

AITAREYA-ARANYAKA Part 1

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FIRST ARANYAKA

FIRST ADHYAYA

FIRST KHANDA

1. Now follows the Mahavrata ceremony.
2. After having killed Vritra, Indra became great. When he became great, then there was the Mahavrata (the great work). This is why the Mahavrata ceremony is called Mahavrata.
3. Some people say: 'Let the priest make two (recitations with the offering of the) agya (ghee) on that day,'but the right thing is one'.
4. He who desires prosperity should use the hymn, pra vo devayagnaye (Rv. III, 13, I).
5. He who desires increase should use the hymn, viso viso atithim (Rv. VIII, 74, I).
6. The people (visah) indeed are increase, and therefore he (the sacrificer) becomes increased.
7. But (some say), there is the word atithim (in that hymn, which means a guest or stranger, asking for food). Let him not therefore take that hymn. Verily, the atithi (stranger) is able to go begging.
8. 'No,' he said, 'let him take that hymn.
9. 'For he who follows the good road and obtains distinction, he is an atithi (guest).
10. 'They do not consider him who is not so, worthy to be (called) an atithi (guest).
11. 'Therefore let him by all means take that hymn.'
12. If he takes that hymn, let him place the (second) tristich, aganma vritrahantamam, 'we came near to the victorious,' first.
13. For people worship the whole year (performing the GavAmayana sacrifice) wishing for this day (the last but one)-they do come near.
14. The (next following) three tristichs begin with an Anushtubh. Now Brahman is Gayatri, speech is Anushtubh. He thus joins speech with Brahman.
15. He who desires glory should use the hymn, abodhy agnih samidha gananam (Rv. V, i, i).

16. He who desires offspring and cattle should use the hymn, hotaganishta ketanah (Rv. II, 5, i).

SECOND KHANDA

1. He who desires proper food should use the hymn, agnim naro didhitibhih (Rv. VII, I, 1).

2. Verily, Agni (fire) is the eater of food.

In the other (recitations accompanying the) offerings of Agya (where Agni is likewise mentioned) the worshippers come more slowly near to Agni (because the name of Agni does not stand at the beginning of the hymn). But here a worshipper obtains proper food at once, he strikes down evil at once.

3. Through the words (occurring in the second foot of the first verse), hastakyuti ganayanta, 'they caused the birth of Agni by moving their arms,' the hymn becomes endowed with (the word) birth. Verily, the sacrificer is born from this day of the sacrifice, and therefore the hymn is endowed with (the word) birth.

4. There are four metrical feet (in the Trishtubh verses of this hymn). Verily, cattle have four feet, therefore they serve for the gaining of cattle.

5. There are three metrical feet (in the Virag verses of this hymn). Verily, three are these three-fold worlds. Therefore they serve for the conquest of the worlds.

6. These (the Trishtubh and Virag verses of the hymn) form two metres, which form a support (pratishihi). Verily, man is supported by two (feet), cattle by four feet. Therefore this hymn places the sacrificer who stands on two feet among cattle which stand on four.

7. By saying them straight on there are twenty-five verses in this hymn. Man also consists of twenty-five. There are ten fingers on his hands, ten toes on his feet, two legs, two arms, and the trunk (Atman) the twenty-fifth. He adorns that trunk, the twenty-fifth, by this hymn.

8. And then this day (of the sacrifice) consists of twenty-five, and the Stoma hymn of that day consists of twenty-five' (verses); it becomes the same through the same. Therefore these two, the day and the hymn, are twenty-five.

9. These twenty-five verses, by repeating the first thrice and the last thrice, become thirty less one. This is a Virag verse (consisting of thirty syllables), too small by one. Into the small (heart) the vital spirits are placed, into the small stomach food is placed 3, therefore this Virag, small by one, serves for the obtainment of those desires.

10. He who knows this, obtains those desires.

11. The verses (contained in the hymn agnim naro didhitibhih) become the Brihati metre and the Virag metre, (they become) the perfection which belongs to that day (the mahavrata). Then they also become Anushtubh, for the offerings

of agya (ghee) dwell in Anushtubhs.

THIRD KHANDA

1. Some say: 'Let him take a Gayatri hymn for the Pra-uga. Verily, Gayatri is brightness and glory of countenance, and thus the sacrificer becomes bright and glorious.'

2. Others say: 'Let him take a Ushnih hymn for the Pra-uga. Verily, Ushnih is life, and thus the sacrificer has a long life.'

Others say: 'Let him take an Anushtubh hymn for the Pra-uga. Verily, Anushtubh is valour, and it serves for obtaining valour.'

Others say: 'Let him take a Brihati hymn for the Pra-uga. Verily, Brihati is fortune, and thus the sacrificer becomes fortunate.'

Others say: 'Let him take a Pankti hymn for the Pra-uga. Verily, Pankti is food, and thus the sacrificer becomes rich in food.'

Others say: 'Let him take a Trishtubh hymn for the Pra-uga. Verily, Trishtubh is strength, and thus the sacrificer becomes strong.'

Others say: 'Let him take a Gagati hymn for the Pra-uga. Verily, cattle is Gagati-like, and thus the sacrificer becomes rich in cattle.'

3. But we say: 'Let him take a Gayatri hymn only. Verily, Gayatri is Brahman, and that day (the mahavrata) is (for the attainment of) Brahman. Thus he obtains Brahman by means of Brahman.'

4. 'And it must be a Gayatri hymn by Madhutkhandas,

5. 'For Madhukkhandas is called Madhukkhandas, because he wishes (khandati) for honey (madhu) for the Rishis.

6. 'Now food verily is honey, all is honey, all desires are honey, and thus if he recites the hymn of Madhutkhandas, it serves for the attainment of all desires.

7. 'He who knows this, obtains all desires.' This (Gayatri pra-uga), according to the one-day (ekaha) ceremonial, is perfect in form. On that day (the mahavrata) much is done now and then which has to be hidden, and has to be atoned for (by recitation of hymns). Atonement (santi) is rest, the one-day sacrifice. Therefore at the end of the year (on the last day but one of the sacrifice that lasts a whole year) the sacrificers rest on this atonement as their rest.

8. He who knows this rests firm, and they also for whom a Hotri priest who knows this, recites this hymn.

FOURTH KