongst the previously enumerated victims (though there assigned to different divinities) they must be considered (as they are by Prof. Weber, Ind. Streifen, I, p. 68) as having been added to the list of the Saṃhitâ subsequently to the composition of the Brâhmaṇa. A similar inference will probably apply to the fourteen victims preceding the eight Prâǵâpatya ones, though all that can be urged against them is that they are not referred to in the Brâhmaṇa.

[1] Hardly,—and all food is virâǵ (widely ruling or shining). In double clauses with a middle term, such as this, the position of subject and predicate seems often reversed in the second clause (cf. for instance, XIII, 8, 1, 4).

[2] See note 2 on p. 407.

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with vigour, the Sacrificer thus repels evil from about him.

7. Last of all he seizes eight;—the Gâyatrî consists of eight syllables, and the Gâyatrî is the Brahman (n.): he thus makes the Brahman to be the ultimate thing of this universe, whence they say that the Brahman is the ultimate thing of this universe.

8. These (eight) are sacred to Pragâpati,—Pragâpati assuredly is the Brahman, for Pragâpati is of the nature of the Brahman[1]: therefore they are sacred to Pragâpati.

9. When about to bring up the victims, he offers those three oblations to Savitri, with (Vâg. S. XXX, 1–3), 'God Savitri, (speed the sacrifice, speed the lord of sacrifice unto his share)!'—'May we obtain that glorious light of the God Savitri, (who shall inspire our prayers)!'—'All troubles remove thou from us, O God Savitri; bestow unto us what is auspicious!' He thus pleases Savitri, and thus pleased with him, he (Savitri) impels (speeds) those (sacrificial) men, and he seizes them impelled by that (Savitri).

10. For the priesthood he seizes a Brâhmaṇa, for the Brâhmaṇa is the priesthood: he thus joins priesthood to priesthood[2];—for the nobility he seizes a Râganya, for the Râganya is the nobility: he thus joins nobility to nobility;—for the Maruts (he seizes) a Vaisya, for the Maruts are the clans (peasants): he thus joins peasantry to peasantry;—

[1] That is, of the divine spirit, the world-soul, of which Pragâpati is, as it were, the personification, or phenomenal representative.

[2] Or, he perfects, completes, the priesthood by (adding to it a member of) the priesthood.

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for (religious) toil (he seizes) a Śûdra, for the Śûdra is toil: he thus joins toil to toil;—according to their particular form he thus supplies these divinities with victims, and, thus supplied, they supply him with all his objects of desire.

11. He makes offering with ghee, for ghee is fiery mettle: by means of fiery mettle he thus endows him (the Sacrificer) with fiery mettle. He makes offering with ghee, for that—to wit, ghee—is the dear resource of the gods: he thus supplies them with their dear resource, and, thus supplied, they supply him with all his objects of desire.

12. By means of the Puruśha Nârâyaṇa (litany), the Brahman priest (seated) to the right (south) of them, praises the men bound (to the stakes) with this sixteen-versed (hymn, *Ṛig*-v. X, 90, Vâg. S. XXXI, 1–16), 'The thousand-headed Puruśha, thousand-eyed, thousand-footed[1] . . .;'—thus (he does) for the obtainment and the securing of everything, for everything here consists of sixteen parts, and the Puruśhamedha is everything: in thus saying, 'So and so thou art, so and so thou art,' he praises and thereby indeed magnifies him (Puruśha); but he also thereby speaks of him, such as he is. Now, the victims had had the fire carried round them, but they were not yet slaughtered,—

13. Then a voice[2] said to him, 'Puruśha, do not

[1] For a complete translation of this hymn, the Puruśha-sûkta, see J. Muir, Orig. Sanskrit Texts, vol. i, p. 9 seqq. Cp. also part iv, introduction, p. xiv.

[2] 'A bodiless voice,' comm.; cf. XI, 4, 2, 16 where likewise 'an invisible voice' is introduced censuring the priest who burns the oblations. Perhaps, however, Vâk may be intended from whom Praǵâpati, in the beginning, produced the waters; cf. VI, 1, 1, 9.

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consummate (these human victims[1]): if thou wert to consummate them, man (purusha) would eat man.' Accordingly, as soon as fire had been carried round them, he set them free, and offered oblations to the same divinities[2], and thereby gratified those divinities, and, thus gratified, they gratified him with all objects of desire.

14. He makes offering with ghee, for ghee is fiery mettle: with fiery mettle he thus bestows fiery mettle upon him.

15. He concludes with those of the set of eleven (stakes),—the Trishṭubh consists of eleven syllables, and the Trishṭubh is the thunderbolt, and vigour: with the thunderbolt, with vigour, the Sacrificer thus repels evil from within.

16. The Udayanîyâ (concluding oblation) having been completed, he seizes eleven barren cows, sacred to Mitra-Varuṇa, the Visve Devâḥ, and Bṛihaspati[3], with the view of winning these deities. And as to those of Bṛihaspati being last,—Bṛihaspati truly is the Brahman (n.), and thus he finally establishes himself in the Brahman.

[1] Thus (i. e. do not go through with this human sacrifice) the commentator, probably correctly, interprets 'saṁsthâpaya' (instead of 'do not kill,' St. Petersb. Dict., though, practically, it would, of course, come to the same thing),—Purusha, etân purushapaśûn mâ saṁtishṭhipaḥ, udaṅnayâdikâny aṅgâny eshâṁ mâ kṛithâ ityarthaḥ; yadi saṁsthâpayishyasi tataḥ śeshabhakshânukâreṇa loke 'pi purushaḥ purusham bhakshayishyati taḥ kâyuktam ity abhiprâyaḥ. In the same way the verse ought accordingly to have been translated in III, 7, 2, 8.

[2] That is, he offers with the formulas 'To the Brahman, hail! to the Kshatra, hail! &c., running through the whole series of so-called divinities of the released victims.

[3] Viz. three for each of the first two deities, and five for Bṛihaspati.

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17. And as to why there are eleven of them,—the Trishṭubh consists of eleven syllables, and the Trishṭubh is the thunderbolt, and vigour: with the thunderbolt, with vigour, the Sacrificer thus repels evil from within. The Traidhâtavî is the final offering (Udavasânîyâ): the mystic import is the same (as before [1]).

18. Now as to the sacrificial fees. What there is towards the middle of the kingdom other than the land and the property of the Brâhmaṇa, but including the men, of that the eastern quarter belongs to the Hotṛi, the southern to the Brahman, the western to the Adhvaryu, and the northern to the Udgâtṛi; and the Hotṛikas share this along with them.

19. And if a Brâhmaṇa performs the sacrifice, he should bestow all his property in order to obtain and secure everything, for the Brâhmaṇa is everything, and all one's property is everything, and the Purushamedha is everything.

20. And having taken up the two fires within his own self [2], and worshipped the sun with the Uttara-Nârâyaṇa (litany, viz. Vâg. S. XXXI, 17–22), let him betake himself to the forest without looking round; and that (place), indeed, is apart from men. But should he wish to live in the village, let him take up again the two fires in the churning-sticks, and having worshipped the sun with the Uttara-Nârâyaṇa (litany) let him dwell at his home, and let him offer such sacrifices as he may

[1] Viz. as set forth V, 5, 5, 6 seqq.

[2] Viz. by thrice inhaling the heat (or smoke) emitted by the fires. Cf. Mânava-Dh. VI, 38; Baudhâyana-Dharmas. II, 17, 26.

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be able to afford. But, indeed, this (sacrifice) is not to be imparted to any and every one, lest one should impart everything to any and every one, for the Purushamedha is everything; but one may only impart it to one who is known to him, and who is versed in sacred writ, and who may be dear to him, but not to any and every one.

THE (SYMBOLICAL) VICTIMS OF THE PURUSHAMEDHA [1].

I. 1. To the priesthood (he consecrates) a Brâhmaṇa—2. To the nobility a Kshatriya—3. To the Maruts a Vaiśya—4. To penance (hardship, tapas) a Śûdra—5. To darkness a thief—6. To hell a man-slayer—7. To evil a eunuch—8. To barter an unchaste woman (ayobhû [2])—9. To desire a harlot (puṁśkalû)—10. To the shriek (atikrushṭa) a minstrel (mâgadha)—11. To dancing a herald (bard, sûta)—12. To singing an actor (śailûsha)—13. To the law a counsellor (sabhâcara)—14. To joking a timorous man—15. To fun (narma) a chatterer—16. To laughter (hasa) an artizan (kâri, ? singer of praises)—17. To pleasure (ânanda) a woman's friend—18. To enjoyment a maiden's son—19. To skill a wheelwright—20. To perseverance a carpenter—21. To heat (tapas) a potter—22. To craft a mechanic—23. To handsome form a jeweller—24. To beauty a barber [3]—25. To the arrow-shot an arrow-maker—26. To the weapon a bow-maker—27. To work a bowstring-maker—28. To fate a rope-maker—29. To death a huntsman—30. To the end (antaka) a dog-keeper—31. To rivers a fisherman (pauñgishṭha)—32. To the ogress (of waste lands) a

[1] Comp. Prof. Weber's German translation (Zeitschr. D. M. G., XVIII, p. 262 seqq.; Indische Streifen, I, p. 76 seqq.), where the variants from the Taitt. Br. and the explanations of the commentaries are given. Not a few of the terms used (some of which are, indeed, explained in a different way by the commentators) are, however, still of doubtful meaning. Vâg. S. XXX, 5–22.

[2] ? The patronymic, or matronymic, of this, 'âyobhava' is said to be the son of a Śûdra from a Vaiśya woman.

[3] Or, as Mahîdhara takes 'subhe vapam,' to well-being the seed-sower—einen Sämann dem Gedeihen, Weber.

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Nishâda[1]—33. To the man-tiger (? werwolf) a mono-maniac—34. To the Gandharvas and Apsaras a roving outcast (vrâtya)—35. To the teams (? prayug) a madman—36. To serpents and demons a blockhead (? apratipad)—37. To dice a gambler—38. To impassibility[2] a non-gambler—39. To the devils (pisâkas) a female cane-worker (basket-maker)—40. To the hobgoblins (yâtudhâna) a female worker in thorns—41. To intercourse a gallant—42. To the house a paramour—43. To trouble an unmarried elder brother whose younger brother is married—44. To calamity a younger brother married before his elder brother—45. To failure[3] the husband of a younger sister whose elder sister is unmarried—46. To reparation an artiste in embroidery—47. To agreement a female practiser of love-spells—48. To garrulity (prakâmodya) an attendant.

II. 1. To colour a devoted adherent—2. To strength a giver of gifts—3. To excrescences[4] a hunchback—4. To merriment a dwarf—5. To the doors a lame one[5]—6. To sleep a blind one—7. To injustice a deaf one—8. To the means of purification (? purging) a physician—9. To knowledge a star-gazer—10. To desire of learning one who asks questions—11. To the desire of adding to one's knowledge one given to ask questions about (everything).

III. 1. To the bounds (of land or propriety) an arbitrator—2. To ruins an elephant-keeper—3. To speed a groom—4. To thrift a cowherd—5. To vigour a shepherd—6. To fiery mettle a goatherd—7. To refreshment (? food) a cultivator of the soil—8. To the sweet beverage (? nectar) the distiller of liquor—9. To happiness the guardian of a house—10. To prosperity a possessor of wealth—11. To superintendence an assistant doorkeeper[6].

IV. 1. To the light a gatherer of fire-wood—2. To brilliance

[1] One of the wild aboriginal tribesmen.

[2] ? ârtatâ, lit. the state of one requiring to be roused.

[3] ? 'envy' St. Petersb. Dict. (arâddhi).

[4] The meaning of 'utsâda' is doubtful; it might be 'removal,' only the etymological meaning of 'ut-sad' having probably suggested the combination.

[5] Mahîdhara takes 'srâma' in the sense of one affected with ophthalmia (cf. srâva): in both senses the association of ideas is intelligible, though apparently (as in other cases) of a jocular nature.

[6] Or, the assistant of a charioteer, according to Mah. and Sây. (cf. V, 3).

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a fire-kindler—3. To the sun's sphere a sprinkler (anointer of a king) —4. To the highest heaven a distributer (of portions)—5. To the world of the gods a carver (of portions)—6. To the world of men a scatterer (? seasoner [1])—7. To all the worlds a pourer out (of drink [2]) —8. To decay and murder a churner [3]—9. To the (animal) sacrifice (or, sacrificial essence) a washer-woman—10. To concupiscence a female dyer—11. To quarrelling one of a thievish disposition.

V. 1. To manslaughter an informer—2. To discrimination a doorkeeper—3. To oversight an assistant doorkeeper [4]—4. To strength (cf. II, 2) an attendant—5. To plenty a servant—6. To the pleasant one speaking pleasantly—7. To security one mounted on a horse—8. To heaven (svarga loka) a dealer out of portions (cf. IV, 5)—9. To the highest heaven a distributer (of portions; cf. IV, 4)—10. To wrath one who makes iron red-hot—11. To anger an absconder (? a yielder, coward).

VI. 1. To application a yoker—2. To grief one ready to attack—3. To peaceful dwelling an unyoker—4. To up-hills and down-hills one standing on three legs (of firm character)—5. To bodily form a haughty one (?)—6. To virtue a woman who prepares unguents—7. To calamity (cf. I, 44) a woman who makes scabbards —8. To Yama (the god of death) a barren woman—9. To Yama [5] one who bears twins—10. To Atharvan one who has miscarried—11. To the saṁvatsara (the first year of the five years' cycle) one in her courses.

VII. 1. To the parivatsara (the second year) one who has not yet borne children—2. To the idâvatsara (the third year) one who transgresses (the matrimonial bonds)—3. To the idvatsara (the fourth year) one who oversteps (the bounds of propriety)—4. To the vatsara (the fifth year) one who is worn out—5. To the year a gray-haired one—6. To the *Ri*bhus a furrier—7. To the Sâdhyas a tanner—8. To the lakes a fisherman (dhaivara)—9. To stagnant (waters) a boatsman—10. To pools a Bainda [6]—11. To reed-marshes one living on dried meat (or fish).

[1] Mahîdhara takes 'prakarit*ri*' in the sense of 'viksheptṛi'; Sây. in that of 'sower of discord.'

[2] ? Sây. makes 'upasekt*ri*' a composer of feuds (!).

[3] ? 'a stirrer up of discord,' Sây.

[4] Thus also Mahîdhara; charioteer, Sây.; cf. III, 11.

[5] Yamî, Taitt. Br.

[6] According to Mahîdhara, a wild tribesman (inhabitant of the jungle); 'one living by the net,' Sây.

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VIII. 1. To the opposite bank a 'mârgâra [1]'—2. To the near bank a fisherman (kevarta)—3. To shallows an Ânda [2]—4. To uneven (? deep) places a fisher (mainâla)—5. To sounds (svaṇa) a Paṛṇaka [3]—6. To caverns a Kirâta (woodman)—7. To mountain-ridges a Gambhaka [4]—8. To the mountains a Kimpurusha [5]—9. To loathing a Paulkasa [6]—10. To colour a worker in gold (cf. I, 23)—11. To the balance (pair of scales) a merchant.

IX. 1. To the latter part of the evening one exhausted—2. To all beings (spirits) a leper (sidhmala)—3. To good fortune a wakeful one—4. To ill-fortune a sleepy one—5. To trouble (cf. I, 43) a newsmonger—6. To adversity a spiritless one—7. To collapse a waster [7]—8. To the king of dice a gambler (cf. I, 37)—9. To the Kṛita (-die) one who takes advantage of mistakes in the game [8]—10. To the Tretâ (-die) one who plays on a (regular) plan [9]—11. To the Dvâpara (-die) one who plans to over-reach [9] (his fellow-player).

X. 1. To the Âskanda [10] (-die) a post of the gaming-room [11]—2. (cf. I, 29) one who 'approaches' a cow—3. To the end (antaka, cf. I, 30) a cow-slayer—4. To hunger one who goes begging of one cutting up a cow—5. To evil-doing a Karaka-teacher—6. To evil (cf. I, 7) a robber—7. To the echo a reviler—8. To the noise a

[1] 'The son of a mṛigâri (? huntsman),' Mahîdhara; 'one who catches fish with his hands,' Sây.

[2] According to Mahîdhara, the maker of 'bandhanâni (? strings, or dams);'—according to Sây., one who catches fish by means of dikes.

[3] ? A Bhilla (Bheel, mountaineer, woodman);—one catching fish by means of feathers (parṇa), Sây.

[4] Apparently a man of a voracious, flesh-eating tribe.

[5] Apparently a low, despicable man.

[6] Explained as one of very low birth, or more particularly, as the son of a Nishâda from a Kshatriya woman.

[7] Lit. a cutter away (? a spendthrift).

[8] Thus Mahîdhara explains 'âdinavadarśa'; 'one who works for his fellow-player's ruin,' St. Petersb. Dict.

[9] The terms 'kalpin' and 'adhikalpin' are of doubtful meaning—'arranger' and 'head-arranger,' Weber.

[10] Lit. 'the assailer,' apparently another name for the die usually called Kali. On these dice see part iii, p. 106, note 1.

[11] Explained as a jocular expression for the habitual frequenter of the gambling-house.

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growler—9. To the end (anta) a babbler—10. To the endless a dumb one—11. To articulate sound (śabda) a drum-beater.

XI. 1. To festive joy a lute-player—2. To the cry a flute-player—3. To the confused (noise) a conch-blower—4. To the forest a forester—5. To broken woodlands one who watches woods on fire—6. To fun (narma I, 15) a harlot (I, 9)—7. To laughter an artizan (I, 16)—8. To the sea-monster (?) a mottled woman [1] (?)—9–11. To power a village-headman, an astrologer, and a herald (? abhikrośaka).

XII. (Added to those at the second post):—1–3. To dancing (I, 11) a lute-player (XI, 1), a hand-clapper, and a flute-player (XI, 2)—4. To pleasure (I, 17) a musician—5. To fire a fat man—6. To the earth a cripple—7. To the wind a Kâṇḍâla (outcast)—8. To the air a staff-dancer [2]—9. To the sky a bald-headed one—10. To the sun a yellow-eyed one—11. To the stars one of variegated colour—12. To the moon a leprous one (kilâsa, cf. IX, 2)—13. To the day a light-coloured one with yellow eyes—14. To the night a black one with yellow eyes.—He then seizes these eight misshapen ones—15. One who is too tall—16. One too short—17. One too stout—18. One too lean—19. One too light-coloured—20. One too black—21. One too bald—22. One with too much hair:—these (are to be) neither Śûdras nor Brâhmaṇas, and are sacred to Pragâpati;—23. A minstrel (mâgadha, I, 10)—24. A harlot (puṃścalî, cf. I, 9)—25. A gambler (I, 37)—26. A eunuch (I, 7):—these (also are to be) neither Śûdras nor Brâhmaṇas, and are sacred to Pragâpati.

SEVENTH ADHYÂYA. FIRST BRÂHMAṆA.

THE SARVAMEDHA, OR ALL-SACRIFICE.

1. Brahman Svayambhu (the self-existent, n.) was performing austerities [3]. He said this much,—

[1] St. Petersb. Dict. conjectures 'To lust a sportive woman (? dancer or singer).'

[2] 'Vaṃśanartin' explained by Mahîdhara as one who practises dancing by means of a bamboo-staff (vaṃśena nartanaśîla); by Sây. as one who makes his living by dancing on the top of a bamboo-staff (vaṃśâgranṛittagîvin); hardly a 'family-dancer,' Monier-Williams.

[3] Cf. J. Muir, Orig. Sanskrit Texts, vol. v, p. 372.

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'Verily, there is no perpetuity in austerities; well, then, I will offer up mine own self in the creatures, and the creatures in mine own self.' And, accordingly, by offering up his own self in the creatures, and the creatures in his own self, he compassed the supremacy, the sovereignty, and the lordship over all creatures; and in like manner does the Sacrificer, by thus offering all sacrificial essences [1] in the Sarvamedha, compass all beings, and supremacy, sovereignty, and lordship.

2. Now this Sarvamedha is a ten-days' (Soma-) sacrifice, for the sake of his gaining and winning every kind of food, for the Virâg consists of ten syllables, and the Virâg is all food. At this (sacrifice) he builds the greatest possible fire-altar, for this—to wit, the Sarvamedha—is supreme amongst all sacrificial performances: by means of the supreme (sacrifice) he thus causes him (the Sacrificer) to attain supremacy.

3. The first day thereof is an Agnishṭut Agnishṭoma [2] for the sake of his gaining and winning all the gods, for the Agnishṭut Agnishṭoma is Agni; and all the gods have Agni (the sacrificial fire) for their mouth. The cups of Soma thereat pertain to Agni, and so do the Puroruk [3] formulas pertain to Agni, in order that everything should pertain to Agni.

[1] Or, all kinds of victims (medha).

[2] That is, a one-day's Soma-sacrifice (ekâha) of the Agnishṭoma order, arranged so as specially to promote the praise of Agni. In the same way the next three ekâhas are intended to honour special deities.

[3] That is, the formulas preceding the 'upayâma' ('Thou art taken with a support, &c.,' cf. part ii, p. 259, note 1) or formula with which the cup of Soma is drawn.

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4. The second day is an Indrastut Ukthya, for the sake of his gaining and winning all the gods, for Indra is all the gods. The cups of Soma thereat pertain to Indra, and so do the Puroruk formulas pertain to Indra, in order that everything should pertain to Indra.

5. The third day is a Sûryastut Ukthya, for the sake of his gaining and winning all the gods, for Sûrya is all the gods. The cups of Soma pertain to Sûrya, and so do the Puroruk formulas pertain to Sûrya, in order that everything should pertain to Sûrya.

6. The fourth day is a Vaiśvadeva, for the sake of his gaining and winning all the gods, for the All-gods (Viśve Devâḥ) are all the gods. The cups of Soma pertain to the All-gods, and so do the Puroruk formulas pertain to the All-gods, in order that everything should pertain to the All-gods.

7. The fifth day is a central Âśvamedhika[1] one: at this (sacrifice) he seizes a horse meet for sacrifice, for the sake of his gaining the sacrificial essence of the horse.

8. The sixth day is a central Purusha-medhika[2] one: at this (sacrifice) he seizes men meet for sacrifice, for the sake of his gaining the sacrificial essence of man.

9. The seventh day is an Aptoryâma, for the sake of his gaining all kinds of Soma-sacrifices: at this (sacrifice) he seizes all kinds of (victims) meet for sacrifice, both what is animate and what is

[1] That is, an Ukthya sacrifice, cf. p. 259, note 2; XIII, 5, 1, 5 seqq.
[2] That is, an Atirâtra, cf. XIII, 6, 1, 9.

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inanimate. Of those with omenta he offers the omenta, and of those without omenta they throw down pieces cut out of the skin[1], and of herbs and trees they do so after cutting them up,—every kind of food of both the dry and the fresh he offers, in order to gain every kind of food. Everything he offers, and to every one he offers in order to gain and to win everything. The omenta having been offered at the morning-service, and in the same way the oblations at the evening-service,—

10. The eighth day is a Trivṛ*i*t one[2], for the Trivṛ*i*t (stoma) is the thunderbolt, and by means of the thunderbolt, indeed, lordship (kshatra) is gained: by means of the thunderbolt he thus gains lordship.

11. The ninth day is a Trayastrim*s*a one[3], for the sake of his gaining a foothold, for the Trayastrim*s*a (stoma) is a foothold.

12. The tenth day is a Vi*s*vag*i*t Atirâtra with all the Pṛ*i*shṭ*h*as[4], for the sake of his gaining and winning everything, for the Vi*s*vag*i*t Atirâtra with all the Pṛ*i*shṭ*h*as is everything, and the Sarvamedha is everything.

13. Now as to the sacrificial fees: whatever there is towards the middle of the kingdom other than the property of the Brâhma*n*a, but including land and

[1] Lit., 'after cutting (pieces) out of the skin they throw down.'

[2] That is, one on which the Trivṛ*i*t (thrice-nine-versed) Stoma is used in chanting.

[3] That is, one on which the thirty-three-versed hymn-form is used.

[4] For a Soma-sacrifice with all the Pṛ*i*shṭ*h*a-sâmans, see part iii, introd. p. xx seqq. On the two kinds of Vi*s*vag*i*t ekâhas, the Agnish*t*oma and the Atirâtra Vi*s*vag*i*t, see part iv, p. 320, note 2.

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men, of that the eastern quarter belongs to the Hotṛi, the southern to the Brahman, the western to the Adhvaryu, and the northern to the Udgâtṛi; and the Hotṛikas share this along with them.

14. Viśvakarman Bhauvana once performed this sacrifice, and having performed it he overpassed all beings, and became everything here; and verily he who, knowing this, performs the Sarvamedha, or who even knows this, overpasses all beings, and becomes everything here.

15. It was Kaśyapa who officiated in his sacrifice, and it was concerning this that the Earth [1] also sang the stanza;—'No mortal must give me away; thou wast foolish, Viśvakarman Bhauvana: she (the earth) will sink into the midst of the water; vain is this thy promise unto Kaśyapa.'

EIGHTH ADHYÂYA. FIRST BRÂHMAṆA.

FUNERAL CEREMONIES.

1. They now [2] do what is auspicious for him. They now prepare a burial-place (śmaśâna [3]) for him,

[1] Or, the ground, which Viśvakarman Bhauvana gave away as sacrificial fee. On this legend cp. Ait. Br. VIII, 21; J. Muir, Orig. Sanskrit Texts, vol. i, p. 456; vol. iv, p. 369.

[2] The commentator is at pains to show that 'atha' here has not the force of 'thereupon'—that is after the performance of the Sarvamedha—but that of introducing a new topic ('Now, they do . . .'); and that therefore the directions about to be given are by no means intended to apply only to one who has performed the Sarvamedha, or even to the Agnikit, or builder of a fire-altar, but also to others.

[3] Yâska (Nir. III, 5) resolves this word into 'śman' (body) + 'śayana' (couch); whilst Prof. Weber, Ind. Stud. I, p. 189, proposes 'aśman' (stone) + 'śayana' (couch). The śmaśâna, or burial-place, sepulchre, is constructed in the form of a tumulus, or grave-mound.

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(to serve him) either as a house or as a monument; for when any one dies, he is a corpse (*ś*ava), and for that (corpse) food (anna) is thereby prepared, hence '*ś*avânna,' for, indeed, '*ś*avânna' is what is mystically called '*ś*maśâna.' But '*ś*maśâḥ' also are called the eaters amongst the Fathers, and they, indeed, destroy in yonder world the good deeds of him who has had no sepulchre prepared for him: it is for them that he prepares that food, whence it is '*ś*maśânna,' for '*ś*maśânna' is what is mystically called '*ś*maśâna.'

2. Let him[1] not make it too soon (after the deceased man's death) lest he should freshen up his sin; but let him make it a long time after, as thereby he obscures the sin;—and when people do not even remember the years (that have passed[2]), as thereby one causes the sin to pass into oblivion. If they do remember[3],—

[1] Viz. the Sacrificer, the performer of the funeral rites, being the next of kin.

[2] This is the way in which the scholiasts interpret the corresponding rule, Kâty. *Ś*r. XXI, 3, 1 (pitṛimedhaḥ saṁvatsarâsmṛitau), instead of 'when they do not remember it (even once) for years, he brings it about that the sin is forgotten, even in case they should remember it,' as Prof. Delbrück, Altind. Syntax, p. 351 translates the passage. For the subject of the verb 'they remember it,' Prof. Delbrück supplies 'pitaraḥ,' i. e. the dead man's deceased ancestors, instead of the living people, which seems rather improbable. The comment is very corrupt, but it makes at least some allusion to 'people's talk':—na *ś*rutiḥ *ś*rutyabhâvas (tâṁ) tena ḳirakaraṇena aghaṁ pâpakaraṇaṁ gamayati, ḳirât *ś*maśânaṁ kurva-*ś*raraṇaṁ (? kurvataḥ *ś*ravaṇaṁ) ǵanavâdo-pi na *ś*riṇotîty (!) arthaḥ.

[3] In this way Harisvâmin, as well as the scholiasts on Kâty. XXI, 3, 2, construes the clause with the next paragraph, and it is difficult to see how otherwise any satisfactory sense could be extracted from it. At the same time, it can evidently only qualify the first specification of time, as the others will apply in any case.

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3. Let him make it in uneven years, since the uneven belongs to the Fathers; and under a single Nakshatra [1], since the single Nakshatra belongs to the Fathers; and at new-moon, since the new-moon is a single Nakshatra;—for he (the Sacrificer) is a single (person); and in that all the beings dwell together during that night, thereby he obtains that object of desire which is (contained) in all Nakshatras.

4. Let him make it in autumn, for the autumn is the Svadhâ, and the Svadhâ is the food of the Fathers: he thus places him along with food, the Svadhâ;—or in (the month of) Mâgha, thinking, 'Lest (mâ) sin (agha) be in us;'—or in summer (nidâgha), thinking, 'May thereby be removed (nidhâ) our sin (agha)!'

5. Four-cornered (is the sepulchral mound). Now the gods and the Asuras, both of them sprung from Pragâpati, were contending in the (four) regions (quarters). The gods drove out the Asuras, their rivals and enemies, from the regions, and, being regionless, they were overcome. Wherefore the people who are godly make their burial-places four-cornered, whilst those who are of the Asura nature, the Easterns and others [2], (make them)

[1] That is, a lunar mansion consisting of a single star, such as Kîtrâ and Pushya (in contradistinction to such in the dual, as Punarvasû and Visâkhe, and to those in the plural number, as the Kṛittikâs). As regards the symbolic connection of the uneven number with the deceased ancestors, the commentator reminds us of the fact that it is the father, grandfather, and great-grandfather who represent the Fathers.—The only available MS. of the commentary (Ind. Off. 149) terminates at this place.

[2] Yâ âsuryaḥ prâkyâs tvad ye tvat parimaṇḍalâni (smasânâni kurvate),—Prof. Weber, Ind. Stud. I, p. 189, takes this in the sense of 'part of the prâkya, the âsuryaḥ pragâḥ of them (hence probably

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round, for they (the gods) drove them out from the regions. He arranges it so as to lie between the two regions, the eastern and the southern[1], for in that region assuredly is the door to the world of the Fathers: through the above he thus causes him to enter the world of the Fathers; and by means of the (four) corners he (the deceased) establishes himself in the regions, and by means of the other body[2] (of the tomb) in the intermediate regions: he thus establishes him in all the regions.

6. Now as to the choosing of the ground. He makes it on ground inclining towards the north, for the north is the region of men: he thus gives him (the deceased) a share in the world of men; and in that respect, indeed, the Fathers share in the world of men that they have offspring; and his (the deceased man's) offspring will, indeed, be more prosperous.

7. 'Let him make it on ground inclining towards the south,' they say, 'for the world of the Fathers inclines towards the south: he thus gives him a share in the world of the Fathers.' Let him not do so, however, for, indeed, such a one is an opening tomb, and certainly another of these (members of the dead man's family) quickly follows him in death.

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the non-Âryan portion of them), have round śmaśâna.' J. Muir, Orig. Sansk. Texts, vol. ii, p. 485, takes no account of the words 'tvad ye tvat.' For our rendering of these words, cp. V, 3, 2, 2 śûdrâṁs tvad yâṁs tvat, 'Śûdras and others,' or 'Śûdras and suchlike people.'

[1] That is to say, its front side is towards the south-east. Cp. p. 428, note 4.

[2] That is, by means of the sides of the grave which are to face the intermediate points of the compass.

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8. And some, indeed, say, 'Let him make it on a counter-cutting [1] in ground inclined towards the south, for such (a tomb) indeed becomes rising sin [2].' But one must not do so, for indeed such (a burial place) alone becomes rising sin which one makes on ground inclining towards the north.

9. On any level (ground) where the waters, flowing thither from a south-easterly direction [3], and coming to a stand-still, will, on reaching that (north-westerly) quarter, without pressing forward [4], join imperishable water [5], on that (ground) one may make (the tomb); for, water being food, one thereby offers food to him from the front towards the back; and, water being the drink of immortality, and that region between the rising of the seven *Ri*shis [6] and the setting of the sun being the quarter of the living, one thereby bestows the drink of immortality upon the living:—and such a one, indeed, is a closing tomb; and verily what is good for the living that is also good for the Fathers.

[1] This is meant as a literal rendering of 'pratyarsha.' What is intended thereby would seem to be either a cutting made into southward sloping ground, in such a way as to make the cut piece of ground rise towards the south, or perhaps such a part of the southward inclined ground as naturally rises towards the south. The St. Petersburg Dict. suggests 'steep bank (escarpment), or side (of a hill).' Kâty. XXI, 3, 15 (kakshe) seems also to imply some kind of hollow ground, surrounded by bushes and trees.

[2] That is, apparently, lightened, or improving, sin.

[3] It might also mean, in a south-easterly direction, but the comparison with food introduced into the mouth from the front (east) and the specification of the opposite direction evidently point to the above meaning.

[4] That is, without urging forward the standing water which they join, but quickly flowing into it.

[5] That is, apparently, such a lake as never dries up.

[6] That is, *Ursa major*, the Great Bear, or Charles's Wain.

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10. Let him make it in a pleasant (spot), in order that there should be pleasure for him; and in a peaceful (spot), in order that there should be peace for him. He must not make it either on a path, or in an open space, lest he should make his (the deceased's) sin manifest.

11. Whilst being secluded it should have the sun shining on it from above[1]: in that it is secluded one hides his sin; and in that it has the sun shining on it from above—yonder sun being the remover of evil—he, indeed, removes the evil from him, and he also causes him to be endowed with the radiance of the sun.

12. Let him not make it where it would be visible from here[2], for assuredly it is beckoning, and another of these (members of his family) quickly follows (the deceased) in death.

13. Let there be beautiful objects[3] at the back,—for beautiful objects mean offspring: beautiful objects, offspring, will thus accrue to him. If there be no beautiful objects, let there be water either at the back or on the left (north) side, for water is indeed a beautiful object; and beautiful objects, offspring, will indeed accrue to him.

14. He makes it on salt (barren) soil, for salt means seed; the productive thus makes him partake in productiveness, and in that respect, indeed, the

[1] That is, it should be in a place where at midday the rays of the sun do not fall obliquely on it, Kâty. XXI, 3, 15 comm.

[2] That is, from the village, cf. Kâty. XXI, 3, 18.

[3] Or, beautiful ground (*kitra*). According to the comments on Kâty. XXI, 3, 23 this means that the site of the grave should be so chosen that there are at the back (or west) of it, either woods of various kinds, or ground diversified by woods, hills, temples (!) &c.

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Fathers partake in productiveness that they have offspring: his offspring assuredly will be more prosperous.

15. On such (ground) as is filled with roots, for to the Fathers belongs the (sod) filled with roots;—it is (sod) of vîrina (Andropogon muricatus) and other grasses, for thus the Fathers' share in this (earth) is not excessive[1]; and he also thereby makes (the deceased's) sin to be restricted[2].

16. Let him not put it near (where grows) Bhûmipâsa[3], or reeds, or Asmagandhâ[4], or Adhyândâ, or Prisniparnî ('speckled-leaf,' Hemionitis cordifolia); nor let him make it near either an Asvattha (Ficus religiosa), or a Vibhîtaka (Terminalia bellerica), or a Tilvaka (Symplocos racemosa), or a Sphûrgaka (Diospyros embryopteris), or a Haridru (Pinus deodora), or a Nyagrodha (Ficus indica), or

[1] Whilst their share would have been excessive, if all the ground covered with vegetation were assigned to them. It is also worthy of note that Kâty. Sr. XXV, 7, 17, in enumerating the plants which are to be removed from the site of the funeral pile, mentions (apparently in the place of our Bhûmipâsâ) the Visâkha, explained by the commentator as identical with 'dûrvâ'; and Sir H. M. Elliott, Races of the N. W. Province of India, II, p. 303, remarks, on the Dûb grass (Agrostis linearis, or Cynodon dactylon), that 'its tenacity whenever it once fixes its roots has caused it to be used in a common simile when the attachment of Zamindârs to their native soil is spoken of.'

[2] Apparently lit. 'binding (itself),' ? i. e. either restricted in quantity, or limited to his own person, not transmitted to his son. Cf. XIII, 8, 3, 10. It can hardly be taken in the sense of 'binding the sin.'

[3] Literally, 'Earth-net,' apparently some troublesome creeping plant corresponding to our rest-harrow (Ononis arvensis or spinosa), or couch-grass (Triticum repens), but of tropical dimensions.

[4] Lit. 'rock-smell,' perhaps identical with Asvagandhâ (lit. 'horse-smell,' Physalis flexuosa).

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any other (trees) of evil name[1], so as to avoid (such) names from a desire of good luck.

17. Now as to the order of procedure. For an Agnikit (builder of a fire-altar) one makes the tomb after the manner of the fire-altar; for when a Sacrificer builds a fire-altar he thereby constructs for himself by sacrifice a (new) body for yonder world; but that sacrificial performance is not complete until the making of a tomb; and when he makes the tomb of the Agnikit after the manner of the fire-altar, it is thereby he completes the Agnikityâ.

18. One must not make it (too) large lest he should make the sin (of the deceased) large. 'Let him make it as large as the fire-altar without wings and tail,' say some, 'for like that of the fire-altar is this his (the Sacrificer's) body.'

19. But let him rather make it just of man's size: he thus leaves no room for another;—broader (varîyas) behind[2]; for what is (left) behind is offspring: he thus makes the (dead man's) offspring more excellent[3] (varîyas);—and broader on the left (north[4] or higher, uttara) side, for the later (uttara)

[1] The commentator, on Kâty. XXI, 3, 20, and Vâg. S. XXXV, 1, instances the śleshmântaka ('antiphlegmatic,' i. e. Cordia latifolia or myxa) and the kovidâra ('bad for splitting,' Bauhinia variegata; which, according to Stewart and Brandis, shows vertical cracks in the bark).

[2] The grave being constructed in such a way that the four corners lie in the direction of the four quarters, the back, or west side of the grave would really mean the side facing the north-west.

[3] Or, perhaps, more extended, more numerous or prosperous.

[4] In reality, the north means here the side facing the north-east. The side of the tumulus is to form a quadrilateral, of which the two sides intersecting each other at the north corner, are to be longer than the two which intersect at the south corner; viz. each of the

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are offspring: he thus makes the offspring more excellent. Having attended to this, he encloses it with cords twisted (and extended) in the non-sunwise way[1]; for the (sacrificial) performance connected with the Fathers is done in the non-sunwise way.

20. He then bids them cut out (the earth). He should cut it out to whatever extent he intends to raise (the sepulchral mound), but let him rather cut it out so as to be just of man's size: he thus leaves no room for another. For, on the one hand[2], the Fathers are the world of plants, and amongst the roots of plants they (are wont to) hide; and, on the other[2], (he does so) lest he (the deceased) should be separated from this (earth).

SECOND BRÂHMAṆA.

1. Now, some bank up (the sepulchral mound) after covering up (the site). The gods and the Asuras, both of them sprung from Pragâpati, were contending for (the possession of) this (terrestrial) world. The gods drove out the Asuras, their rivals and enemies, from this world; whence those who

former is to measure one man's length plus 9½ aṅgulas (thumb's breadths), and each of the latter one man's length minus 9½ aṅgulas. See comm. on Vâg. S. XXXV, 1.

[1] That is, by twisting or spinning the strands from right to left, or contrary to the sun's course. The cord is extended round the grave from right to left (east, north, west, south) by means of pegs driven into the ground at the four corners; see XIII, 8, 4, 1.

[2] I do not see how the usual force of 'atho'—viz. that of introducing a new element or argument either analogous, or not quite conformable, to what precedes (cf. Delbrück, Altind. Syntax, p. 513)—can apply to this double use of the particle. The two 'atho' seem to introduce the reasons for his digging up the ground, and for his not digging up more than a man's size.

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are godly people make their sepulchres so as not to be separate (from the earth), whilst those (people) who are of the Asura nature, the Easterns and others, (make their sepulchral mounds) so as to be separated (from the earth), either on a basin [1] or on some such thing.

2. He then encloses it by means of enclosing-stones: what those enclosing-stones (round the fire-hearths) are, that they are here [2]. With a formula he sets up those, silently these: he thus keeps separate what refers to the gods and what refers to the Fathers. With (an) undefined (number of stones he encloses it), for undefined is yonder world.

3. He then sweeps that (site) with a palâśa (Butea frondosa) branch—what the sweeping (signified) on that occasion [3], that (it does) here—with (Vâg. S. XXXV, 1), 'Let the niggards avaunt from hence, the perverse scorners of the gods!'—he thereby expels from this world the niggards, the perverse haters of the gods, the Asura-Rakshas; —'it is the place of this Soma-offerer,' for he who has performed a Soma-sacrifice is a Soma-offerer;—'(an abode) distinguished by lights, by days, by nights,'—he thereby makes him to

[1] I take the 'kamû' to be a shallow stone basin or trough, either solid or consisting of masonry (bricks) in the manner of our stone-lined graves.

[2] Cf. VII, 1, 1, 12 seq. 'The enclosing-stones are the womb: he thus encloses the seed here sown in a womb... And, again, the Gârhapatya hearth is this (terrestrial) world, and the enclosing-stones are the waters: he thus surrounds this world with water.'

[3] Viz. in building the Gârhapatya hearth (VII, 1, 1, 11 seqq.); no such sweeping taking place in preparing the site for the Âhavanîya (VII, 3, 1, 7).

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be of the world of the seasons, the days and nights;—

4. 'May Yama grant him an abode;'—for Yama has power over the abode in this (earth), and it is him he solicits for an abode therein for this (dead man). He throws out this (branch) to the right (south), the other[1] to the left (north) side: he thus keeps the divine separate from what belongs to the Fathers.

5. He (the Adhvaryu) then yokes (the team) to the plough on the south side,—some say on the north side: he may do as he chooses. Having given the order, saying, 'Yoke!' he (the Sacrificer) utters the formula (Vâg. S. XXXV, 2), 'May Savitṛi vouchsafe for thy bones a place in the earth!'—Savitṛi now indeed vouchsafes a place in the earth for his (the deceased man's) bones;—'Let the oxen be yoked therefore!' for it is indeed for this work that the oxen are yoked.

6. It is (a team) of six oxen,—six seasons are a year: on the seasons, on the year, as a firm foundation, he thus establishes him. Having turned round (the plough) from right to left[2], he ploughs the first furrow with (Vâg. S. XXXV, 3), 'May Vâyu purify!' along the north side (along the cord) towards the west[3]; with, 'May

[1] Viz. that used in sweeping the Gârhapatya, VII, 7, 1, 5.

[2] That is, having driven the plough round from the south side to the north, in the non-sunwise direction (i. e. keeping the sepulchral site on the left hand side).

[3] In ploughing the site of the fire-altar, the first furrow was drawn along the south side from west to east; and then, in sunwise fashion, from the south-west corner round along the west, north, and east sides; see VII, 2, 2, 9 seqq.

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Savitṛi purify!' along the west side towards the south; with, 'With Agni's lustre!' along the south side towards the east; with, 'With Sûrya's brilliance!' along the front side towards the north.

7. Four furrows he ploughs with a formula: he thereby establishes him in whatever food there is in the four quarters. And (as to why it is done) with a formula,—certain, assuredly, is the sacrificial formula (yagus), and certain are these quarters.

8. He then ploughs across the body (of the sepulchral site)—he thereby establishes him in whatever food there is in the year[1]—silently with (an) undefined (number of furrows), for undefined is yonder world.

9. Having performed the work for which he has put the team to that (plough), he now unfastens it: 'Let the oxen be unyoked!' he says, for it is for that work that the oxen were yoked. To the right (south) side[2] he removes this (plough and team), to the left (side) any other: he thus keeps the divine separate from what belongs to the Fathers.

Third Brâhmaṇa.

1. He then sows (seed) of all (kinds of) herbs: what the all-herb (seed signified) on that occasion[3], that (it does) here. With many (verses[4]) he sows

[1] The Sacrificer's body (trunk) or self, like that of Pragâpati, is as usual identified with the year (Father Time).

[2] Or rather to the south-west side, whilst at the Agnikayana (VII, 2, 2, 21) it was done towards the north-east.

[3] Viz. that it means food of every kind, see VII, 2, 4, 14.

[4] Viz. with fifteen verses (VII, 2, 4, 15 seqq.) of which the one here used formed part (part iii, p. 340, note 2, verse 5).

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that (former seed), with a single one this,—he thus keeps the divine separate from what belongs to the Fathers,—with (Vâg. S. XXXV, 4), 'On the Aśvattha tree is your abode, on the Parṇa dwelling is made for you, (possessed of cattle shall ye be, when ye save the Man):' for long life he thereby prays for these (the Sacrificer's family), and accordingly each subsequent one of them dies of old age[1].

2. He then pours out that (jarful of bones[2]); for this earth is the foundation: on this (earth), as a foundation, he thus establishes him. Before sunrise (he does so), for, in secret, as it were, are the Fathers, and in secret, as it were, is the night;—in secret, indeed, he does this, (but) so that (the sun) should rise over him doing it: on both day and night he thus establishes him.

3. [He does so, with Vâg. S. XXXV, 5-6,] 'May Savitṛi deposit thy bones in the mother's lap,'—Savitṛi thus deposits his bones in the lap of the mother, this earth;—'O Earth, be thou propitious unto him!' he thus says this in order that this (earth) may be propitious to him.—'In the deity Pragâpati I place thee, in the world nigh unto the water[3], O N. N.,' therewith he mentions the name (of the deceased); for nigh to

[1] That is, they die of old age, just as do the herbs now sown to which the verse is, of course, addressed in the first place. Cf. Mahîdhara on Vâg. S. XII, 79.

[2] On burning the dead body, immediately after death, the calcined bones were carefully collected and kept in an earthen vessel; cf. p. 117, note 3.

[3] Or, in a place near water. The Saṃhitâ adds (either before or after the dead man's name), 'May he (Pragâpati) burn away our sin!'

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the water, indeed, is this (terrestrial) world: he thus places him in the deity Pragâpati, in the world nigh unto the water.

4. He then says to some one, 'Proceed in that (southern) direction without drawing breath, and, having thrown down the jar, return hither without looking behind thee!' He then mutters (Vâg. S. XXXV, 7), 'O Death, go away another way, what second way there is of thine other than the path of the gods[1], I call unto thee that hast eyes and hearest: hurt not our family nor our men!' for long life he thereby prays for these, and accordingly each subsequent one of them dies of old age.

5. He then arranges him (the dead man) limb by limb, with (Vâg. S. XXXV, 8–9), 'Propitious be the wind unto thee, propitious the heat of the sun; propitious be the bricks; propitious be the fires unto thee, and may the earthly ones not scorch thee!—May the regions fit themselves to thee, and may the waters be most kind unto thee, and the rivers; and kind also the air: may all the regions fit themselves to thee!'—he thereby makes everything fit itself to him, and be auspicious for him.

6. Now thirteen unmarked[2] bricks, measuring a foot (square), have been made: they are just like those bricks in the fire-altar. Those (altar bricks) he lays down with a formula, silently these: he thus keeps the divine separate from what belongs to the Fathers.

[1] Viz. the 'pitriyâna,' or path of the Fathers. See I, 9, 3, 2.

[2] That is, not marked with lines, as those of the fire-altar are. As to the use of pebbles, instead of bricks, in the case of one who has not performed the Agnikayana, see XIII, 8, 4, 11.

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7. There are thirteen of them,—thirteen months are a year: on the seasons, on the year, he thus establishes him, as on a firm foundation.

8. They measure a foot (square),—the foot is a foundation: a foundation he thus prepares for him. Unmarked they are, for in secret, as it were, are the Fathers, and in secret, as it were, is what is unmarked: he thus secretes what is in secret.

9. One of them he places in the middle, with the front side towards the east: this is the body (trunk);—three in front, fitted to (the position of) the head: that is the head;—three on the right: that is the right wing (side);—three on the left: that is the left wing;—three behind: that is the tail. Thus this his body, furnished with wings and tail, is just like that of Agni (the fire-altar).

10. He then bids them bring some soil from a cleft in the ground, for thus the Fathers' (share) in this (earth) is not excessive; and he also thereby makes the (dead man's) sin to be restricted[1]. And some, now, dig in that intermediate (south-eastern) quarter, and fetch it from there; and others, again, do so towards the south-west, and fetch it northwards from there: he may do as he chooses.

11. Let him not make it (the sepulchral mound) too large, lest he make the (deceased's) sin large. For a Kshatriya he may make it as high as a man with upstretched arms, for a Brâhmaṇa reaching up to the mouth, for a woman up to the hips, for a Vaiśya up to the thighs, for a Śûdra up to the knee; for suchlike is their vigour.

12. But let him rather make it so as to reach

[1] See XIII, 8, 1, 15.

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below the knee: he thus leaves no room for another. While that (mound) is being made, they hold a bundle (of reed grass) to the left (north, uttarataḥ) of it,—that is offspring: they thus hold the (deceased's) offspring upwards (uttarataḥ). Do not let him throw it down either after holding it up, or after bringing it; but let him set it up in the house[1]: he thus sets up offspring in the house.

13. Having prepared it, he sows barley grain (yava), thinking, 'May they ward off (yavaya) sin from me!' He covers it over with Avakâ-plants[2] in order that there may be joy (or moisture, ka) for him; and with Darbha grass (Poa cynosuroides) he covers it for the sake of softness.

Fourth Brâhmaṇa.

1. They now fix pegs round it[3],—a Palâśa (Butea frondosa) one in front,—for the Palâśa is the Brahman (n.): he thus makes him go to the heavenly world with the Brahman for his leader;—a Śamî (Prosopis spicigera) one on the left (north corner), in order that there may be peace (śam) for him;—a Varaṇa (Crataeva Roxburghii) one behind, in order that he may ward off (vâraya) sin from him;—

[1] That is, fix it so as to stand upright, by means of a bambû stick to which it is tied. Cf. Kâty. XXI, 3, 27 comm.

[2] Blyxa (or Vallisneria) octandra (Roxburghii), a grass-like plant with sword-shaped leaves (A. K. Nairne, The Flowering Plants of Western India, p. 318), growing freely on the margins of tanks. Cf. VII, 5, 1, 11; IX, 1, 2, 22 (where read 'Avakâ-plant' instead of 'lotus-flower').

[3] According to Kâty. Śr. XXI, the pegs are driven in immediately after the measuring, and prior to the sweeping, of the site of the tumulus; and this must certainly be the case, seeing that the cords by which the site is enclosed (XIII, 8, 1, 19) are fastened to the pegs.

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and a Vritra-peg[1] on the right (south corner) for sin not to pass beyond.

2. On the right (south) side they then dig two somewhat curved (furrows[2]), and fill them with milk and water,—these, indeed, are two inexhaustible streams (that) flow to him in the other world;—and seven (they dig) on the left (north) side, and fill them with water, for sin not to pass beyond, for indeed sin cannot pass beyond seven rivers[3].

3. They[4] throw three stones each (into the northern furrows), and pass over them, with (Vâg. S. XXXV, 10; *Rig*-v. X, 53, 8): 'Here floweth the stony one: hold on to each other, rise, and cross over, ye friends: here will we leave behind what unkind spirits there be, and will cross over to auspicious nourishments;' —as the text so its import.

4. They cleanse themselves with Apâmârga plants[5]—they thereby wipe away (apa-marg) sin—

[1] The exact meaning of 'vritra-sanku' is doubtful. Kâty. *Sr.* XXI, 3, 31 has 'deha-sanku' instead, to which the commentary assigns the rather improbable meaning of 'stone-pillar,' in favour of which he refers to IV, 2, 5, 15 of our Brâhmaṇa—'Soma, in truth, was Vritra: the mountains and stones are his body;' whence he makes 'vritra'='aśman' (stone).

[2] Or narrow trenches or ditches—kuśile karshû, Kâty. XXI, 4, 20. They are apparently semicircular, probably with their open part towards the grave.

[3] These seven furrows are straight, running from west to east; thus separating the grave from the north, the world of men.

[4] That is, the Adhvaryu and the members of the Sacrificer's family.

[5] Lit. 'cleansing-plants' or 'wiping-plants,' Achyranthes aspera; also called the burr-plant (Birdwood), a common hairy weed found all over India, and much used for incantations and sacrificial purposes.

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with (Vâg. S. XXXV, 11), 'O Apâmârga, drive thou away from us sin, away guilt, away witchery, away infirmity, away evil dreams!' —as the text so its import.

5. They bathe at any place where there is water. With (Vâg. S. XXXV, 12), 'May the waters and plants be friendly unto us!' he takes water with his joined hands,—for water is a thunderbolt: with the thunderbolt he thus makes friendship,—and with, 'Unfriendly may they be unto him who hateth us, and whom we hate!' he throws it in the direction in which he who is hateful to him may be, and thereby overthrows him.

6. And if it be standing water, it makes their (the bathers') evil stop; and if it flows, it carries away their evil. Having bathed, and put on garments that have never yet been washed, they hold on to the tail of an ox [1], and return (to their home),—for the ox is of Agni's nature: headed by Agni they thus return from the world of the Fathers to the world of the living. And Agni, indeed, is he who leads one over the paths (one has to travel), and it is he who leads these over.

[1] That is to say, one of them takes hold of the tail, whilst the others follow in single file, each holding on to the one walking in front of him. Prof. Weber, Ind. Stud. IX, p. 21, note, refers to the somewhat analogous practice of tying to the left arm of a dead man the tail of the anustaraṇî-cow slain at the funeral sacrifice, whereby the deceased is supposed to be led safely—across the river Vaitaraṇî (Styx); see Sây. on Shaḍv. Br., as quoted Ind. Stud. I, p. 39; cf. also Colebrooke, Misc. Essays, second ed., p. 192—to the world of the Fathers. According to Kâty. XXI, 4, 24 the ceremony of taking hold of the tail is performed with the verse, Vâg. S. XXXV, 13, 'For our well-being we hold on to the ox, sprung from Surabhi: even as Indra to the gods, so be thou a saving leader unto us!'

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7. They proceed (towards the village) muttering this verse (Vâg. S. XXXV, 14), 'From out of the gloom have we risen[1] . . .'—from the gloom, the world of the Fathers, they now indeed approach the light, the sun. When they have arrived, ointments for the eyes and the feet are given them: such, indeed, are human means of embellishment, and therewith they keep off death from themselves.

8. Then, in the house, having made up the (domestic) fire, and laid enclosing-sticks of Varaṇa wood round it, he offers, by means of a sruva-spoon of Varaṇa wood, an oblation to Agni Âyushmat[2], for Agni Âyushmat rules over vital power: it is of him he asks vital power for these (the Sacrificer's family). [Vâg. S. XXXV, 16,] 'Thou, Agni, causest vital powers to flow: (send us food and drink, and keep calamity far from us),' serves as invitatory formula.

9. He then offers, with (Vâg. S. XXXV, 17), 'Long-lived be thou, O Agni, growing by offering, ghee-mouthed, ghee-born: drinking the sweet, pleasant cow's ghee, guard thou these, as a father does his son, hail!' he thus says this so that he (Agni) may guard and protect these (men).

10. The sacrificial fee for this (ceremony) consists of an old ox, old barley, an old arm-chair with head-cushion—this at least is the prescribed Dakshiṇâ, but he may give more according to his inclination. Such, indeed, (is the performance) in the case of one who had built a fire-altar.

[1] See XII, 9, 2, 8.

[2] I. e. imbued with vital power, long-lived.

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11. And in the case of one who has not built a fire-altar, there is the same mode of selecting the site (for the sepulchral mound) and the same performance save that of the fire-altar. 'Let him use pebbles (instead of bricks[1]) in the case of one who keeps up a sacrificial fire,' say some, 'they are just what those pebbles used at the Agnyâdheya are[2].' 'Let him not use them,' say others; 'surely they would be liable to weigh heavily upon one who has not built a fire-altar.' Let him do as he pleases.

12. Having fetched a clod from the boundary, he[3] deposits it (midway) between (the grave and the village), with (Vâg. S. XXXV, 15), 'This I put up as a bulwark for the living, lest another of them should go unto that thing: may they live for a hundred plentiful harvests, and shut out death from themselves by a mountain!'—he thus makes this a boundary between the Fathers and the living, so as not to commingle; and therefore, indeed, the living and the Fathers are not seen together here.

[1] See XIII, 8, 3, 6. [2] See II, 1, 1, 8 seqq.

[3] Viz. the Adhvaryu, according to Mahîdhara on Vâg. S. XXXV, 15. According to Kâty. XXI, 4, 25, this ceremony takes place whilst they are on their way back from the grave to the village; as indeed appears from the order in which the formula used appears in the Vâg. Saṃhitâ. It is difficult to see why the author should not have given it in its right place, unless it was done with a view to a good conclusion to the Kâṇḍa, or because he really wished it to be done after the performance of the offering. It is scarcely necessary to assume that this Kaṇḍikâ is a later addition, perhaps based on the Kâṇva recension.

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FOURTEENTH KÂṆḌA.

THE PRAVARGYA.

FIRST ADHYÂYA. FIRST BRÂHMAṆA.

1. The gods Agni, Indra, Soma, Makha, Vishṇu, and the Viśve Devâḥ, except the two Aśvins, performed a sacrificial session[1].

2. Their place of divine worship was Kurukshetra. Therefore people say that Kurukshetra is the gods' place of divine worship: hence wherever in Kurukshetra one settles there one thinks, 'This is a place for divine worship;' for it was the gods' place of divine worship.

3. They entered upon the session[2] thinking, 'May we attain excellence! may we become glorious! may we become eaters of food!' And in like manner do these (men) now enter upon the sacrificial session thinking, 'May we attain excellence! may we become glorious! may we become eaters of food!'

4. They spake, 'Whoever of us, through austerity, fervour, faith, sacrifice, and oblations, shall first compass the end of the sacrifice, he shall be the most excellent of us, and shall then be in common to us all.' 'So be it,' they said.

5. Vishṇu first attained it, and he became the

[1] For this legend, see J. Muir, Orig. Sansk. Texts, vol. iv, p. 124.

[2] Lit., they were sitting (for the session): 'âs' (like 'sad') is here used in its technical sense, and not in its ordinary sense 'to sit, to be';—'They were [there. They said],' J. M.

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most excellent of the gods; whence people say, 'Vishṇu is the most excellent of the gods.'

6. Now he who is this Vishṇu is the sacrifice; and he who is this sacrifice is yonder Âditya (the sun). But, indeed, Vishṇu was unable to control that (love of) glory of his; and so even now not every one can control that (love of) glory of his.

7. Taking his bow, together with three arrows, he stepped forth. He stood, resting his head on the end of the bow. Not daring to attack him, the gods sat themselves down all around him.

8. Then the ants said—these ants (vamri), doubtless, were that (kind called) 'upadikâ[1]'—'What would ye give to him who should gnaw the bow-string?'—'We would give him the (constant) enjoyment of food, and he would find water even in the desert: so we would give him every enjoyment of food.'—'So be it,' they said.

9. Having gone nigh unto him, they gnawed his bowstring. When it was cut, the ends of the bow, springing asunder, cut off Vishṇu's head.

10. It fell with (the sound) 'ghṛiṅ'; and on falling it became yonder sun. And the rest (of the body) lay stretched out (with the top part) towards the east. And inasmuch as it fell with (the sound) 'ghṛiṅ,' therefrom the Gharma[2] (was called); and inasmuch as he was stretched out (pra-vṛig), therefrom the Pravargya (took its name).

11. The gods spake, 'Verily, our great hero

[1] That is, a certain species of ants that are supposed to find water wherever they dig. Cf. Weber, Ind. Stud. XIII, p. 139.

[2] That is, the draught of hot milk boiled in the Mahâvîra pot, and hence often used as a synonym for the latter or the Pravargya.

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(mahân vîraḥ) has fallen:' therefrom the Mahâvîra pot (was named). And the vital sap which flowed from him they wiped up (sam-mṛig) with their hands, whence the Samrâg[1].

12. The gods rushed forward to him, even as those eager to secure some gain (will do)[2]. Indra reached him first. He applied himself to him limb after limb, and encompassed him[3], and, in encompassing him, he became (possessed of) that glory of his. And, verily, he who knows this becomes (possessed of) that glory which Indra is (possessed of).

13. And Makha (sacrifice), indeed, is the same as Vishṇu: hence Indra became Makhavat (possessed of makha), since Makhavat is he who is mystically called Maghavat[4], for the gods love the mystic.

14. They gave to those ants the enjoyment of food; but, indeed, all food is water, for it is by moistening (the food) therewith that one eats here whatever one does eat.

15. This Vishṇu, the (Soma-) sacrifice, they then divided amongst themselves into three parts: the Vasus (received) the morning-pressing, the Rudras the midday-pressing, and the Âdityas the third pressing.

16. Agni (received) the morning-pressing, Indra

[1] That is, emperor, or lord paramount, as the Pravargya is named, in the same way as the Soma-plant (and juice) is styled King.

[2] Cf. IV, 1, 3, 5. The construction is hardly so irregular as it is represented there.

[3] That is, he enclosed him (in his own self), he took him in (gobbled him up).

[4] I. e. 'the mighty (lord),' an epithet of Indra.

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the midday-pressing, and the Visve Devâḥ the third pressing.

17. The Gâyatrî (received) the morning-pressing, the Trishṭubh the midday-pressing, and the Gagatî the third pressing. The gods went on worshipping and toiling with that headless sacrifice.

18. Now Dadhyaṅṅ Âtharvaṇa knew this pure essence[1], this Sacrifice, — how this head of the Sacrifice is put on again, how this Sacrifice becomes complete.

19. He then was spoken to by Indra saying, 'If thou teachest this (sacrificial mystery) to any one else, I shall cut off thy head.'

20. Now this was heard by the Aśvins,—'Verily, Dadhyaṅṅ Âtharvaṇa knows this pure essence, this Sacrifice,—how this head of the Sacrifice is put on again, how this Sacrifice becomes complete.'

21. They went up to him and said, 'We two will become thy pupils.'—'What are ye wishing to learn?' he asked.—'This pure essence, this Sacrifice,—how this head of the Sacrifice is put on again, how this Sacrifice becomes complete,' they replied.

22. He said, 'I was spoken to by Indra saying, 'If thou teachest this to any one else, I shall cut off thy head;' therefore I am afraid lest he should indeed cut off my head: I cannot take you as my pupils.'

23. They said, 'We two shall protect thee from him.'—'How will ye protect me?' he replied.—They said, 'When thou wilt have received us as thy

[1] Viz. the Madhu ('honey') or sweet doctrine of the Pravargya, or pot of boiled milk and ghee.

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pupils, we shall cut off thy head and put it aside elsewhere; then we shall fetch the head of a horse, and put it on thee: therewith thou wilt teach us; and when thou wilt have taught us, then Indra will cut off that head of thine; and we shall fetch thine own head, and put it on thee again.'—'So be it,' he replied.

24. He then received them (as his pupils); and when he had received them, they cut off his head, and put it aside elsewhere; and having fetched the head of a horse, they put it on him: therewith he taught them; and when he had taught them, Indra cut off that head of his; and having fetched his own head, they put it on him again.

25. Therefore it is concerning this that the *Ṛ*ishi has said (*Ṛig*-v. I, 116, 12), 'That Dadhyañk Âtharvaṇa, with a horse's head, anywise spake forth unto you two the sweet doctrine:'—'Unrestrainedly he spoke this,' is what is thereby meant.

26. One must not teach this to any and every one, since that would be sinful, and lest Indra should cut off his head; but one may only teach it to one who is known to him, and who has studied sacred writ, and who may be dear to him, but not to any and every one.

27. He may teach it to one dwelling with him (as a pupil) for a year; for the year is he that shines yonder, and the Pravargya also is that (sun): it is him he thereby gratifies, and therefore he may teach it to one dwelling with him for a year.

28. For three nights he keeps the rule (of abstinence); for there are three seasons in the year, and the year is he that shines yonder, and the Pravargya also is that one: it is him he thereby

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gratifies, and therefore he keeps the rule for three nights.

29. Hot[1] (water) he sips, thinking, 'I will teach it as one practising austerities.' He teaches it whilst abstaining from flesh-food, thinking, 'I will teach it as one practising austerities;'

30. And whilst not drinking out of earthen (vessels); for whatever untruth (man) speaks on this (earth) is, as it were, immixed with her: therefore (one should do so) whilst not drinking out of earthen (vessels);

31. And whilst not coming into contact with Śûdras and remains of food; for this Gharma is he that shines yonder, and he is excellence, truth, and light; but woman, the Śûdra, the dog, and the black bird (the crow), are untruth: he should not look at these, lest he should mingle excellence and sin, light and darkness, truth and untruth.

32. And, verily, he that shines yonder is glory; and as to that glory, Âditya (the sun), that glory is just the sacrifice; and as to that glory, the sacrifice, that glory is just the Sacrificer; and as to that glory, the Sacrificer, that glory is just the officiating priests; and as to that glory, the officiating priests, that glory is just the sacrificial gifts: hence, if they bring up to him a dakshiṇâ he must not, at least on the same day, make over these (objects) to any one else lest he should make over to some one else that glory which has come to him; but rather on the morrow, or the day after: he thus gives it away after having made that glory his own, whatever it be—gold, a cow, a garment, or a horse.

[1] During the performance of the Pravargya ceremony boiling water has to be used whenever water is required.

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33. And, verily, he who either teaches or partakes of this (Pravargya), enters that life, and that light. The observance of the rule thereof (is as follows). Let him not cover himself (with a garment) whilst the sun shines, lest he should be concealed from that (sun). Let him not spit whilst the sun shines, lest he should spit upon him. Let him not discharge urine whilst the sun shines, lest he discharge it upon him. For so long as he shines, so great he (the sun) is: thinking, 'Lest I should injure him by these (acts),' let him take food at night, after striking a light, whereby it is made to be a form of him who shines yonder. But on this point Âsuri used to say,—One rule the gods indeed keep, to wit, the truth: let him therefore speak nothing but the truth.

SECOND BRÂHMAṆA.

THE MAKING OF THE POT.

1. He equips (the Mahâvîra) with its equipments;—inasmuch as he equips it therewith from this and that quarter, that is the equipping nature of the equipments[1] (sambhâra): wheresoever anything of the sacrifice is inherent, therewith he equips it[2].

2. He gets ready a black antelope-skin,—for the black antelope-skin is the sacrifice[3]: it is at the

[1] See part i, p. 276, note 1. Here, as formerly, it has not been thought desirable to adhere throughout to the technical rendering of 'sam-bhṛi.'

[2] Pravargya being masculine, the original would, of course, have 'him' here and throughout, the ceremony (just like the sacrifice in general) being indeed looked upon as a person.

[3] See part i, p. 23, note 2. In making the Gharma, or Mahâvîra,

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sacrifice he thus prepares (the pot);—with its hairy side (upwards),—for the hairs are the metres: on the metres he thus prepares it;—(spread out) on the left (north) side[1],—for the north is the quarter of men;—on (the skin) with its neck-part to the east[2], for that (tends) towards the gods.

3. With a spade (he digs out the clay), for the spade is a thunderbolt, and the thunderbolt is vigour: with vigour he thus supplies and completes it (the Pravargya).

4. It is made of Udumbara (Ficus glomerata) wood, for the Udumbara is strength[3]: with strength, with vital sap, he thus supplies and completes it.

5. Or of Vikaṅkata (Flacourtia sapida) wood; for when Pragâpati performed his first offering, a Vikaṅkata tree sprang forth from that place where, after offering, he cleansed (his hands); now an offering is a sacrifice, and (consequently) the Vikaṅkata is

pot, on the present occasion, the order of proceeding is to a considerable extent the same as that followed at the Agnikâyana, in providing the materials for, and making, the fire-pan, for which, see VI, 3, 3, 1 seqq. Cf. also the Âpastamba Srautas. XV, with Garbe's Translation and Notes, Journal of Germ. Or. Soc., vol. xxxiv.

[1] That is, immediately north of the lump of clay (previously prepared by a potter) and the other objects to be used for making the Mahâvîra pot, which have been previously deposited near the antarâpâtya peg marking the middle of the west or hinder side of the Mahâvedi.

[2] The locative, instead of the accusative, is rather strange here. As it stands, the locative is evidently parallel to 'yagñe' and 'khandarâsu,' and one has therefore to supply—he collects (prepares) the Pravargya, viz. by putting the lump of clay and the other objects thereon.

[3] See VI, 6, 3, 2 seqq.

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the sacrifice: with the sacrifice he thus supplies and completes it.

6. It is a cubit long, for a cubit means the (fore-) arm, and with the arm strength is exerted: it (the spade) thus is composed of strength, and with strength he thus supplies and completes it.

7. He takes it up, with (Vâg. S. XXXVII, 1), 'At the impulse of the god Savitṛi, I take thee by the arms of the Aśvins, by the hands of Pûshan: thou art a woman;'—the import (of this formula) is the same as before[1].

8. Having placed it in his left hand, he touches it with the right, and mutters (Vâg. S. XXXVII, 2), 'They harness the mind, and they harness the thoughts, the priests of the priest, of the great inspirer of devotion; the knower of the rites alone hath assigned the priestly offices: great is the praise of the god Savitṛi;'—the import of this is the same as before[2].

9. He then takes the lump of clay with the (right) hand and spade on the right (south) side, and with the (left) hand alone on the left (north) side[3], with (Vâg. S. XXXVII, 3), 'O divine Heaven and Earth,'—for when the sacrifice had its head cut off, its sap flowed away, and entered the sky and the earth: what clay (firm matter) there was that is this (earth), and what water there was that is yonder (sky); hence it is of clay and water that the Mahâvîra (vessels) are made: he thus supplies and

[1] See I, 1, 2, 17; VI, 3, 1, 38 seq.

[2] See III, 5, 3, 11–12.

[3] Between the two actions referred to in paragraphs 8 and 9, the digging up of the clay takes place, and hence the spade, or trowel, has changed hands. Cf. VI, 4, 2, 2.

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completes it (the Pravargya) with that sap; wherefore he says, 'O divine Heaven and Earth,'—'May I this day compass for you Makha's head,'—Makha being the sacrifice, he thus says, 'May I this day accomplish for you[1] the head of the sacrifice;'—'on the Earth's place of divine worship,'—for on a place of divine worship of the earth he prepares it;—'for Makha thee! for Makha's head thee!'—Makha being the sacrifice, he thus says, 'For the sacrifice (I consecrate) thee, for the head of the sacrifice (I consecrate) thee.'

10. Then an ant-hill[2] (he takes, and puts on the skin), with (Vâg. S. XXXVII, 4), 'Ye divine ants,'—for it was they that produced this: just in accordance with the way in which the head of the sacrifice was there cut off, he now supplies and completes it with those (ants);—'the first-born of the world,'—the firstborn of the world, doubtless, is this earth[3]: it thus is therewith that

[1] The pronouns in this and the subsequent corresponding formulas (vâm, vaḥ, te) are taken by Mahîdhara as accusatives ('te' according to him standing for 'tvâm') to which he supplies 'âdâya'—'having taken you, may I this day compass Makha's head.' The pronouns are certainly somewhat awkward, as they can scarcely be taken as genitives of material—of you, of thee.

[2] See VI, 3, 3, 5, where 'valmîkavapâ' is qualified by 'sushirâ,' hollow. The comm. on Kâty. XXVI, 1, 2 explains 'valmîkavapâ' as the vapâ (omentum)-like inner lump (? surrounded by a kind of net) of an ant-hill: in the present case, this substance is likewise placed on the black antelope-skin to be mixed with the clay.

[3] Whilst in the text of the formula this word must be taken as being plural 'prathamagâḥ,' the Brâhmaṇa (making use of the Sandhi-form) treats it as if it were singular 'prathamagâ.' Mahîdhara also, apparently influenced by the Brâhmaṇa, explains, 'the earth is the firstborn of creatures, and, from their connection with it, ants also are called firstborn.'

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he supplies and completes it;—'may I this day compass for you Makha's head on the Earth's place of divine worship:—for Makha thee! for Makha's head thee!'—the import of this is the same as before.

11. Then (earth) torn up by a boar (he takes), with (Vâg. S. XXXVII, 5), 'Only thus large was she in the beginning,'—for, indeed, only so large was this earth in the beginning, of the size of a span. A boar, called Emûsha, raised her up, and he was her lord Pragâpati: with that mate, his heart's delight, he thus supplies and completes him[1];—'may I this day compass for you Makha's head on the Earth's place of divine worship: for Makha thee! for Makha's head thee!' the import of this is the same as before.

12. Then Âdâra[2] (-plants), with (Vâg. S. XXXVII, 6), 'Indra's might ye are,'—for when Indra encompassed him (Vishnu) with might, then the vital sap of him, thus encompassed, flowed away; and he lay there stinking, as it were. He said, 'Verily, after bursting open (â-dar), as it were, this vital sap has sung praises:' thence Âdâra (-plants originated); and because he lay there stinking (pûy), as it were, therefore (they are also called) Pûtîka;—and hence, when placed on the fire

[1] That is, he supplies Pragâpati (and hence also his counterpart, the Sacrificer) with the Earth, his mate. See J. Muir, Orig. Sansk. Texts, vol. i, p. 53; vol. iv, p. 27; and cp. Taitt. I, 10, 8, where the earth is said to have been uplifted by a black boar with a thousand arms.

[2] At IV, 5, 10, 4 we met with this plant—here also called Pûtîka, and explained, by the comm. on Kâty., as=the flowers (!) of the Rohisha plant (? Guilandina, or Caesalpinia, Bonducella)—as a substitute for Soma-plants.

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as an offering, they blaze; and hence also they are fragrant, for they originated from the vital sap of the sacrifice. And inasmuch as Indra, on that occasion, encompassed him with might, therefore he says, 'Indra's might ye are;'—'may I this day compass for you Makha's head on the Earth's place of divine worship: for Makha thee! for Makha's head thee!' the import of this is the same as before.

13. Then goat's milk;—for when the sacrifice had its head cut off, its heat went out of it, wherefrom the goat was produced: it is with that heat[1] that he thereby supplies and completes it;—with, 'For Makha thee! for Makha's head thee!' the import of this is the same as before.

14. These, then, are the five equipments with which he equips (the Pravargya),—fivefold is the sacrifice, and fivefold the victims, and five seasons are in the year, and the year is he that shines yonder, and the Pravargya also is that (sun): it is him he thus gratifies. These (objects), thus brought together, he touches with, 'For Makha (I consecrate) thee! for Makha's head thee!' the import of this is the same as before.

15. Now there is an enclosed space[2] on the north

[1] Thus perhaps '*suk*' should also have been rendered at VI, 4, 4, 7, where it is used in connection with the ass.

[2] Viz. a space five cubits square enclosed with mats on all sides, and with a door on the east side, the ground being raised in the middle so as to form a mound covered with sand (cf. III, 1, 2, 2). The object of this enclosed space is to prevent any unauthorised person (such as the Sacrificer's wife, and people uninstructed in the scriptures) from seeing the manufacturing of the Mahîvîra (during which the door is kept closed), as well as the completed pot.

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side: whilst proceeding towards that (shed) they mutter (Vâg. S. XXXVII, 7; Ṛig-v. I, 40, 3), 'May Brahmaṇaspati go forward!'—Brahmaṇaspati (the lord of devotion) doubtless is he that shines yonder, and the Pravargya also is that one: it is him he thus gratifies; hence he says, 'May Brahmaṇaspati go forward;'—'may the goddess Gladness go forward!'—for the goddess Gladness she (Vâk[1]) is;—'unto the hero[2], kindly to men and the dispenser of fivefold (offerings),'—he thereby praises and magnifies it (the Pravargya),—'unto the sacrifice may the gods lead us!'—he thereby makes all the gods its guardians.

16. It is an enclosed space;—for at that time the gods were afraid, thinking, 'We hope that the fiends, the Rakshas, will not injure here this our (Pravargya):' they accordingly enclosed for it this stronghold, and in like manner does this (Sacrificer) now enclose for it this stronghold.

17. He then deposits (the sambhâras[3]) on the mound with, 'For Makha thee! for Makha's head thee!' the import of this is the same as before. He then takes a lump of clay and makes the Mahâvîra (pot) with, 'For Makha thee! for Makha's head thee,'—the import of this is

The place is to the north of the antaḥpâtya peg, the black antelope-skin being spread to the south of it (and immediately north of the materials used in making the pot).

[1] Thus Mahîdhara, on Vâg. S. XXXIII, 89.

[2] 'Vîra,' apparently an allusion to 'Mahâ-vîra' (great hero), the name of the pot used at the Pravargya.

[3] Viz. as placed on the black antelope-skin which is carried northwards to the enclosed place by the Adhvaryu and his assistants taking hold of it on all sides.

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the same as before;—a span high[1], for the head is, as it were, a span high;—contracted in the middle[2], for the head is, as it were, contracted in the middle. At the top he then draws it out (so as to form) a spout[3] of three thumbs' breadths (high): he thereby makes a nose to this (Mahâvîra, or Pravargya). When it is complete, he touches it with (Vâg. S. XXXVII, 8), 'Makha's head thou art,'—for it indeed is the head of Makha Saumya (the Soma-sacrifice). In the same way (he makes) the other two (Mahâvîra pots[4]); silently two milking-bowls (pinvana[5]), and silently two Rauhiṇa-plates[6].

18. Verily this sacrifice is Pragâpati, and Pragâpati

[1] That is, from bottom to top, a belt (mekhalâ) running round it at the distance of three thumbs' breadths from the top (Mahîdhara, and comm. on Kâty.). This top part above the belt—here simply called 'mouth,' whilst in the Âpast. Śr. XV, 2, 14 it is called 'back' (sânu)—ends in a hole for pouring the liquid in and out.

[2] That is, for taking hold of it (mushṭigrahaṇayogyam, comm. on Kâty.).

[3] 'Mukha,' for which Kâty. XXVI, 1, 16 has 'âsekana' explained by the commentator as a hole (garta; comm. on Âśv. Gṛihyas. IV, 3 bila), apparently serving as the mouth, or open part of the vessel which seems to be otherwise closed. The edge of the hole would seem to protract sufficiently from the surface to suggest a similarity to the nose. In making the vessel, it seems first to be left solid, the open part which is to hold the milk being then hollowed out by means of a reed from the top hole to the depth of less than the upper half, the remainder remaining solid. Cf. Âśv. Śr. XV, 3, 4.

[4] Only the first of the three pots is, however, actually used; unless it gets broken by accident.

[5] According to the comm. on Kâty. Śr., these vessels are of the form of the (hand-shaped) bowl of an offering-ladle (sruk, cf. part i, p. 67, note 2).

[6] The Rauhiṇa-kapâlas are two round, flat dishes for baking the Rauhiṇa cakes on.

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is both of this, defined and undefined, limited and unlimited[1]. Whatever one does with a Yagus formula, by that one makes up that form of him (Pragâpati) which is defined and limited; and whatever one does silently, by that one makes up that form of him which is undefined and unlimited: verily, then, whosoever, knowing this, does it on this wise, makes up that whole and complete Pragâpati. But he also leaves over a lump of spare (clay) for expiations.

19. He then smooths[2] it by means of Gavedhukâ grass (Coix barbata),—for when the sacrifice had its head cut off, its vital sap flowed away, and therefrom those plants grew up: with that vital sap he thus supplies and completes it;—with, 'For Makha thee! for Makha's head thee!' the import of this is the same as before. In the same way the other two (Mahâvîra pots); silently the two milking-bowls, silently the two Rauhiṇa-plates.

20. He then fumigates these (vessels) with (Vâg. S. XXXVII, 9), 'With dung of the stallion, the impregnator, I fumigate thee,'—for the

[1] Cf. J. Muir, Orig. Sansk. Texts, vol. v, p. 393, where a passage is quoted from Prof. Cowell's translation of the Maitri-Upanishad (VI, 3), 'There are two forms of Brahma, the embodied (mûrta) and the unembodied (amûrta): the former is unreal (asatya), the latter real (satya).'—Cf. Sat. Br. VI, 5, 3, 7.

[2] The Sûtras use the verbs 'slakshṇayati, slakshṇîkurvanti' (to make smooth, or soft), and this, I think, must indeed be the meaning of 'hinv.' It would also suit very well the passage III, 5, 1, 35, where it is said that the Vedi is a woman, and that, by sprinkling the former with water, one 'makes her smooth' for the gods. The polishing of the vessels is done by rubbing them with Gavedhukâ grass, whether with the spike, stem, or leaves is not specified.

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stallion is an impregnator, and the impregnator means vigour: with vigour he thus supplies and completes it,—'on the Earth's place of divine worship: for Makha thee, for Makha's head thee!' the import of this is the same as before. In the same way (he fumigates) the other two (Mahâvîra pots); silently the two milking-bowls, and silently the two Rauhiṇa-plates.

21. He then bakes them, for what is baked belongs to the gods. He bakes them by means of bricks, for they it was that did so on that occasion[1]: just in accordance with the way in which the head of the sacrifice was there cut off, he now supplies and completes it with those (bricks). But, indeed, let him bake them with anything[2] whereby they may become properly baked. Having laid down the fuel for baking[3], he puts down the Mahâvîra (pot), with, 'For Makha thee, for Makha's head thee!' the import of this is the same as before. In the same way the other two Mahâvîra (pots); silently the two milking-bowls, silently the two Rauhiṇa-plates. By day he should bury them (in the hole), and by day he should take them out, for the day belongs to the gods.

[1] That is, when the Ukhâ was baked, cf. VI, 5, 4, 1; or, perhaps,—they it was that (the gods) made at this juncture. The former translation is more in accordance with what follows, though one would expect 'etad' to mean 'at this time.'

[2] That is, without using bricks (?).

[3] Viz. in a square hole dug for the purpose east of the Gârhapatya; the pot being then placed bottom upwards on the burning material, dry herbs, wood, &c. According to Âśv. Śr. XV, 3, 20 such materials are to be used as, whilst being burnt, dye red.

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22. He takes out (the first pot) with (Vâg. S. XXXVII, 10), 'For the righteous one (I take) thee,'—the righteous one, doubtless, is yonder world, for the righteous one means truth; and he that shines yonder is the truth, and the first Pravargya is that (god): it is him he thus gratifies, and therefore he says, 'For the righteous one (I take) thee.'

23. With, 'For the efficient one thee' (he takes out the second pot),—the efficient one (sâdhu), doubtless, is he (Vâyu, the wind) that purifies here by blowing, for as a permanent one (siddha) he blows through these worlds; and the second Pravargya is that (god): it is him he thus gratifies, and therefore he says, 'For the efficient one (I take) thee.'

24. With, 'For a good abode thee!' (he takes out the third pot),—the good abode, doubtless, is this (terrestrial) world, for it is in this world that all creatures abide; and the good abode also is Agni (fire), for Agni abides with all creatures[1] in this world; and the third Pravargya is that (god): it is him he thus gratifies, and therefore he says, 'For a good abode thee.' Silently (he takes out) the two milking-bowls, and silently the two Rauhina-plates.

25. He then pours goat's milk upon them[2] (the

[1] The accusative with 'kshi' (to inhabit) is rather peculiar here.

[2] As the pots are, however, standing with their open parts upwards, on sand north of the hole in which they were baked, it would chiefly be inside that they would receive the milk, being thereby cooled (cf. VI, 5, 4, 15). According to Âpastamba, sand is in the first place heaped up around them in the sunwise fashion, i.e. keeping them on the right side whilst strewing it.

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first) with, 'For Makha thee! for Makha's head thee!' the import of this is the same as before. In the same way the other two; silently the two milking-bowls, and silently the two Rauhiṇa-plates.

26. And, verily, whosoever either teaches, or partakes of, this (Pravargya) enters that life, and that light: the observance of the rule thereof is the same as at the creation [1].

THIRD BRÂHMAṆA.

1. Now at the time when he there [2] proceeds with the guest-meal, he who intends to perform the Pravargya, prior to the Upasads [3], spreads Kuśa grass with its tops directed towards the east, in front of the Gârhapatya, and places the vessels thereon in pairs [4],—the Upayamanî (tray) and the Mahâvîra (pot), the pair of lifting-sticks [5], the

[1] That is to say, as would seem,—even as, in creating the universe, Pragâpati reconstructs his body, or constructs himself a new body, so the Sacrificer, in keeping up the observance of the Pravargya, constructs himself a new body for the future life.

[2] That is, at the Soma-sacrifice, of the preliminary day (upavasatha) of which the guest-meal to, or hospitable reception (âtithya) of, King Soma forms part (see part ii, p. 85 seqq.). The assumption here is, that the performance of the Pravargya takes place on that day before the Pressing-day, whilst in reality it has been performed for at least two days before that.

[3] See III, 4, 4, 1. The Upasads are performed twice daily, for at least three days, up to the day before the Soma-sacrifice; and if the Pravargya is to be performed likewise, it precedes immediately each performance of the Upasad. Cf. also XIV, 3, 1, 1 with note.

[4] Prior to this, the doors of the śâlâ are to be closed, to keep the Mahâvîra from being seen; see p. 452, note 2. The entire performance of the Pravargya indeed has to be kept secret from the eyes of unauthorised persons.

[5] The 'parîśâsau' (also called 'śaphau,' XIV, 2, 1, 16) are two

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two milking-bowls, the two Rauhiṇa-plates, the two offering spoons for the Rauhiṇa (cakes), and whatever other (implement) there is,—these make ten, for the Virâg consists of ten syllables, and the sacrifice is Virâg: he thus makes this to be equal to the Virâg, the sacrifice. And as to their being in pairs,—a pair means strength, for when two take hold of each other they exert strength; and a pair (couple) means a productive union: with a productive union he thus supplies and completes it.

2. Then the Adhvaryu takes the (lustral) sprinkling water, and, stepping up, says, 'Brahman, we shall proceed: Hotṛi, sing praises!' for the Brahman is seated on the right (south) side as the guardian of the sacrifice: to him he thus says, 'Sit thou undistracted: we are about to restore the head of the Sacrifice;' and 'Hotṛi, sing praises!' he says, because the Hotṛi is the sacrifice: he thus thereby says to him, 'Restore the head of the sacrifice!' and accordingly the Hotṛi begins to recite—

3. [Vâg. S. XIII, 3,] 'The Brahman, firstborn from afore[1],—the Brahman, doubtless, is yonder

pieces of wood or laths apparently fastened together by a kind of clasp (or a cord) at one end, so as to serve the purpose of a pair of tongs (parîśâsau saṁdaṁśâkârau, comm. on Kâty. XXVI, 2, 10) for taking up the Mahâvîra pot, which must not be handled in any other way. According to Haug, Ait. Br., Transl., p. 51, they are placed underneath the pot in lifting it, but this seems very improbable, seeing that, at the end of the sacrifice, the Adhvaryu, by means of them, turns the pot upside down so as to pour the remainder of its contents into the offering spoon (see Kâty. XXIV, 6, 17 with comm.); nor could the blackened pot in that way be cleansed properly and placed on the supporting tray (XIV, 2, 1, 16–17).

[1] For the complete verse, see VII, 4, 1, 14. For the complete

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sun, and he is born day by day from afore (in the east); and the Pravargya also is that (sun): it is him he thus gratifies, and therefore he says, 'The Brahman (n.), firstborn from afore.' He then sprinkles (the vessels): the import of this is the same as before [1].

4. He sprinkles (the chief Mahâvîra) with (âg. S. XXXVII, 11), 'For Yama thee!'—Yama, doubtless, is he who shines yonder, for it is he who controls (yam) everything here, and by him everything here is controlled; and the Pravargya also is that (sun): it is him he thus gratifies, and therefore he says, 'For Yama (I sprinkle) thee.'

5. 'For Makha thee!'—Makha, doubtless, is he who shines yonder, and the Pravargya also is that one: it is him he thus gratifies, and therefore he says, 'For Makha thee.'

6. 'For Sûrya's heat thee!'—Sûrya, doubtless, is he who shines yonder, and the Pravargya also is that one: it is him he thus gratifies, and therefore he says, 'For Sûrya's heat thee.'

7. Having taken out a post [2] by the front door (of the *s*âlâ), he drives it into the ground on the south side (of the *s*âlâ [3]), so that the Hotṛi, whilst singing praises, may look upon it; for the Hotṛi is the sacrifice, and he thereby restores the sacrifice to this (earth), and she causes the Gharma (milk) to rise.

series of texts recited by the Hotṛi, see Ait. Br. I, 19 seqq.; Âśv. Śr. IV, 6.

[1] Viz. he makes the vessels sacrificially pure (I, 3, 3, 1).

[2] For tying the cow that is to furnish the milk for the Gharma. Near it a peg is driven into the ground to tie the goat to whose milk is to be used afterwards.

[3] That would be, south of the southern door (Âpast. XV, 6, 13).

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8. Having turned round the Emperor's throne-seat[1] in front of the Âhavanîya, he places it south thereof, and north of the King's (Soma's) throne-seat[2], so as to face the east.

9. It is made of Udumbara wood, for the Udumbara means strength: with strength, with vital sap, he thus supplies and completes it (the Pravargya).

10. It is shoulder-high, for on the shoulders this head is set: he thus sets the head upon the shoulders.

11. It is wound all over with cords[3] of Balvaga grass (Eleusine indica). When the sacrifice had its head cut off, its vital sap flowed out, and thence these plants grew up: with that life-sap he thus supplies and completes it.

12 And as to why he places it north (of Soma's seat),—Soma is the sacrifice, and the Pravargya is its head; but the head is higher (uttara): therefore he places it north (uttara) of it. Moreover, Soma is king, and the Pravargya is emperor, and the imperial dignity is higher than the royal: therefore he places it north of it[4].

[1] The Pravargya is styled 'samrâg,' or universal king, emperor; as distinguished from King Soma, for whose seat, reaching only up to the navel, see III, 3, 4, 26 seqq. (Cf. also that of the Ukhya Agni, which is only a span high, VI, 7, 1, 1, 12 seqq.)—For a similar attribution of imperial dignity (sâmrâgya)—as well as royal dignity (râgya)—to him who is consecrated by the Sautrâmaṇî (where the seat used is knee-high), see XII, 8, 3, 4 seqq.

[2] Âpast. XV, 6, 10 places it in front (east) of the seat for Soma.

[3] Cf. XII, 8, 3, 6.

[4] According to Kâty. XXVI, 2, 17 (Âpast. XV, 6, 11), the black antelope-skin is then spread over the seat, and the two unused Mahâvîra pots (as well as the reserve piece of clay and the spade, Kâty.) placed thereon.

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13. And when the Hotṛi recites this (verse, *Rig*-v. V, 43, 7), 'Whom the priests anoint, as if spreading him . . .,' he anoints that Mahâvîra which is to be used, all over with ghee[1], with, 'May the god Savitṛi anoint thee with honey!' for Savitṛi is the impeller of the gods, and honey means everything whatever there is here: he thus anoints it (or him) all over with everything here, and Savitṛi, as the impeller, impels it for him,—this is why he says, 'May the god Savitṛi anoint thee with honey!'

14. Now sand has been strewed[2] on the north side of it: below that he (previously) throws (a plate of) white gold[3], with, 'Protect it from contact with the earth!' For at that time the gods were afraid lest the Rakshas, the fiends, might injure that (Pravargya) of theirs from below; and that, to wit, gold, being Agni's seed, it (serves) for repelling the fiends, the Rakshas. But, indeed, the Earth also was afraid of this lest this (Pravargya), when heated and glowing[4], might injure

[1] Kâty. XXVI, 2, 4 refers to the pot as 'containing ghee (âgyavant),' which the comm. takes to mean 'filled with consecrated ghee;' whilst Âpast. XV, 7, 5 leaves the option between greasing it (aṅg) and filling it (abhipûr) with ghee. It would doubtless, at all events, be abundantly greased inside.

[2] North of the Gârhapatya and the Âhavanîya in the śâlâ two mounds (khara) are formed, covered with (or consisting of) sand. The one north of the latter fire is here alluded to.

[3] That is, a silver plate weighing a hundred grains.

[4] Though 'taptaḥ' and 'śuśukânaḥ' are here translated as if they were actually co-ordinate predicates, I am not sure whether we should not rather take the passage to mean,—that this glowing one, when heated; or rather, this one when heated so as to be glowing. Cf. XIV, 2, 1, 18; 3, 1, 14, where I prefer to subordinate one of the participles to the other.

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her: he thus keeps it separate from her. White it is, for white, as it were[1], is this earth.

15. And when the Hotṛi recites this (verse, *Rig*-v. I, 36, 9), 'Sit thee down: thou art great . . .,' sheaths of reed-grass are kindled on both sides[2], and throwing them (on the mound), he puts (the Mahâvîra pot) thereon. When the sacrifice had its head cut off, its life-sap flowed away, and therefrom these plants grew up: with that life-sap he thus supplies and completes it.

16. And as to why they are kindled on both sides: he thereby repels the Rakshas, the fiends, from all the quarters. Whilst this (pot) is being heated, the (Sacrificer's) wife covers her head, thinking, 'Lest this one, when heated and glowing, should rob me of my eyesight,' for it indeed becomes heated and glowing.

17. He puts it on with 'Flame thou art, glow thou art, heat thou art;'—for the Gharma is he who shines yonder, and he indeed is all that: it is him he thus gratifies, and therefore he says, 'Flame thou art, glow thou art, heat thou art.'

18. He (the Sacrificer) then invokes blessings on this (earth)[3], for the sacrifice is this (earth): it is thus (whilst being) on her that he invokes blessings, and she fulfils them all for him.

[1] I read, 'ragateva'; cf. the corresponding 'harinîva hi dyauḥ,' XIV, 1, 3, 29.

[2] That is, by dividing the sheaths in the middle lengthwise, and lighting both halves in the Gârhapatya fire.

[3] According to Kâty. XXVI, 3, 5 he makes a span (of thumb and index)—or spreads his hand with the palm downwards—over the pot whilst muttering the respective formulas; apparently changing the position of the hand according to the point of the compass referred to in the formula.

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19. [Vâg. S. XXXVII, 12,] 'Unmolested thou art in front (in the east),'—for unmolested by the Rakshas, the fiends, indeed, this (earth) is in front;—'in Agni's over-lordship,'—he thus makes Agni her over-lord for the warding off of the fiends, the Rakshas;—'grant thou life unto me!'—he thus secures life for himself, and accordingly he attains the full (term of) life.

20. 'Possessed of sons towards the south,'—in this there is nothing hidden, so to speak;—'in Indra's over-lordship,'—he thus makes Indra her over-lord for the warding off of the fiends, the Rakshas;—'grant thou offspring unto me!'—he thus secures offspring and cattle for himself, and accordingly he becomes possessed of sons and of cattle.

21. 'Well to live on behind (towards the western region),'—in this there is nothing hidden, so to speak;—'in god Savitṛi's over-lordship;'—the god Savitṛi he thus makes her over-lord for the warding off of the fiends, the Rakshas;—'grant thou eyesight unto me!'—he thus secures eyesight for himself, and accordingly he becomes possessed of eyesight.

22. 'A sphere of hearing towards the north,'—'causing (sacrificial calls) to be heard[1],' is what he thereby means to say;—'in the creator's over-lordship,'—the creator he thus

[1] Or, calling for the 'sraushaṭ'; cf. part i, p. 131, note 2. The masculine form of the participle is somewhat peculiar as the term it is meant to explain refers to the earth. It has probably to be understood in the sense of, 'where he (viz. the Adhvaryu) calls for the sraushaṭ.' Mahîdhara explains the term 'âsruti' by 'where they, the priests, utter the sacrificial calls,' i. e. 'meet for sacrifice.'

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makes her over-lord for the warding off of the fiends, the Rakshas;—'grant thou prosperity (increase) of wealth unto me!'—wealth, prosperity, he thus secures for himself, and accordingly he becomes wealthy and prosperous.

23. 'Disposition above,'—'disposing[1] above' is what he thereby means to say;—'in Bṛihaspati's over-lordship,'—Bṛihaspati he thus makes her over-lord for the warding off of the fiends, the Rakshas;—'grant me vigour!'—vigour he thereby secures to himself, and accordingly he becomes vigorous, strong.

24. On the right (south) side (of the Mahâvîra) he (the Sacrificer) then makes amends by (laying down) the hand with the palm upwards, with, 'Shield me from all evil spirits!' whereby he means to say, 'Protect me from all troubles!' When the sacrifice had its head cut off, its life-sap flowed away, and went to the Fathers, but the Fathers are three in number[2]: it is with these that he thus supplies and completes it (the Pravargya).

25. Thereupon, whilst touching her (the earth)[3],

[1] Here the masculine gender can hardly be understood otherwise than in the sense 'where (Bṛihaspati, or Brahman) disposes on high.' Mahîdhara takes no notice of this interpretation of the Brâhmaṇa, but explains 'vidhṛiti' as either 'one who upholds (dhârayati) in an especial manner,' or where 'the offering spoon, &c., is held upwards (uparishṭâd dhriyate,—? who holds it upwards),'—an explanation which can hardly commend itself.

[2] This specification of the number seems to have no other object but that of limiting the general term of 'Fathers,' or deceased ancestors, to the specific signification it has at the Śrâddha, where offering is made to the father, grandfather, and great-grandfather.

[3] According to Kâty. XXVI, 3, 8, he does so whilst spanning the earth north of the Mahâvîra pot.

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'Thou art Manu's mare,' for, having become a mare, she (the earth) indeed carried Manu, and he is her lord, Pragâpati: with that mate, his heart's delight, he thus supplies and completes him (Pragâpati, the Pravargya, and Sacrificer).

26. He then lays pieces of (split) Vikaṅkata wood round (the Mahâvîra), two pointing to the east[1], with (Vâg. S. XXXVII, 13), 'Hail! be thou encompassed by the Maruts!'—the call of 'hail!' he places first, and the deity last[2]; for the call of 'hail!' is he who shines yonder, and the Pravargya also is that (sun): it is him he thus gratifies; and hence he places the call of 'hail!' first, and the deity last.

27. 'Be thou encompassed by the Maruts,' he says; for the Maruts are the (common) people: he thus surrounds the nobility by the people, whence the nobility here is surrounded on both sides by the people. Silently (he lays down) two pointing to the north[3], silently (again) two pointing to the east, silently two pointing to the north, silently two pointing to the east.

28. He makes them to amount to thirteen, for there are thirteen months in the year, and the

[1] That is, along the north and the south sides of the pot, on the burning sheaths of reed grass; or rather on hot cinders heaped thereon. Kâty. XXVI, 3, 9. They would partly serve the purpose of the ordinary (three) enclosing-sticks; and Âpast., indeed, calls them 'paridhi.'

[2] Literally, the call of 'hail!' (svâhâ-kâra) he makes to be the nearer, and the deity the farther.

[3] That is, along the west and the east sides of the pot. According to Âpast. Śr. XV, 8, 1–4, two pieces of wood are laid down alternately by the Adhvaryu and the Pratiprasthâtri, the last pieces being then laid down (on the south side) by the former priest.

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year is he who shines yonder, and the Pravargya also is that (sun): it is him he thus gratifies, and hence he makes them to amount to thirteen.

29. He then places a gold plate (weighing a hundred grains) on the top (of the pot), with, 'Protect it from contact with the sky!' For at that time the gods were afraid lest the Rakshas, the fiends, might injure that (Pravargya) of theirs from above; and that—to wit, gold—being Agni's seed, it (serves) for repelling the fiends, the Rakshas. But, indeed, the Sky also was afraid of this lest this (Pravargya), when heated and glowing, might injure it: he thus keeps it separate therefrom. It is yellow, for yellow, as it were, is the sky.

30. He (the Adhvaryu) then fans (the fire) thrice by means of (three) fans[1], whilst muttering, 'Honey!' each time; for honey means breath: he thus lays breath into it. Three (fans) there are, for there are three breathings, the out (and in)-breathing, the up-breathing and the through-breathing: it is these he thus lays into it.

31. They then fan it thrice[2] in the non-sunwise way. When the sacrifice had its head cut off, its life-sap flowed away, and went to the Fathers,—the Fathers being three in number[3]: with them he thus supplies it.

32. But, indeed, the breathings depart from those who perform the fanning at the sacrifice. They

[1] They consist of pieces cut from the black antelope-skin (with black and white hair, according to Âpast. XV, 5, 12), fastened to sticks.

[2] That is, the Adhvaryu, Pratiprasthâtri, and Agnîdh then take each one of the fans, and move round the fire whilst keeping it on their left side (the Agnîdh going in front).

[3] See p. 465, note 2.

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fan again thrice in the sunwise way,—this makes six; and six in number are these breathings (vital airs) in the head: it is these he thus lays into it. They cook the two Rauhiṇa (cakes). When a blaze is produced, he takes off the gold (plate).

33. And when the Hotṛi recites this (verse, *Rig*-v. I, 112, 24), 'Successful, O Aśvins, make ye our voice,' the Adhvaryu steps up, and says, 'The Gharma is aglow[1].' If it be aglow, he may know that the Sacrificer will become more prosperous; and if it be not aglow, he may know that he will become poorer; and if it be neither aglow nor the reverse, he may know that he (the Sacrificer) will become neither more prosperous nor poorer: but indeed (the pot) should be fanned so (long) as to be aglow.

34. And, verily, whosoever either teaches, or partakes of, this (Pravargya) enters that life, and that light: the observance thereof is the same as at the creation[2].

[1] That is, apparently, red-hot, glowing (*sushita*), or perhaps, entirely ablaze, enveloped in flames—outside as well as inside, owing to the ghee with which it was greased all over; hence hardly, 'bestrahlt' (illumined, shone upon), as the St. Petersb. Dict. takes it; cf. *sushâna*, XIV, 2, 1, 18; 3, 1, 14. According to Âpast. *Śr.*, the three priests, having completed their circumambulation, sit down on the east, south, and north side respectively, and continue to fan the pot, at the same time oiling it with ghee, until the pot is ablaze, when the Adhvaryu takes off the gold plate. According to Kâty., on the other hand, the Pratiprasthâtṛi proceeds with the baking of the cakes, whilst the Adhvaryu sprinkles the pot with ghee each time that the Hotṛi, in his recitation, utters the syllable 'om' at the end of a verse. Before the last verse, the twenty-fifth, of the same hymn concluding the first part of the recitation, a special verse, IX, 83, 3, is inserted. Âśv. *Śr.* IV, 6, 2–3.

[2] See p. 458, note 1.

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FOURTH BRÂHMAṆA.

1. Now, when the Adhvaryu here steps up and says, 'The Gharma is aglow,' they step up and revere it (the Mahâvîra) with the Avakâśa[1]; but the 'avakâśa' are the vital airs: it is thus the vital airs he lays into it. Six of them[2] step up to it, for six in number are these vital airs in the head: it is these he thus lays into it.

2. [Vâg. S. XXXVII, 14,] 'The child of the gods,'—the child (garbha) of the gods, in truth, is he that shines yonder, for he holds (grabh) everything here, and by him everything here is held; and the Pravargya also is that (sun): it is him he thus gratifies, and therefore he says, 'The child of the gods.'

3. 'The father of thoughts,'—for he (the sun) is indeed the father of thoughts;—'the lord of creatures,'—for he is indeed the lord of creatures.

4. 'The god hath united with the god Savitṛi,'—for the god (the Mahâvîra) has indeed united with the god Savitṛi (the sun);—'with Sûrya he shineth,'—for (equally) with Sûrya (the sun) he has indeed shone.

5. [Vâg. S. XXXVII, 15,] 'Agni hath united with Agni,'—for Agni (fire) has indeed united with Agni;—'with the divine Savitṛi,'—for with the divine Savitṛi he has indeed united;—'with Sûrya

[1] Avakâśa (looks, or possibly, apertures) is the technical designation of the verses Vâg. S. XXXVII, 14–20 a.

[2] Viz. the Sacrificer and the priests with the exception of the Prastotṛi.

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he hath shone,'—for with Sûrya he has indeed shone.

6. 'Hail! Agni hath united with his heat,'—for Agni has indeed united with his heat; the call of hail he places first, and the deity last: the significance of this is the same as before;—'with the divine Savitṛi,'—for with the divine Savitṛi he has indeed united;—'with Sûrya he hath shed light,'—for with Sûrya he has indeed shed light.

7. These, then, are three 'avakâśa,'—for there are three vital airs, the in (and out)-breathing, the up-breathing, and the through-breathing: it is thereby that he lays it (the vital air) into him.

8. [Vâg. S. XXXVII, 16,] 'The sustainer of the sky, and of heat upon earth, shineth forth,'—for as the sustainer of the sky, and of heat on earth, that (sun, and Mahâvîra) indeed shines forth;—'the divine sustainer of the gods, he, the immortal, born of heat,'—for he is indeed the divine sustainer of the gods, the immortal one, born of heat;—'grant unto us speech, devoted to the gods!'—speech doubtless is worship: he thus means to say thereby, 'bestow upon us worship whereby we shall please the gods!'

9. [Vâg. S. XXXVII, 17; *Rig*-v. I, 164, 31; X, 177, 3,] 'I beheld the guardian, the never-resting[1],'—he who shines yonder is indeed the guardian, for he guards everything here; and he does not lie down to rest: therefore he says, 'I beheld the guardian, the never-resting;'—

[1] Or, as Mahîdhara and Sâyaṇa take it, the never-falling.

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10. 'Wandering on paths hither and thither,' —for he indeed wanders hither and thither on the divine[1] paths;—'arraying himself in the gathering and the radiating,'—for he indeed arrays himself in the gathering (converging) and the radiating regions, or rays;—'he moveth to and fro within the spheres,'—for again and again he wanders moving within these worlds.

11. [Vâg. S. XXXVII, 18,] 'O lord of all worlds, O lord of all thought, O lord of all speech, O lord of every speech!' that is, 'O lord of all this (universe);'—'Thou art heard by the gods, O god Gharma, as a god, guard thou the gods!' in this there is nothing hidden, so to speak.

12. 'Give thy countenance hereafter to the divine feast of you two.'—it is with regard to the two Aśvins that he says this, for it was the Aśvins that then restored the head of the sacrifice: it is them he thus pleases, and therefore he says, 'Give thy countenance hereafter to the divine feast of you two.'

13. 'Honey to the two lovers of honey! honey to the two longing for honey!'—for Dadhyañk the Âtharvaṇa indeed told them (the Aśvins) the Brâhmaṇa called Madhu (honey), and this is their dear resource: it is by means of that (dear resource) of theirs that he approaches them, and therefore he says, 'Honey to the two lovers of honey! honey to the two longing for honey!'

14. [Vâg. S. XXXVII, 19,] 'To the heart

[1] One might expect 'daivaiḥ pathibhiḥ' or 'devaiḥ pathibhiḥ,' which Mahîdhara explains by 'devamârgaiḥ.'

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(I consecrate) thee, to the mind thee, to the sky thee, to the sun thee: going upwards take thou the sacrifice to the gods in heaven!' in this there is nothing hidden, so to speak.

15. [Vâg. S. XXXVII, 20,] 'Thou art our father: be thou our father!'—for he who shines yonder is indeed the father, and the Pravargya is that (sun): it is him he thus gratifies, and therefore he says, 'Thou art our father: be thou our father!'—'Reverence be unto thee: injure me not!'—it is a blessing he thereby invokes.

16. Thereupon he uncovers the head of the (Sacrificer's) wife, and makes her say whilst she is looking at the Mahâvîra, 'Together with Tvash*tri* will we serve thee: (bestow thou sons and cattle upon me! bestow thou offspring upon us! may I remain unscathed together with my husband!)'—the Pravargya (m.) is a male and the wife is a female: a productive pair is thus produced.

17. And, verily, whosoever either teaches, or partakes of, this (Pravargya) enters that life, and that light: the observance thereof is the same as at the creation [1].

SECOND ADHYÂYA. FIRST BRÂHMAṆA.

THE BOILING OF THE GHARMA, AND THE OFFERINGS.

1. He now offers (the first of) the two Rauhi*ṇa* (cakes) [2]:—(Vâg. S. XXXVII, 21), 'May the day

[1] See p. 458, note 1.

[2] According to the Sûtras and the Taitt. Âr., the southern cake

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be pleased with its brightness, the well-lighted with its light, hail!' with this text both (cakes are offered) in the morning;—'May the night be pleased with its brightness, the well-lighted with its light, hail!' with this text both (cakes are offered) in the evening.

2. And as to why he offers two Rauhiṇa (cakes), —the two Rauhiṇas doubtless are Agni and Âditya (the sun), for by means of these two deities sacrificers ascend (ruh) to heaven.

3. And, indeed, the Rauhiṇas are also day and night, and the Pravargya is the sun: he thus encompasses yonder sun by the day and the night, whence he is encompassed by the day and the night.

4. And, indeed, the Rauhiṇas are also these two

is offered at this juncture of the performance, whilst the northern one is offered later on (see XIV, 2, 2, 41). For both cakes one and the same text is used, viz. the first of the two here mentioned at the morning performance, whilst the second is used at the afternoon performance. The cakes, being one-kapâla ones (the two 'rauhiṇahavanî' ladles serving as kapâlas), must be offered entire. Cf. Kâty. XXVI, 4, 14-16, 18; Âpast. XV, 10, 10; 11, 5; 12, 7; Taitt. Âr. IV, 10, 4. Though our Brâhmaṇa expresses itself in a rather peculiar way, its statement, here and at XIV, 2, 2, 41, is perhaps meant to imply the same mode of procedure. If this is the case, the two paragraphs would mean,—at this juncture of the two performances he offers the two southern (northern, at XIV, 2, 2, 41) cakes,—the two cakes (the southern and the northern one) of the morning performance requiring the first, and those of the afternoon performance the second, text. It is not impossible, however, that the author intends a different mode of procedure or wishes to leave it purposely vague. If we were to read 'rauhiṇam' for 'rauhiṇau,' the text would be more in accordance with the practice prescribed in the Sûtras. Cf. also Mahîdh. (on Vâg. S. XXXVII, 21)—where read 'rauhiṇau' instead of 'pravargyau'—who adopts the procedure here explained.

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worlds, and the Pravargya is the sun: he thus encompasses yonder sun by these two worlds, whence he is encompassed by these two worlds.

5. And, indeed, the Rauhiṇas are also the two eyes, and the Pravargya is the head: he thus places the eye in the head.

6. He now takes a rope, with (Vâg. S. XXXVIII, 1), 'At the impulse of the divine Savitṛi, I take thee, with the arms of the Aśvins, with the hands of Pûshan: Aditi's[1] zone thou art;'—the mystic import of this is the same as before[2].

7. He then calls the cow, whilst stepping behind the Gârhapatya (Vâg. S. XXXVIII, 2), 'Idâ, come hither! Aditi, come hither! Sarasvatî, come hither!' for the cow is Idâ, and the cow is Aditi, and the cow is Sarasvatî. And he also calls her by her (real) name, with these (formulas), 'N. N.[3], come hither!' thus thrice.

8. When she comes, he lays (the rope) round her (horns), with (Vâg. S. XXXVIII, 3), 'Aditi's zone thou art, Indrâṇî's head-band;'—for Indrâṇî is Indra's beloved wife, and she has a most variegated head-band: 'that thou art' he thereby means to say, and that he indeed thereby makes it to be.

9. He then lets the calf to it (to suck), with, 'Pûshan thou art,'—Pûshan, doubtless, is he that blows here (the wind), for that one supports[4]

[1] The edition omits 'adityai,' and reads 'devebhyas' for 'devasya.'

[2] See I, 2, 4, 4; 3, 1, 15.

[3] As, for instance, Dhavalî, or Gaṅgâ.

[4] Or nourishes, makes grow, inasmuch as it brings about rain (Mahîdhara).

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(push) all this (universe); and the Pravargya also is that (wind): it is him he thus pleases, and therefore he says, 'Pûshan thou art.'

10. He then leads it (the calf) away[1] with, 'Afford (milk) for the Gharma!' for the Gharma, doubtless, is that fluid which this (cow) lets flow: he thus means to say thereby, 'Allow her a share!'

11. He then causes it to flow into the milking-bowl, with (Vâg. S. XXXVIII, 4), 'Flow for the Asvins!'—with regard to the Asvins he thus says this, for it was the Asvins who restored the head of the sacrifice: it is them he thus pleases, and therefore he says, 'Flow for the Asvins!'

12. 'Flow for Sarasvatî!'—Sarasvatî, doubtless, is Speech, and with speech the Asvins then restored the head of the Sacrifice: it is those (Asvins) he thus pleases, and therefore he says, 'Flow for Sarasvatî!'

13. 'Flow for Indra!'—for Indra is the deity of the sacrifice, and it was indeed by him who is the deity of the sacrifice that the Asvins then restored the head of the sacrifice: it is them he thus pleases, and therefore he says, 'Flow for Indra!'

14. The (spilt) drops he then consecrates with, 'Hail, possessed of Indra! hail, possessed of Indra!' for Indra is the deity of the sacrifice: he thus pleases him who is the deity of the sacrifice, and therefore he says, 'Hail, possessed of Indra! hail, possessed of Indra!' Thrice he says it, for threefold is the sacrifice. The call of 'hail!' he places first, and the deity last: the significance of this is the same as before.

[1] Whilst the calf is sucking, he secures the cow by tying together her hind legs.

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15. He then touches her udder[1], with (Vâg. S. XXXVIII, 5; *Rig*-v. I, 164, 49), 'This ever-flowing, grateful udder of thine,'—that is to say, 'This udder of thine placed in secret[2];'—'treasure-giving, wealth-granting, bountiful,'—that is to say, 'which is a giver of treasures, a granter of wealth, and precious;'—'whereby thou furtherest all desirable things,'—that is to say, 'whereby thou supportest all the gods and all creatures;'—'O Sarasvatî, move that hither for us to suck,'—Sarasvatî, doubtless, is Speech, and so is this (cow) which yields the Gharma milk; and Speech is worship: thus he means to say, 'Grant us worship whereby we may please the gods.' He then steps up to the site of the Gârhapatya with, 'I pass along the wide aerial realm,'—the mystic import of this is the same as before[3].

16. He then takes the two lifting-sticks[4], with (Vâg. S. XXXVIII, 6), 'The Gâyatrî metre thou art,—the Triṣṭubh metre thou art,'—he thus takes them with both the Gâyatrî and the Triṣṭubh metres;—'with heaven and earth I encompass thee,'—for the two lifting-sticks are indeed these two, heaven and earth: and the

[1] Or, one of the teats (stanam); according to Mahîdhara, the part is used for the whole; and the Kâṇva recension indeed reads 'stanân' (the teats); cf. Kâty. XXVI, 5, 7, comm.

[2] The author apparently derives '*sasaya*' (? perennial, inexhaustible) from '*śî*,' to lie, sleep, as does Mahîdhara.

[3] Viz. as at I, 1, 2, 4.—According to Kâty. XXVI, 5, 10 seq., the Hotṛi says, 'Arise, Brahmaṇaspati!' whereupon the Adhvaryu rises; and the Hotṛi again calling, 'Hasten up with the milk!' he steps up to the Gârhapatya.

[4] See p. 458, note 1.

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Pravargya is the sun: he thus encompasses yonder sun within these two, heaven and earth. Thereupon (having lifted up the pot) he sweeps it clean with a branch of reed grass: the mystic import of this is the same as before.

17. He then puts it on the 'supporting' tray[1] with, 'By the air I support thee,'—for the 'supporting' tray is the air, since everything here is supported by the air; and the 'supporting' tray also is the belly, for all food and drink here is supported (held) by the belly: therefore he says, 'By the air I support thee.'

18. He then pours in the goat's milk[2]; for that (Mahâvîra pot) when heated, becomes glowing: he thus soothes it, and when soothed he pours the cow's milk into it—

19. With, 'O Indra and ye Aśvins!'—for Indra is the deity of the sacrifice, and he thus pleases him who is the deity of the sacrifice; and 'Ye Aśvins' he says, because the Aśvins at that time restored the head of the sacrifice, and it is them he thus pleases: therefore he says, 'O Indra and ye Aśvins!'

20. 'Of bees' honey'—this is indeed honey;—'drink ye the Gharma (hot draught),'—that is to say, 'drink ye the liquor;'—'ye true ones,'—those (deities) are indeed true (vasu), for it is

[1] The 'upayamanî' is apparently a kind of bowl, or hollow tray of hard (udumbara) wood, somewhat larger than the (bowls of the) spoons or ladles used on this occasion, and, indeed, also itself used as such.

[2] Whilst the Adhvaryu was milking the cow into the earthen bowl (pinvana), his assistant, the Pratiprasthâtri, silently milked a goat tied to the peg.

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they that maintain (vâsaya) all this (universe);—'worship ye, vâṭ!' thus this comes to be for him as if it were offered with the Vashaṭ-call.

21. 'Hail to Sûrya's ray, the rain-winner[1]!'—for one of the sun's rays is called 'rain-winner,' whereby he supports all these creatures: it is that one he thus pleases, and therefore he says, 'Hail to Sûrya's ray, the rain-winner!' The call of hail he places first, and the deity last: the significance of this is the same as before[2].

22. And, verily, whosoever either teaches, or partakes of, this (Pravargya) enters that life, and that light: the observance thereof is the same as at the creation[3].

SECOND BRÂHMAṆA.

1. And when the Hotṛi recites this (verse), 'Let Brahmaṇaspati go forward, let the goddess Sûnṛitâ go forward,'—the Adhvaryu, stepping forward, makes offering (by muttering) the wind-names. For at this time the gods were afraid lest the Rakshas, the fiends, might injure that (Pravargya) of theirs in the middle (of the sacrifice): they offered it with the Svâhâ-call before (its being taken to) the Âhavanîya, being thus offered they offered it (again) in the fire; and in like manner does this one now offer it with the Svâhâ-call before

[1] According to Taitt. Âr. IV, 8, 4; Âpast. XV, 10, 2, this formula is addressed to the steam rising from the Mahâvîra pot—it being accordingly modified to 'I offer thee to Sûrya's ray, the rain-winner.'

[2] XIV, 1, 3, 26.

[3] See p. 458, note 1.

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(its being taken to) the Âhavanîya, and being thus offered he offers it (again) in the fire.

2. [Vâg. S. XXXVIII, 7,] 'To the wind Ocean (I offer) thee, hail!'—the (aerial) ocean (samudra) indeed is he who blows here, for from out of that ocean all the gods and all the beings issue forth (samud-dru): it is to him (Vâyu, the wind) he thus offers it, and therefore he says, 'To the wind Ocean (I consecrate) thee, hail!'

3. 'To the wind Flood—thee, hail!'—the flood (sarira) indeed is he who blows here, for from out of that flood all the gods and all the creatures come forth together (saha srate): it is to him he thus offers it, and therefore he says, 'To the wind Flood—thee, hail!'

4. 'To the wind Unassailable—thee, hail! To the wind Irresistible—thee, hail!'—unassailable and irresistible indeed is he who blows here: it is to him he thus offers it, and therefore he says, 'To the wind Unassailable—thee, hail! To the wind Irresistible—thee, hail!'

5. 'To the wind Favourable—thee, hail! To the wind Ogress-ridder—thee, hail!'—favourable and an ogress-ridder indeed is he who blows here: it is to him he thus offers it, and therefore he says, 'To the wind Favourable—thee, hail! To the wind Ogress-ridder—thee, hail!'

6. [Vâg. S. XXXVIII, 8,] 'To Indra, accompanied by the Vasus and Rudras, (I offer) thee, hail!'—Indra indeed is he who blows here: it is to him he thus offers it, and therefore he says, 'To Indra—thee;' and when he says, 'accompanied by the Vasus and Rudras,' thereby he allows a share to the Vasus and Rudras along with Indra; and,

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moreover, it is thereby made to be like the morning Soma-pressing, and the midday-pressing [1].

7. 'To Indra, accompanied by the Âdityas,—thee, hail!'—Indra indeed is he who blows here: it is to him he thus offers it, and therefore he says, 'To Indra—thee;' and when he says, 'accompanied by the Âdityas,' thereby he allows a share to the Âdityas along with Indra; and, moreover, it is made like the evening-pressing [1].

8. 'To Indra, the slayer of the evil-minded,—thee, hail!'—Indra indeed is he who blows here: it is to him he thus offers it, and therefore he says, 'To Indra—thee;' and as to his saying, 'to the slayer of the evil-minded,' the evil-minded one being an enemy, he thereby means to say, 'To Indra, the slayer of enemies,—thee!' This is his (Indra's) special share: even as there is a share for a chief [2], so is this his (share) apart from the (other) gods.

9. 'To Savitṛi, accompanied by the Ṛibhus, the Vibhus (lords), and the Vâgas (powers),—thee, hail!'—Savitṛi (the sun) indeed is he who blows here: it is to him he thus offers it, and therefore he says, 'To Savitṛi, accompanied by the Ṛibhus, the Vibhus, and the Vâgas,—thee!' He thus allows a share therein to all the gods along (with Savitṛi).

10. 'To Bṛihaspati, accompanied by the All-gods,—thee, hail!'—Bṛihaspati indeed is he who blows here: it is to him he thus offers

[1] See III, 4, 5, 1, where it is stated that the morning-pressing belongs to the Vasus, the midday-pressing to the Rudras, and the third pressing to the Âdityas.

[2] Or, for the best (or eldest brother). Cf. III, 9, 4, 9.

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it, and therefore he says, 'To Bṛihaspati—thee;' and when he says, 'accompanied by the All-gods,' he thereby allows a share therein to all the gods along (with Bṛihaspati).

11. [Vâg. S. XXXVIII, 9,] 'To Yama, accompanied by the Aṅgiras and the Fathers,—thee, hail!'—Yama indeed is he who blows here: it is to him he thus offers it, and therefore he says, 'To Yama—thee;' and as to his saying, 'accompanied by the Aṅgiras and the Fathers,'—when the sacrifice had its head cut off, its life-sap flowed away, and went to the Fathers,—the Fathers being three in number[1]: thus it is to these he thereby allows a share along (with Yama).

12. These are twelve names,—twelve months are in a year, and the year is he that shines yonder, and the Pravargya also is that (sun): thus it is him he thereby pleases, and therefore there are twelve (names).

13. He then pours (the spilt milk and ghee) from the tray into the Mahâvîra (pot) with, 'Hail to the Gharma!'—the Gharma (hot draught) is he who shines yonder, and the Pravargya also is that (sun): thus it is him he thereby pleases, and therefore he says, 'Hail to the Gharma!'—the call of 'hail!' he places first, and the deity last: the significance of this is the same as before[2].

14. When it has been poured in, he mutters, 'Hail, the Gharma to the Fathers!' When the sacrifice had its head cut off, its life-sap flowed

[1] See p. 465, note 2.

[2] See XIV, 1, 3, 26.

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away, and went to the Fathers—the Fathers being three in number: it is these he thus pleases. The call of 'hail!' he places first, and the deity last: the significance of this is the same as before.

15. He recites no anuvâkyâ (invitatory) formula, for once for all the Fathers have passed away: therefore he recites no anuvâkyâ. Having stepped across[1], and called (on the Âgnîdhra) for the Sraushaṭ[2], he (the Adhvaryu) says (to the Hotṛi), 'Pronounce the offering-formula (yâgyâ) of the Gharma;' and on the Vashaṭ-call being uttered he offers—

16. With (Vâg. S. XXXVIII, 10), 'All regions (hath he worshipped), seated in the south,'—that is to say, 'every region (has he worshipped), seated on the south;'—'all gods hath he worshipped here,'—that is, 'every god has he worshipped here;'—'of the sweet Gharma, consecrated by Svâhâ (hail!), drink ye, O Aśvins!'—with regard to the Aśvins he says this; for the Aśvins restored the head of the sacrifice: it is them he thus pleases. The call of 'hail!' he places first, and the deity last: the significance of this is the same as before.

17. And, having offered, he (thrice) shakes (the Mahâvîra) upwards, with (Vâg. S. XXXVIII, 11), 'In heaven place thou this sacrifice! this sacrifice place thou in heaven!'—for the Gharma (hot milk-draught), the sacrifice, is yonder sun, and he indeed is 'placed' in the heavens, is

[1] Viz. past the Âhavanîya, along its back (or western) side, to the south side of the fire.

[2] See part i, p. 132, note; III, 4, 4, 11 seqq.

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established in the heavens: it is thus him he thereby pleases, and therefore he says, 'In heaven place thou this sacrifice! this sacrifice place thou in heaven!' On the repetition of the Vashaṭ, he offers—

18. With, 'Hail to Agni, worthy of sacrifice!'—this is in lieu of the Svishṭakṛit (offering), for Agni is the maker of good offering;—'may blessing result from the sacrificial texts!' for by the sacrificial texts that (sun) is established (as the Mahâvîra) in this world: thus it is them he thereby pleases. The call of 'hail!' he places first, and the deity last: the significance of this is the same as before.

19. The Brahman (priest) pronounces the anumantraṇa (formula of consecration); for the Brahman is the best physician among the officiating priests: thus he heals this sacrifice by means of him who is the best physician among the priests.

20. [He does so, with Vâg. S. XXXVIII, 12,] 'O Aśvins, drink ye the Gharma!'—with regard to the Aśvins he says this, for the Aśvins restored the head of the sacrifice: it is them he thus pleases.

21. 'The hearty[1] one with daily[2] favours,'—

[1] The exact meaning of 'hârdvânam' is doubtful. Mahîdhara analyses it by 'hârd' = 'hṛid' + 'vâna,' blowing, going, hence 'heart-wafting, going to the heart = dear to the heart.' The St. Petersb. Dict. takes the word to be 'hârd-van,' in the sense of 'herzstärkend' (heart-sustaining, invigorating — ? literally, 'possessed of heartiness'). The Taitt. Âr. has 'hârdivânam' instead. The author of the Brâhmaṇa apparently considers the term as obscure, and uses this circumstance for his own symbolic purposes.

[2] Perhaps the author means to characterise also the epithet

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this is indistinct, for Pragâpati is indistinct (undefined), and the sacrifice is Pragâpati: Pragâpati, the sacrifice, he thus heals;—

22. 'To the web-weaver,'—the web-weaver, doubtless, is he that shines yonder, for he moves along these worlds as if along a web; and the Pravargya also is that (sun): thus it is him he thereby pleases, and therefore he says, 'To the web-weaver'—

23. 'To Heaven and Earth be reverence!' he thus propitiates heaven and earth, within which everything here is contained.

24. Thereupon the Sacrificer (mutters),—the Sacrificer being the sacrifice, he thus heals the sacrifice by means of the sacrifice;—

25. [Vâg. S. XXXVIII, 13,] 'The Aśvins drank the Gharma'—he says this with regard to the Aśvins, for the Aśvins restored the head of the sacrifice: it is them he thus pleases.

26. 'Heaven and Earth have approved of it[1],'—he says this with regard to heaven and earth, within which everything here is contained;—'may gifts accrue here!'—whereby he means to say, 'may there be riches for us here.'

27. The rising (milk) he then consecrates by the anumantraṇa[2], 'For freshness swell thou!'

'ahar-diva' (lit. 'day-daily,' cf. Germ. tagtäglich; Aberdonian 'daily-day') as obscure. Mahîdhara takes it to mean 'relating to morning and evening,' as applying to the two performances of the Pravargya.

[1] They approved of it by saying 'Well done'; Mahîdh.

[2] That is, as would seem, he speaks the anumantraṇa in order to consecrate whatever milk might have been spilled in bubbling over. Possibly, however, he is to do so at the time when the pot bubbles over (though the 'atha' would rather be out of place in that case). The Taittirîyas differ somewhat on this point of the performance.

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—whereby he means to say, 'For rain . . .;'—'for vigour swell thou!'—he thereby means the vigour, the life-sap, which results from the rain;—'for the Brahman swell thou!'—he thereby means the priesthood;—'for the Kshatra swell thou!'—he thereby means the nobility;—'for Heaven and Earth swell thou!'—he thereby means these two, the heaven and the earth, within which everything here is contained.

28. When it rises upwards, it rises for (the benefit of) the Sacrificer; when on the front side, it does so for the gods; when on the right (south) side, it does so for the Fathers; when at the back (west side), it does so for the cattle; when on the left (north) side, it does so for (the Sacrificer's) offspring: in any case no fault is incurred by the Sacrificer, for it always rises upwards; and in whatever direction it rises in that it rises. When the drops cease,—

29. He steps out towards the north-east with, 'A well-supporting support thou art,'—he who shines yonder is indeed a support, for he supports everything here, and by him everything here is supported; and the Pravargya also is that (sun): thus it is him he thereby pleases, and therefore he says, 'A well-supporting support thou art.'

30. He then places (the Mahâvîra) on the mound with, 'Incapable of injuring, preserve thou our powers!'—'Not angry[1], preserve our wealth,'

After the Gharma-milk has been offered, the Pratiprasthâtṛi fills the Mahâvîra pot, whilst it is held over the fire, with boiled sour curds and whey (dadhi), whilst muttering the text, 'The Aśvins drank the Gharma . . . ,' and with the texts, 'For freshness swell thou,' &c.

[1] The author apparently takes 'ameni' in the sense of 'amanyu.'

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is what he thereby means to say;—'preserve the priesthood, preserve the nobility, preserve the people!'—'preserve all that,' is what he thereby means to say.

31. He then offers by means of the pieces of (split) wood[1],—the pieces of wood being the vital airs, it is the vital airs he thus bestows upon him;—

32. With (Vâg. S. XXXVIII, 15), 'Hail to Pûshan, to the cream!'—Pûshan, doubtless, is he who blows here, for he (the wind) supports (push) everything here; and the breath also is that (wind): it is breath he thus bestows upon him, whence he says, 'Hail to Pûshan, to the cream!' The call of 'hail!' he places first, and the deity last: the significance of this is the same as before. Having offered (by means of the first piece) he leans it against the middle enclosing-stick[2] (paridhi).

33. 'Hail to the pressing-stones!'—the pressing-stones being the vital airs, it is the vital airs he thus bestows upon him. Having offered (with the second stick) he leans it against the middle enclosing-stick.

34. 'Hail to the sounding-holes[3]!'—the

The St. Petersb. Dict. assigns to it the meaning 'not shooting, incapable of shooting.'

[1] For these pieces of wood, or large chips, of Vikaṅkata wood (Flacourtia sapida) which were laid round the pot, see XIV, 1, 3, 26. They are dipped into the remains of the hot milk and ghee, the liquid adhering to them being then offered.

[2] That is, that one of the three fresh sticks enclosing the fire which is laid down first, along the back, or west side, and forms the base of a triangle the apex of which points eastwards. Cf. I, 3, 4, 1 seqq.

[3] This meaning is, by the St. Petersb. Dict., assigned to 'prati-rava'

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sounding-holes (pratirava), doubtless, are the vital airs, for everything here is pleased (pratirata) with the vital airs: it is the vital airs he thus bestows upon him. Having offered (with the third stick) he leans it against the middle enclosing-stick.

35. 'Hail to the Fathers, (seated) upon the Barhis[1], and drinking the Gharma!'—even without offering he secretes (this, the fourth stick) under the barhis of the south part (of the vedi[2]) whilst looking towards the north[3]. When the sacrifice had its head cut off, its life-sap flowed away, and went to the Fathers—the Fathers being three in number: it is them he thus pleases. And

(otherwise 'echo'), the proper term for the sounding-holes being 'upa-rava,' cf. III, 5, 4, 1, where they are likened to the eyes and ears, as channels of the vital airs.

[1] If this rendering (St. Petersb. Dict.) of 'ûrdhvabarhis' is correct—the term being apparently based on the Fathers' epithet 'barhishadaḥ,' 'seated on the barhis' (sacrificial grass-covering of the altar-ground)—the force of 'ûrdhva' in the compound is very peculiar. Mahîdhara takes it in the sense of 'having their barhis pointed upwards,' i. e. towards the east (!), the peculiar feature of the barhis in the present case—as far as the participation of the Fathers in the drinking of the Gharma is concerned—being its having the tops of the grass-stalks turned to the east instead of to the south, as is the case in all ceremonies relating to the Fathers. The term 'ûrdhvabarhis' might possibly mean 'having their (special) barhis above,' i. e. in the world of the Fathers, where they would be supposed to partake of the libations of hot milk; whilst yet another (suggested by the next paragraph) would be that of 'having the barhis above them;' which would, however, be more appropriate if the secreting of the stick under the barhis applied to the present, instead of the next one.

[2] The comm. on Kâty. XXVI, 6, 14 calls this part of the barhis 'âtithyâbarhis' (?).

[3] And accordingly, without looking at it.

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as to why he does not look at it,—once for all the Fathers have passed away.

36. 'Hail to Heaven and Earth!'—heaven and earth being the out (and in)-breathing and the up-breathing, it is the out and up-breathing he thus bestows upon him. Having offered (with the fifth stick) he leans it against the middle enclosing-stick.

37. 'Hail to the All-gods!'—the Viśve Devâḥ being the vital airs, it is the vital airs he thus bestows upon him. Having offered (with the sixth stick) he leans it against the middle enclosing-stick.

38. [Vâg. S. XXXVIII, 16,] 'Hail to Rudra, praised by the Rudras[1]!'—even without offering (with this, the seventh stick), he, looking southwards, hands it to the Pratiprasthâtṛi, and the latter throws it outside (the offering-ground) northwards to the north of the hall, for this is the region of that god: he thus gratifies him in his own region. And as to why he does not look at it, he does so thinking, 'Lest Rudra should do me harm.'

39. There are seven of these oblations, for seven in number are these (channels of the) vital airs in the head: it is these he thus bestows upon him.

40. He then pours (the remaining milk and ghee) from the Mahâvîra into the supporting-tray with, 'Hail, light with light!'—for light indeed the milk was in the one (vessel), and light it is in the other, and these two lights thus unite with each other. The call of 'hail!' he places first, and the deity last: the mystic import of this is the same as before.

[1] Or, 'having his praises sung by the chanters,' as Mahîdhara takes 'rudrahûti.'

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41. He then offers (the second of) the two Rauhiṇa[1] (cakes) with, 'May the day be pleased with its brightness, the well-lighted with its light, hail!'—the mystic import of this is the same as before;—'may the night be pleased with its brightness, the well-lighted with its light, hail!'—the mystic import of this is the same as before.

42. He then hands to the Sacrificer the remainder of the Gharma. He, having solicited an invitation[2] (to the meal), drinks it with, 'Offered is the honey unto Agni, the greatest of Indras,'—'Offered is the honey unto Agni, the most powerful,' he thereby means to say;—'let us eat of thee, god Gharma: reverence be unto thee, injure us not!'—a blessing he thereby invokes.

43. Now, on the south side sand has been strewn; there they cleanse themselves[3]: in this there is the

[1] Viz. XIV, 2, 1, 1.

[2] Viz. at the hands of the officiating priests, by saying to each, 'Invite me, N. N.!' whereupon each of them replies, 'Thou art invited.' Cf. XII, 8, 3, 30. According to Âpast. Śr. XV, 11, 12, the priests and the Sacrificer partake of the residue in the order —Hotṛi, Adhvaryu, Brahman, Pratiprasthâtṛi, Agnîdh, and Sacrificer; or, optionally (ib. 14), only the Sacrificer drinks of it, whilst the priests merely smell it. Cf. the eating of the whey (of clotted curds), II, 4, 4, 25, to which the present eating of the remains is stated, by Kâty. XXVI, 6, 20, to be analogous; whilst the offering is said to be on the model of the Agnihotra.

[3] The usual place to do so is over the pit (kâtrâla), cf. III, 8, 2, 30; XII, 8, 1, 22; whilst the utensils are cleaned in the Mârgâlîya. On the present occasion a mound of sand (or covered with sand)—the so-called 'ukkhishṭa-khara' (mound of remains)—is raised in the south part of the śâlâ, close to the mat or hurdle forming its wall, just east of the southern door. According to Kâty. XXVI, 6, 21 seqq., Âpast. XV, 12, 1 seqq., the Mahâvîra and the remaining

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same significance as in the Mârgâlîya. The pieces of wood he throws into the fire. They then proceed with the Upasad. And thus the head of the sacrifice has been set right in the very same manner in which the Aśvins then restored it.

44. One must not perform the Pravargya at one's first Soma-sacrifice, since that would be sinful, and lest Indra should cut off his head; but at the second or the third (Soma-sacrifice); for at first the gods went on worshipping and toiling with the headless sacrifice, therefore (he should do so) at the second or the third (sacrifice). Moreover, it will become heated and ablaze;—

45. And were he to perform the Pravargya at the first Soma-sacrifice, that (Mahâvîra) of his, when heated and ablaze, would burn up his family and cattle, and also his life, and the Sacrificer would be liable to perish: therefore (let him perform it) at the second or third (sacrifice).

46. Let him not perform the Pravargya for any and every one, lest he should do everything for every one, for the Pravargya is everything; but let him only perform it for him who is known, or to whoever may be dear to him, or who has studied sacred writ: by means of the study of sacred writ he would thus gain it.

47. One may perform the Pravargya for a thousand (head of cattle)[1], for a thousand means everything, and that (Pravargya) is everything. One may

apparatus are then in solemn fashion (carried round in front of the Âhavanîya, and) placed on the throne-seat, and consecrated (or appeased) by being sprinkled with water.

[1] That is, at a sacrifice for which this constitutes the sacrificial fee.

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perform it for all (the Sacrificer's) property; for all one's property means everything, and this (Pravargya) is everything. One may perform it at a Visvagit with all the Prishthas[1]; for the Visvagit (all-conquering day) with all the Prishthas means everything, and this (Pravargya) is everything. One may perform it at the Vâgapeya (and) Râgasûya, for such (a ceremony) means everything. One may perform it at a sacrificial session, for the session means everything, and this (Pravargya) is everything. These are (the occasions for) his performances of the Pravargya, and (let him perform it) nowhere else but at these.

48. Here now they say, 'Seeing that the Pravargya is headless, whereby, then, does the Agnihotra become possessed of a head for him?' Let him say, 'By the Âhavanîya.'—'How the New and Full-moon sacrifices?' Let him say, 'By the ghee and the cake.'—'How the Seasonal sacrifices?' Let him say, 'By the oblation of clotted curds[2].'—'How the animal sacrifice?' Let him say, 'By the victim and the cake.'—'How the Soma-sacrifice?' Let him say, 'By the Havirdhâna[3].'

49. And they also say,—when the sacrifice had its head cut off, the gods on that occasion restored it as the hospitable reception[4] (of King Soma), and verily for him who so knows this offering is not made with any headless sacrifice whatever.

[1] See p. 139, note 1; and XII, 3, 3, 6.

[2] For the 'payasyâ' see part i, p. 178, note 4; p. 381, note 2.

[3] That is, the cart or carts on which the offering-material (including the Soma-plants) is contained, as also the shed in which they are placed.

[4] See III, 2, 3, 20; 4, 1, 1.

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50. And, again, they say, 'Seeing that at the sacrifice they lead forward the Praṇîtâ[1] (water), wherefore do they not lead it forward on this occasion?' Well, this—to wit, the Praṇîtâ (water)—being the head of the sacrifice, and the Pravargya also being its head, (he does so) thinking, 'Lest I cause the head to be overtopped by a head.'

51. And, again, they say, 'Seeing that elsewhere there are fore-offerings and after-offerings, wherefore are there not any on this occasion?' Well, the fore-offerings and after-offerings being the vital airs, and so also the Avakâśas[2], and the pieces of wood, (it is so) lest he should cause the vital airs to be overtopped by vital airs.

52. And, again, they say, 'Seeing that elsewhere they offer two butter-portions, wherefore does he not offer them on this occasion?' Well, those two—to wit, the butter-portions—being the eyes of the sacrifice, and so also the two Rauhiṇa (cakes)—(it is so) lest he should overtop eye by eye.

53. And, again, they say, 'Seeing that they make offering to the gods by means of wooden (vessels), wherefore does he offer this (Gharma) by means of one made of clay?' When the Sacrifice had its head cut off, its life-sap flowed away and entered the heaven and the earth. Now this (earth) is clay, and yonder (sky) is water; and the Mahâvîra (vessels) are made of clay and water: thus he supplies and completes it (the Pravargya) with that life-sap.

54. But if it were made of wood, it would be

[1] See part i, p. 9, note.

[2] See p. 469, note 1.

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burnt; and if of gold, it would dissolve; and if of copper, it would melt; and if of stone, it would burn the two handling-sticks; and that (Gharma) itself submitted to that (earthen vessel): therefore it is by means of an earthen one that he offers it.

55. And, verily, whosoever either teaches, or partakes of, this (Pravargya) enters that life, and that light: the observance thereof is the same as at the creation[1].

THIRD ADHYÂYA. FIRST BRÂHMAṆA.

THE SETTING OUT OF THE PRAVARGYA.

1. Now, on the third, or the sixth, or the twelfth day[2], having combined (the two performances of) the Pravargya and Upasads[3], he 'sets out[4]' the Pravargya, for set out (removed), as it were, is this head (from the trunk). Having gathered together all around it[5] (the Mahâvîra pot), they

[1] See p. 458, note 1.

[2] That is, according to whether there are three, six, or twelve Upasad days to the particular form of Soma-sacrifice about to be performed. On each of these days there would be two performances of the Upasads,—and in case the Pravargya is to be performed—as many performances of that sacrifice.

[3] On the day before the Soma-sacrifice, the two performances of the Pravargya and the Upasads are combined and gone through in the forenoon, instead of the forenoon and afternoon as is otherwise the case. Kâty. XXVI, 7, 1 does not refer to the performance of the Pravargya on this day, but merely remarks that 'at the end of the Upasads (i. e. of the combination of the Upasads, comm.) the removal of the Pravargya' takes place. Âpast. XV, 12, 4–6, on the other hand, states distinctly that the total number of performances of the Pravargya is to be double that of the Upasad days.

[4] The 'setting out' (utsâdana) of the Pravargya is the technical phrase for the removal and orderly laying out (in the form of a man) of the apparatus used for the Pravargya ceremony.

[5] After collecting the implements they take them out of the śâlâ

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meet together upon the Vedi in the Sâlâ, (entering) by the front door.

2. The Âgnîdhra then brings three bundles of faggots to the Âhavanîya, and kindling one of them, he offers (thereon) whilst holding it[1] on a level with (the Sacrificer's) mouth. When the sacrifice had its head cut off its heat went out of it, and entered these worlds: it is with that heat he thus supplies and completes it.

3. And as to why (it is held) on a level with the mouth,—well, what is level with the mouth is, as it were, above; and above, as it were, is yonder (heavenly) world: thus he thereby supplies and completes it (the Pravargya) with that heat which had entered yonder world.

4. [He offers, with Vâg. S. XXXVIII, 18,] 'What heavenly fire of thine there is, O Gharma,'—just the fire which is heavenly;—'what is in the Gâyatrî and in the Havir-

and lay them down near the Antardhpâtya peg at a few steps from the front door (whilst Âpast. makes them to be put on the throne-seat placed north of the Âhavanîya).

[1] According to the comm. on Kâty. XXVI, 7, 4, it is the Adhvaryu who—after ladling four times into the offering-spoon—distributes this ghee successively over the three bundles of sticks,—viz. pouring some upon the first two whilst they are held, at the specified height over the Âhavanîya fire, by the Agnîdh (who immediately after the offering throws them into the fire), and upon the third after it has been held knee-high by the Agnîdh, and then thrown into the fire by the Adhvaryu. According to Âpastamba, who makes the Pratiprasthâtri and Adhvaryu the two performers, the third portion of the ghee is offered on the bundle of sticks whilst it is still held knee-high over the fire. As noted by Kâtyâyana, the ceremony is analogous (though reversed as regards the order of height) to the offering on the three enclosing-stones at the Satarudriya ceremony, IX, 1, 1, 5 seqq.

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dhâna,'—just that which is in the Gâyatrî (metre) and Havirdhâna (shed);—'may that (fire) of thine increase and become firm: to that (fire) of thine, hail!' in this there is nothing hidden, so to speak.

5. Then, having kindled the second (bundle), he offers (thereon) whilst holding it navel-high; for in the middle, as it were, is what is navel-high, and in the middle, as it were, is the air-world: thus he thereby supplies and completes it with that heat which had entered the air-world.

6. 'What fire of thine is in the air,'—just the fire which is in the air;—'what is in the Trishṭubh and in the Âgnîdhra,'—just that which is in the Trishṭubh (metre) and Âgnîdhra (fire-shed);—'may that (fire) of thine increase and become firm: to that (fire) of thine, hail!' in this there is nothing hidden, so to speak.

7. Then, having put the third (bundle) on the fire, he offers on it whilst sitting; for below, as it were, is he who is sitting; and below, as it were, is this (terrestrial) world: thus he thereby supplies and completes it with that heat which had entered this (terrestrial) world.

8. 'What fire of thine is in the earth,'—just that fire which is in the earth;—'what is in the Gagatî and in the Sadas,'—just that which is in the Gagatî (metre) and the Sadas (shed);—'may that (fire) of thine increase and become firm: to that (fire) of thine, hail!' in this there is nothing hidden, so to speak.

9. He (the Adhvaryu) then steps out[1], with

[1] Viz. out of the śâlâ, with the Sacrificer's wife in front of him,

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(Vâg. S. XXXVIII, 19), 'Thee (we will follow) for the protection of the Kshatra,'—for he who shines yonder[1] is indeed the divine ruler: 'for the protection of this human ruler,' he thereby means to say;—'guard thou the Brahman's body!'—that is to say, 'preserve thou the Brahman's person (âtman);'—'Thee (we will follow) as a stay for the Vis,'—the Vis (people, clan) doubtless is the sacrifice: 'for the safety of the sacrifice,' he thus means to say:—'we will follow to new prosperity,'—it is for the safety and the stability of the sacrifice that he says this.

10. He then says (to the Prastotri), 'Sing the Sâman!' or 'Recite the Sâman!' but let him rather say, 'Sing the Sâman!' for they indeed sing the Sâman. When he sings the Sâman it is in order that the fiends, the Rakshas, should not injure these

and followed by the others. According to Âpast. XV, 13, 4, the Pratiprasthâtri now leads the Sacrificer's wife within the enclosure; and whilst attendants carry away the objects not immediately connected with the Pravargya ceremony (post, peg, strings, sand, &c.), the Adhvaryu places the throne-seat (with the chief vessels) so as to stand with two feet on the Vedi, and with the other two outside it, and calls on the Prastotri to sing the Sâman. This (as is usual in chanting) is done three times—the Adhvaryu, however, repeating his summons each time—and each time all of them (including the Patnî) sing or utter a special finale,—the first time in the śâlâ, the second time midway between the śâlâ and the Uttaravedi, and the third time when they have arrived behind the Uttaravedi; the finales corresponding to the formulas of this paragraph, viz.—'For the protection (or protector) of heaven (we follow) thee!'—'For the protection of the Brahman—thee!'—'For the protection of the self—thee!'

[1] It should be borne in mind that the Mahâvîra by which they are supposing themselves to be led now, is looked upon as a symbol of the sun.

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outside the sacrifice, the body; for the Sâman is a repeller of the fiends, the Rakshas.

11. He sings it on a (verse) relating to Agni, for Agni is the repeller of the Rakshas. On an Atikkhandas (verse) he sings it, for that—to wit, the Atikkhandas (redundant metre) is all metres, therefore he sings it on an Atikkhandas (verse).

12. He sings[1], 'Agni burneth, encountereth with flames, Ahâvo! Ahâvo[1]!'—it is thus he repels the fiends, the Rakshas, from here.

13. They walk out (from the sacrificial ground) northwards[2], along the back of the pit and the front side of the Âgnidhra (fire-house)—for this is the gate of the sacrifice—and proceed in whatever direction from there water is (to be found).

14. Let him 'set out' that (Pravargya) on an island; for, when heated, it becomes burning-hot[3]; and were he to set it out on this (earth), its heat would enter this (earth); and were he to set it out on water, its heat would enter the water; but when he sets it out on an island—thus, indeed, it does not injure either the water or this (earth), for inasmuch as he does not throw it into the water, it does not injure the water; and inasmuch as the water flows all round it—water being a means

[1] The same Sâman is sung when they betake themselves to the expiatory bath at the end of the Soma-sacrifice, cf. IV, 4, 5, 8 where the stobha had better be altered to 'ahâvo' (though the Sandhi in the text is the same as of 'ahâvas'). As on that former occasion, all the priests, as well as the Sacrificer, join in the finale.

[2] In doing so, they take the Pravargya-vessels and implements along with them.

[3] Hardly 'is suffering pain,' as it was taken at IX, 2, 1, 19; though 'susukâna' and 'suk' evidently refer to internal heat, or passion, cf. p. 464, note 4, p. 468, note 1.

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of soothing—it does not injure this (earth): let him therefore set it out on an island.

15. But let him rather set it out on the Uttara-vedi[1]; for the Uttara-vedi is the sacrifice, and the Pravargya is its head: he thus restores to the sacrifice its head.

16. The first Pravargya (pot) he sets out so as to be close to (the front side of) the navel (of the Uttara-vedi), for the northern (upper) navel is the voice, and the Pravargya is the head: he thus places the voice in the head.

17. [He does so, with Vâj. S. XXXVIII, 20,] 'The four-cornered,'—four-cornered, indeed, is he who shines yonder, for the quarters are his corners: therefore he says, 'Four-cornered';—

18. —'Mighty navel of the divine order,'—the divine order being the truth, he thereby means to say, 'The mighty navel of the truth;'—'that mighty one (be) unto us of all life,'—'that mighty one (be) unto us (a bestower) of the complete (term of) life,' he thereby means to say[2];

[1] Kâtyâyana only lays down the rule that, in the case of the sacrifice not being accompanied with the building of a fire-altar, the Pravargya apparatus should be removed to the Uttara-vedi; whilst, in the case of one who likewise performs the Agnikayana, he would doubtless follow the indication already laid down in the Brâhmaṇa, IX, 2, 1, 19; viz. that the pot may be removed to an island, but should rather be deposited on the fire-altar (in which case, however, the 'setting out' of the apparatus would apparently have to be deferred till after the performance of the Soma-sacrifice). Âpastamba treats of the Uttara-vedi as the place where the implements are to be deposited, but finally he allows an option of other places, including an island, but not the fire-altar.

[2] The words 'sa naḥ sarvâyuḥ saprathâḥ,' being here used as explanatory of 'sa no viśvâyuḥ saprathâḥ,' have probably got by mistake into the Saṃhitâ.

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19. —'from the hatred, from the guile,'—in this there is nothing hidden, so to speak;—'of him of another law, let us free ourselves!'—another law, indeed, is his (Pravargya's and the Sun's), and another that of men[1]: therefore he says, 'Of him of another law, let us free ourselves.' In this way the other two (pots are placed) east of it: this is threefold, for the head is threefold[2].

20. In front thereof (he places) the reserve (lump of) clay, whereby he puts flesh upon it (Pravargya); on the two sides thereof the two lifting-sticks, whereby he gives two arms to it; and on the two sides yet further away the two Rauhiṇa offering-ladles, whereby he gives two hands to it.

21. On the left (north) side (he places) the spade, for there is its place of rest; on the right (right) side the imperial throne, for there is its place of rest; on the left side the black antelope-skin, for there is its place of rest: on all sides (save the front side) the fans, for, the fans being the vital airs, he thereby bestows vital airs on it; there are three of them, for there are three vital airs, the out- (and in-) breathing, the up-breathing, and the through-breathing: it is these he thus bestows on him.

22. He then puts the cords and halter on the supporting-tray, and places (the latter) behind (the

[1] The author evidently understands the text more in accordance with Mahîdhara's interpretation which makes 'anyavratasya' to refer to the Supreme Spirit (paramâtmâ) whose law, or ways, are different from men's, and construes it with 'saśima' (we serve, are devoted, to that righteous one). The preceding part of the half-verse he would thus take independently of this:—'Away hatred! away guile!'

[2] Viz. consisting of bone, skin, and hair.

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navel) with its point towards the east: a belly he thus gives to it. On the two sides thereof the two milking-bowls (pinvana): two testicles he thereby gives to it, for by means of his testicles the male overflows (pinv). Behind (them he places) the post and peg: whereby he gives two thighs to it; behind (them) the two Rauhiṇa-plates, whereby he gives two knees to it; and as to their being single plates, it is because these knees consist, as it were, of single plates (bones). Behind (them) the two poking-sticks (dhṛishṭi), whereby he gives two feet to it, for with the feet one strikes out boldly (dhṛishṭam). On the left side the two mounds[1] used in the performance, for there is their place of rest; on the right side the Mârgâlîya[2], for there is its place of rest.

23. He then pours milk into that (chief pot), with (Vâg. S. XXXVIII, 21), 'This, O Gharma, is the contents of thy bowels,'—the contents of the bowels being food, it is food he thus puts into it;—'Grow thou, and fill out thereby!'—in this there is nothing hidden, so to speak;—'and may we ourselves grow, and fill out!'—it is a blessing he thereby invokes.

24. Let him not pour in all (the milk), lest the food should turn away from the Sacrificer.—He leaves over half of it or more; and on that same afternoon he pours it to the fast-milk, and hands it to the Sacrificer: thereby he bestows food upon

[1] That is, the sand used for them, and brought thither in vessels.

[2] That is, the sand of the 'mound of remains' (ukkhiṣhṭakhara), see p. 489, note 3.

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the Sacrificer, and thus, indeed, food does not turn away from the Sacrificer.

25. He then sprinkles it (the Pravargya apparatus) with water: water being a means of appeasement, he thus appeases it; he sprinkles it all over: all over he thus appeases it; three times he sprinkles, for threefold is the sacrifice.

26. He then says (to the Prastotṛi), 'Sing the Vârshâhara Sâman!'—the fallow stallion[1] (vṛishâ hariḥ) doubtless is he who shines yonder, and the Pravargya also is that (sun): it is thus him he thereby pleases, and therefore he says, 'Sing the Vârshâhara Sâman[2]!'

27. They then cleanse themselves at the pit. With (Vâg. S. XXXVIII, 23), 'May the waters and plants be friendly unto us,' he takes water in his joined hands; for water is a thunderbolt: he thus makes a covenant with the thunderbolt;—and with, 'May they be unfriendly unto him who hateth us, and whom we hate!' let him sprinkle it in whatever direction he who is hateful to him may be, and he thereby overthrows him.

28. He (the Sacrificer) then steps out towards the north-east, with (Vâg. S. XXXVIII, 24), 'From out of the gloom have we risen,'—gloom is

[1] Or, bull.—The Vâg. S. (XXXVIII, 22) here inserts the verse *Ṛig*-v. IX, 2, 6, to be used during the sprinkling,—'The fallow stallion hath whinnied—or, the fallow bull hath roared—the mighty one, beautiful as Mitra, *the water-holding vessel* hath shone like unto the sun.' The italicised words, evidently added to suit the Mahâvîra vessel, are wanting in the *Ṛik*.

[2] Kâty. XXVI, 7, 36 (doubtless in accordance with another śâkhâ) also prescribes here the Ishṭâhotrîya Sâman.

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evil: it is gloom, evil, he thus drives away;—'beholding the higher light,'—this (terrestrial) world is higher than the water: it is on this world he thus establishes himself;—'God Sûrya, with the gods, the highest light,'—Sûrya, the highest light, is the heavenly world: it is in the heavenly world he thus finally establishes himself. He walks along without looking back, and puts a log of wood on the Âhavanîya[1], with (Vâg. S. XXXVIII, 25). 'A kindler thou art, fire thou art: lay thou fire into me!' it is a blessing he thereby invokes.

29. And at a continued pressing of Soma they also perform the Gharma of curds and whey (Dadhi-gharma),—for Soma is the sacrifice, and the Pravargya is its head: he thus restores to the sacrifice its head,—at the midday-pressing, for that—to wit, the midday-pressing—is Indra's special pressing: he thus pleases him in his own share;—when the Mâdhyandina-pavamâna has been chanted, for the Mâdhyandina-pavamâna is the breath: it is breath he thereby lays into him;—with the Agnihotra-ladle, for the Agnihotra is the mouth of sacrifices: he thus puts a mouth in the head.

30. On its being brought, he says, 'Hotâr, speak what thou hast to speak!' for the Hotṛi speaks on this occasion. Then, stepping up, he says, 'Cooked is the offering-food;' for cooked, indeed, it is. Having stepped across (behind the Âhavanîya), and called for the Śraushaṭ, he says, 'Pronounce the offering-formula!' and offers on the Vashaṭ being uttered. When the Vashaṭ is

[1] The Sacrificer's wife (according to another śâkhâ) also silently puts one on the Gârhapatya fire.

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repeated, he brings the draught, and hands it to the Sacrificer.

31. Having solicited an invitation[1] (and received an answer from the priests), he drinks of it, with (Vâg. S. XXXVIII, 27), 'May there be in me that great energy,'—a great energy, indeed, is he who shines yonder;—'in me the fitness, in me the intelligence,'—fitness and intelligence he thus secures to himself;—'the Gharma of triple fires shineth,'—for this Gharma of triple fires indeed shines;—'together with the shining light,'—for together with the shining light (the sun) it indeed is;—'together with the fire, the Brahman,'—for together with the fire, the Brahman, it indeed is;—(Vâg. S. XXXVIII, 28), 'The seed of the milk hath been brought,'—for this is indeed the seed of the milk that has been brought;—'may we obtain the milking thereof year after year!'—it is a blessing he thereby invokes. They then cleanse themselves at the pit: the significance of this is the same as before.

32. Now, then, as to the sacrificial gifts. The gold plate he gives to the Brahman; for the Brahman is seated, and gold is settled[2] glory: therefore he gives the gold plate to the Brahman.

33. And that cow which yielded the Gharma-milk he gives to the Adhvaryu; for scorched, as it were, is the Gharma, and the Adhvaryu comes forth (from the sacrificial ground) like something scorched[3]: therefore he gives it to the Adhvaryu.

34. And that cow which yielded the Sacrificer's

[1] See p. 489, note 2.

[2] Lit., lying, i. e. not standing or moving.

[3] Cf. XI, 2, 7, 32.

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fast-milk he gives to the Hotṛi; for the Hotṛi is the sacrifice, and the Sacrificer also is the sacrifice: therefore he gives it to the Hotṛi.

35. And that cow which yielded the fast-milk for the (Sacrificer's) wife he gives to the chanters, for it is they, the Udgâtṛis, that do, as it were, the wife's work on this occasion: therefore he gives it to the chanters.

36. And, verily, whosoever either teaches, or partakes of, this (Pravargya) enters that life, and that light: the observance thereof is the same as at the creation [1].

SECOND BRÂHMAṆA.

EXPIATORY CEREMONIES.

1. Now this—to wit, the sacrifice—is the self of all beings, and of all gods: after its successful consummation the Sacrificer prospers in offspring (or, people) and cattle; but he whose Gharma (pot) is shattered is deprived of his offspring and cattle. In that case there is an expiation.

2. He offers an oblation of a full (spoon of ghee); for the full means everything: with everything he thus heals whatever has been unsuccessful in the sacrifice.

3. [He offers, with Vâg. S. XXXIX, 1,] 'Hail to the vital airs with their over-lord!'—the over-lord of the vital airs, doubtless, is the mind (soul), for in the mind all the vital airs are established: it is thus by means of the mind that he thereby heals whatever has been unsuccessful in the sacrifice.

[1] See p. 458, note 1.

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4. 'To the Earth hail!'—the earth, doubtless, is a place of abode for all the gods: it is thus by means of all the deities that he heals whatever has been unsuccessful in the sacrifice.

5. 'To Agni hail!'—Agni, doubtless, is the self of all the gods: it is thus by means of all the deities that he heals whatever has been unsuccessful in the sacrifice.

6. 'To the Air hail!'—the air, doubtless, is a place of abode for all the gods: it is thus by means of all the deities that he heals whatever has been unsuccessful in the sacrifice.

7. 'To Vâyu hail!'—Vâyu (the wind), doubtless, is the self of all the gods: it is thus by means of all the deities that he heals whatever has been unsuccessful in the sacrifice.

8. 'To the Sky hail!'—the sky, doubtless, is a place of abode for all the gods: it is thus by means of all the deities that he heals whatever has been unsuccessful in the sacrifice.

9. 'To Sûrya hail!'—Sûrya (the sun), doubtless, is the self of all the gods: it is thus by means of all the deities that he heals whatever has been unsuccessful in the sacrifice.

10. [Vâg. S. XXXIX, 2,] 'To the Regions hail!'—the regions, doubtless, are a place of abode for all the gods: it is thus by means of all the deities that he heals whatever has been unsuccessful in the sacrifice.

11. 'To *K*andra hail!'—*K*andra (the moon), doubtless, is the self of all the gods: it is thus by means of all the deities that he heals whatever has been unsuccessful in the sacrifice.

12. 'To the Nakshatras hail!'—the Nak-

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shatras (lunar asterisms), doubtless, are a place of abode for all the gods: it is thus by means of all the deities that he heals whatever has been unsuccessful in the sacrifice.

13. 'To the Waters hail!'—the waters, doubtless, are a place of abode for all the gods: it is thus by means of all the deities that he heals whatever has been unsuccessful in the sacrifice.

14. 'To Varuṇa hail!'—Varuṇa, doubtless, is the self of all the gods: it is thus by means of all the deities that he heals whatever has been unsuccessful in the sacrifice.

15. 'To the Navel hail! To the Purified one[1] hail!'—This is undefined, for undefined is Pragâpati, and Pragâpati is the sacrifice: it is thus Pragâpati, the sacrifice, he thereby heals.

16. These are thirteen oblations,—for there are thirteen months in the year, and the year is Pragâpati, and Pragâpati is the sacrifice: it is thus Pragâpati, the sacrifice, he thereby heals.

17. [Vâg. S. XXXIX, 3,] 'To the Voice hail!'—a mouth he thereby gives to it;—'to the Breath hail! to the Breath hail!'—two nostrils (a nose) he thereby gives to it;—'to the Eye hail! to the Eye hail!'—two eyes he thereby gives to it;—'to the Ear hail! to the Ear hail!'—two ears he thereby gives to it.

18. These are seven oblations,—now seven in number are these vital airs in the head: it is them he thereby gives to it. He offers a last oblation of a full (spoon),—the full means every-

[1] Mahîdhara takes 'pûta' in the sense of 'the purifier (śodhaka)' and apparently the name of a god (as he does also the Navel (nâbhyai devatâyai)).

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thing: with everything he thus heals whatever has been unsuccessful in the sacrifice,—

19. With (Vâg. S. XXXIX, 4), 'The mind's purpose,'—by the mind, indeed, everything is gained here: by the mind he thus heals whatever has been unsuccessful in the sacrifice;—

20. 'The truth of speech may I freely obtain,'—by speech everything is gained here: by speech he thus heals whatever has been unsuccessful in the sacrifice;—'may the form of cattle, the essence of food, fame, and prosperity accrue unto me, hail!'—a blessing he thereby invokes.

21. Thereupon, having pounded that spare (clay), and mixed it with powdered clay, he makes (a pot) in proper form, and bakes it in proper form for the purpose of the 'setting out'; and let him perform (the sacrifice) with whichever of the two reserve (pots) may be firm.

22. The Pravargya, indeed, is the year; for the year is everything, and the Pravargya is everything: when it is placed on the fire then it is spring; when it is burning-hot then it is summer; when it is flowing over then it is the rainy season;—but, indeed, when the rains overflow, all the gods and all beings subsist thereon; and, verily, the rains overflow for him who thus knows this.

23. The Pravargya, indeed, is these worlds, for these worlds are everything, and the Pravargya is everything: when it is placed on the fire then it is this (terrestrial) world; when it is burning-hot then it is the air-world; and when it flows over then it is yonder (heavenly) world;—but,

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indeed, when yonder world overflows, all the gods and all beings subsist thereon; and, verily, yonder world overflows for him who thus knows this.

24. The Pravargya, indeed, is those deities—Agni, Vâyu, and Âditya; for those deities are everything, and the Pravargya is everything: when it is placed on the fire then it is Agni; when it is burning-hot then it is Vâyu (the wind); and when it flows over then it is Âditya (the sun);—but, indeed, when yonder sun overflows, all the gods and all beings subsist upon him; and, verily, yonder sun overflows for him who thus knows this.

25. The Pravargya, indeed, is the Sacrificer, his own self, his offspring (or people) and cattle; for the Sacrificer is everything, and the Pravargya is everything: when it is placed on the fire then it is his own self; when it is burning-hot then it is his offspring; and when it flows over then it is his cattle;—but, indeed, when the cattle overflow (with milk) all the gods and all beings subsist thereon; and, verily, the cattle overflow for him who thus knows this.

26. The Pravargya, indeed, is the Agnihotra, for the Agnihotra is everything, and the Pravargya is everything: when it (the Agnihotra milk) is put on the fire then it is the (Gharma) placed thereon; when it is ladled out then it is the burning-hot (Gharma); and when it is offered then it is the overflowing (Gharma);—but, indeed, when the Agnihotra overflows all the gods and all beings subsist thereon; and, verily, the Agnihotra overflows for him who thus knows this.

27. The Pravargya, indeed, is the New and Full-moon sacrifices; for the New and Full-moon sacrifices

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are everything, and the Pravargya is everything: when it (the havis) is put on the fire then it is the (Gharma) placed thereon; when it is standing ready then it is the burning-hot (Gharma); and when it is offered then it is the overflowing (Gharma);—but, indeed, when the New and Full-moon sacrifices overflow all the gods and all beings subsist thereon; and, verily, the New and Full-moon sacrifices overflow for him who thus knows this.

28. The Pravargya, indeed, is the Seasonal sacrifices, for the Seasonal sacrifices are everything, and the Pravargya is everything: when it (the havis) is put on the fire then it is the (Gharma) placed thereon; when it is standing ready then it is the burning-hot (Gharma); and when it is offered then it is the overflowing (Gharma);—but, indeed, when the Seasonal sacrifices overflow then all the gods and all beings subsist thereon; and, verily, the Seasonal sacrifices overflow for him who thus knows this.

29. The Pravargya, indeed, is the Animal sacrifice, for the Animal sacrifice is everything, and the Pravargya is everything: when it (the meat) is put on the fire then it is the (Gharma) placed thereon; and when it is standing ready then it is the burning-hot (Gharma); and when it is offered then it is the overflowing (Gharma);—but, indeed, when the animal offering overflows all the gods and all beings subsist thereon; and, verily, the animal offering overflows for him who thus knows this.

30. The Pravargya, indeed, is Soma, for Soma is everything, and the Pravargya is everything: when it is poured out then it is the (Gharma) placed on the fire; when it is drawn (into the

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cups) then it is the burning-hot (Gharma); and when it is offered then it is the overflowing (Gharma);—but, indeed, when Soma overflows all the gods and all beings avail themselves thereof; and, verily, Soma overflows for him who thus knows this; and, verily, no sacrifice whatever is offered without the Pravargya for him who thus knows this.

31. And, verily, whosoever either teaches, or partakes of, this (Pravargya) enters that life, and that light: the observance of the rule thereof is the same as at the creation[1].

[1] See p. 458, note 1.

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worlds, the, are the heavenly abodes (of the gods), III, 195; fastened to the sun by means of the quarters, 269; the two, are round, 271; ascent of the (worlds and) metres, 276–278; they are strung on a thread and joined with Âditya, 360; from them is born both what exists

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and what exists not, 366; glide along like serpents, 369; are the resting-place, and moving-place, 143; seven worlds of the gods, 277; the three worlds and four quarters, 314; were created together, 286; three and those above them in which are placed the deities higher than Agni, Vâyu, Sûrya, V, 27; the Brahman is the sphere beyond these higher worlds, 27; how they were steadied by Pragâpati, 126; have light on both sides (sun and fire), 149; the three worlds (earth, air and heaven) are light, might and glory respectively, 173; two, those of the Gods and the Fathers, 225.

Wrath, as black, yellow-eyed staff-bearing man, between two women, Belief and Unbelief, V, 111, 112.

Yagña. See sacrifice.

yagñakratu, oblations of ghee relating to special sacrifices (Agni and Gharma, &c.), forming part of the Vasor dhârâ, IV, 217.

yagñapukkha, III, introd. xx.

Yâgñatura. See Rishabha.

Yagñavalkas Râgastambâyana, to him Pragâpati revealed himself, IV, 349.

Yâgñavalkya, IV, introd. xviii; questioned by Ganaka as to Agnihotra, V, 46; on the way in which the oblation is to be treated, 61; found by Ganaka to know the Mitravindâ sacrifice, 66; in disputation on Agnihotra at Ganaka's house, 112 seq.; taught by Ganaka, 114; claims prize as most learned in sacred writ, 115; on Agnihotra expiation, 182; on offering of omenta, 393.

yagñâyagñîya-sâman, III, introd. xiv, 274; sung over completed altar, is the moon, IV, 179; is the heavenly world, 252; is Agni Vaisvânara's chant of praise, 253; on first day of Asvamedha, V, 376.

yagñopavîtin, sacrificially invested, V, 237.

Yagus, was in Vritra, III, 138; part of triple Veda, 139, 141; the Brahman, the Yagus, its power in the other world, IV, 173; the fire-altar the ocean of Yagus, 278; is built up with the fire-altar, 282; marches in front in quest of Pragâpati's vital fluid, 282; is Vâyu, 336; the breath, 337; (yat-gûh), 337; the mystic import (upanishad) its essence, 339; is silent (muttered), indistinct, 350; he who knows the mystic science becomes the Yagus and is called thereby, 341; Yagus consists of 8,000 brihatîs, and Yagus and Sâman of 10,800 (7,200 and 3,600 resp.) panktis, 353; is the one brick of which the fire-altar consists, 374; all beings, all the gods become the Yagus, 390; what is performed without a yagus, is unsuccessful, V, 276.

yagushmatî, bricks, are the nobility, III, 153; placed on the body of the altar, 348; number of, IV, 22; are the peasantry, 132, 133; is food, 134; any special (extra) one to be placed in middle layer, 138; none in the dhishnya hearths, 242, (?) 244; are the days of the year, Pragâpati's body, 354; three hundred and ninety-six in fire-altar, 357; enumerated as to layers, 358, 359.

yâgyâ, is to be in the trishtubh metre, V, 26.

Yama, III, 49; rules over the settlements of the earth, and grants it to Sacrificer, 298; is the kshatra, 299; Yama and Yamî (Agni and Earth) of one mind with Nirriti, 322; the Fathers live in his realm, V, 236, 237; rules over, and grants, abode in the earth, 431; is the sun, 460; Yama, with Angiras and Fathers, receives offering of Gharma, 481; —Yama Vaivasvata, king of the Fathers, 365.

yamanetrâh (devâh), seated in the south, III, 49.

yaudhâgaya-sâman, chanted with three nidhanas, IV, 7.

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Yavamat, a Gandharva, V, 30.
Yavas and Ayavas, the light and dark fortnights, connected with creatures generally and the *k*atu*s*katvârim*s*a-stoma, IV, 69; the lords of creatures, 76.
yâvat—tâvat, as long as, III, 244.
year, is seventeenfold (twelve months and five seasons), III, 174; twice in the year food is ripened, 244; is fastened to the moon by means of the seasons, 369; —its part in the sacrifice (as Father Time), IV, introd. xv seq.; is the fire-altar and the three worlds, IV, 29; is Agni Vai*s*vânara, 33; is space, 62; speeds all beings, 63; burns up all beings, 63; assails all beings, 63; the most vigorous of all things, 63; is arrayed (spread) over all things, 64; is the womb of all beings, 64; as an embryo, in the shape of the thirteenth month, enters the seasons, 64; is the strength of all beings, 64; it forms all beings, 65; is the foundation of all beings, 65; is the range of the ruddy (sun) and holds the supreme sway, 65; is the firmament (nâka), heaven, 65; all creatures are evolved from it, 66; is eighteenfold, 66; ruler of the months, 74; is generative power, 125; made continuous by the seasons, 125; contains all objects of desire, 313; is the same as the sun, 313; beyond the year lies the wish-granting world which is immortality, 322; is fivefold (viz. food, drink, excellence, light, and immortality), 326, 327; its divisions and lights, 351 seq.; is death, 356 seq.; Agni as the year, how corresponding to each other, 363; produced from the union of Death's mind and speech, 402; —Pragâpati, the sacrifice, is the year, V, 1, 38; only after gaining the year the gods become immortal, 5; the year is the imperishable world, 5; created by Pragâpati as a counterpart of himself, 14; the year (year's sattra) as man, 144, 145, 168 seq.; is that (one) day after day, 155; amounts to a Br*i*hatî, 155; is the bull among seasons, 276.
yoke, measure of uttaravedi, III, 349; — yoke-pin, distance of throw of, III, 123.
yoking, first of the right, then of the left, ox, III, 291, 327.
youth (blitheful), in the prime of life, is apt to become dear to women, V, 295.
yûpa, sacrificial post, eight-cornered, III, 31; wrapt up in seventeen clothes, 31; with a wheaten head-piece, 31; seventeen cubits long, 31; mounted by Sacrificer and his wife, 32; V, 254; remarks on material, form, and size of yûpa, V, 123, 124; twenty-one, 373, 383.

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ADDITIONS AND CORRECTIONS.

Page 13, paragraphs 7, 8. We have probably to translate—the gods were created on its reaching heaven,—they were created on its entering this earth.

P. 45, par. 33, lines 6, 11. Read,—in the balance.

P. 60, l. 19. Read,—Adhvaryu.

P. 76, note 3. Read,—offering of a pap to Aditi.

P. 91, par. 4, l. 4. Read,—did we, by one of a hundred Ukthyas, dispel the darkness.

P. 107, par. 10, ll. 2, 3. Read,—form of the bull.

P. 108, note 3. Add,—Cf. also Hillebrandt, 'Varuṇa und Mitra,' p. 68 seq.

P. 130, par. 9, ll. 2, 3. Read,—'The divine thought protect thee, not man's thought!'

P. 136, par. 6, l. 2. Under him:—Harisvâmin explains 'anu' by 'anvâbhakta,' 'participating after him,' cf. XIII, 5, 4, 24.

P. 149, note 1. The commentary takes 'prishṭhyapratishṭhite' in the sense of 'established on the prishṭhya,'—inasmuch as, in the first half of the year, he begins each month with the Abhiplava, and ends with the Prishṭhya, which is the stronger (balavattara, cf. XII, 2, 2, 15), and therefore 'âtmapratishṭhita.'

P. 155, note 2. The MS. of the commentary is corrupt—âṅ-pûrvasyâkriyate satariṅâdayaḥ saḥ bhadrâgamam vakkhasthâne evâdhikshipayati na pradesântara âvartata ity arthaḥ.

P. 279, note 1, l. 3 from below. Read,—'four-eyed' dog.

P. 334, note 1. 'Utsanna' probably means 'detached'; cf. II, 5, 2, 48.

P. 397, par. 6, l. 3. For whence, read,—and then.

PART IV.

P. 20, par. 5, l. 5. Read,—skin.

P. 25, note 1, l. 4. Read,—on the retasiṭ range.

P. 48, par. 5, l. 4. Read,—Nabhas and Nabhasya.

P. 55, par. 4, l. 5. Read,—the seventh.

P. 103, par. 11. After 'sake,' add,—'The Sâkvara and Raivata sâmans for stability in the air!' for by the Sâkvara and Raivata sâmans it is indeed established in the air.

P. 108, l. 8. Read,—Pûrvaṅiti.

P. 163, l. 3. Read,—of seven seasons.

P. 168, note 4. Delete,—According to . . . referred to.

P. 170, pars. 6-8. Read,—circumambulates.

P. 192, par. 5, l. 2. Read,—irresistible warrior.

P. 223, par. 2, l. 3. Read,—shower of wealth.

P. 295, l. 1. Instead of, then,—read, thereby.

P. 312, par. 18, l. 9. Read,—exceeds this universe.

P. 313, l. 2. Read,—nor does he exceed this universe.

P. 325, par. 14. Read,—There are these five fingers (and toes) each consisting of four parts.

Note 1. Delete,—that being the simplest kind of Soma-sacrifice.—Sâyaṇa indeed must mean—all Soma and other sacrifices, down to the Agnihotra;—hardly, all sacrifices concluding with the Agnihotra.

P. 337, note 2. Read,—'moving in front,' or 'previous performance.'

P. 352, par. 23, l. 2. Read,—thousand Bṛihatîs.

P. 389, l. 9. Perhaps we ought to translate—that (gold man), indeed, is the end, the self, of everything here (or, of this universe). Cf. J. Muir, Orig. Sansk. Texts, vol. v, p. 389.

Par. 16, l. 2. Read,—they ascend to where desires have vanished.

P. 393, par. 1, l. 4. Read,—Gana Sârkarâkshya.

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Transliteration of Oriental Alphabets adopted for the Translations of the Sacred Books of the East.

Consonants	Missionary Alphabet. I Class.	II Class.	III Class.	Sanskrit.	Zend.	Pehlevi.	Persian.	Arabic.	Hebrew.	Chinese.
Gutturales.										
1 Tenuis	k	...	....	क	𐬐	𐭪	ك	ك	ק	k
2 „ aspirata	kh	...	....	ख	𐬑	𐭫	...	...	כ ך	kh
3 Media	g	...	....	ग	𐬒	𐭬	گ	...	ג	...
4 „ aspirata	gh	...	....	घ	𐬓	𐭭	...	...	...	...
5 Gutturo-labialis	q	...	....	...	....	...	ق	ق	...	...
6 Nasalis	ṅ (ng)	...	....	ङ	𐬔 (ng) 𐬗 (ɴ)	...	...	...	...	...
7 Spiritus asper	h	...	....	ह	𐬵 (ꞵ hv)	𐭲	ه	ه	ה	h, hs
8 „ lenis	'	...	....	...	....	...	ا	ا	א	...
9 „ asper faucalis	'h	...	....	...	....	...	ا	ا	ע	...
10 „ lenis faucalis	'h	...	....	...	....	...	ا	ا	ע	...
11 „ asper fricatus	...	'k	....	...	....	...	...	...	...	...
12 „ lenis fricatus	...	'h	....	...	....	...	...	...	...	...
Gutturales modificatae (palatales, &c.)										
13 Tenuis	...	k	....	च	𐬎	𐭩	چ	...	...	k
14 „ aspirata	...	kh	....	छ	....	...	...	...	...	kh
15 Media	...	g	....	ज	𐬏	𐭨	ج	ج	...	...
16 „ aspirata	...	gh	....	झ	....	...	...	...	...	...
17 „ Nasalis	...	ñ	....	ञ	....	...	...	...	...	...

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CONSONANTS (continued).	MISSIONARY ALPHABET. I Class.	II Class.	III Class.	Sanskrit.	Zend.	Pehlevi.	Persian.	Arabic.	Hebrew.	Chinese.
18 Semivocalis	y	. . .	. . . .	य	𐬌𐬌 init. 𐬍	𐭩	ي	ي	י	y
19 Spiritus asper	. . .	(ẏ)	. . . .	. . .	. . . .	. . .	. . .	. . .	. . .	. . .
20 „ lenis	. . .	(ẏ)	. . . .	. . .	. . . .	. . .	. . .	. . .	. . .	. . .
21 „ asper assibilatus . .	. . .	ż	. . . .	श	𐬱	𐭱	ژ	ژ	. . .	s
22 „ lenis assibilatus . .	. . .	z	. . . .	. . .	𐬰	𐭰	ز	ز	ז	z
Dentales.										
23 Tenuis	t	. . .	. . . .	त	𐬟	𐭮	ت	ت	ת	t
24 „ aspirata	th	. . .	. . . .	थ	𐬠	. . .	ث	ث	. . .	th
25 „ assibilata	. . .	. . .	TH	. . .	. . .	. . .	. . .	. . .	. . .	. . .
26 Media	d	. . .	. . . .	द	𐬛	𐭣	د	د	ד	d
27 „ aspirata	dh	. . .	. . . .	ध	𐬜	𐭤	. . .	ذ	. . .	dh
28 „ assibilata	. . .	. . .	DH	. . .	. . .	. . .	. . .	. . .	. . .	. . .
29 Nasalis	n	. . .	. . . .	न	𐬦	𐭭	ن	ن	נ	n
30 Semivocalis	l	. . .	. . . .	ल	. . . .	𐭫, 𐭬	ل	ل	ל	l
31 „ mollis 1	. . .	l	. . . .	ळ	. . . .	. . .	. . .	. . .	. . .	. . .
32 „ mollis 2	. . .	. . .	L	. . .	. . . .	. . .	. . .	. . .	. . .	. . .
33 Spiritus asper 1	s	. . .	. . . .	स	𐬯	𐭯	س (ث)	س	ס	s
34 „ asper 2	. . .	. . .	s (ś)	. . .	. . . .	. . .	. . .	. . .	. . .	. . .
35 „ lenis	z	. . .	. . . .	. . .	𐬵	𐭵	ز (ذ)	ز	ז	z
36 „ asperrimus 1	. . .	. . .	z (ź)	. . .	. . . .	. . .	ص	ص	. . .	ź, źh
37 „ asperrimus 2	. . .	. . .	ś (ś)	. . .	. . . .	. . .	ش	. . .	. . .	. . .

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VOWELS.	MISSIONARY ALPHABET. I Class.	II Class.	III Class.	Sanskrit.	Zend.	Pehlevi.	Persian.	Arabic.	Hebrew.	Chinese.
1 Neutralis	0									ă
2 Laryngo-palatalis	ĕ									
3 „ labialis	ŏ					ا fin.				
4 Gutturalis brevis	a					ا init.				a
5 „ longa	â	(a)								â
6 Palatalis brevis	i									i
7 „ longa	î	(i)								î
8 Dentalis brevis	u									
9 „ longa	û									
10 Lingualis brevis	ri									
11 „ longa	rî									
12 Labialis brevis	u									u
13 „ longa	û	(u)								û
14 Gutturo-palatalis brevis	e									e
15 „ longa	ê (ai)	(e)								ê
16 Diphthongus gutturo-palatalis	âi	(ai)								âi
17 „ „	ei (ĕi)									ei, ĕi
18 „ „	oi (ŏu)									
19 Gutturo-labialis brevis	o									o
20 „ longa	ô (au)	(o)				ا				
21 Diphthongus gutturo-labialis	âu	(au)								âu
22 „ „	eu (ĕu)									
23 „ „	ou (ŏu)									
24 Gutturalis fracta	ă									
25 Palatalis fracta	ĭ									
26 Labialis fracta	ŭ									ŭ
27 Gutturo-labialis fracta	ŏ									

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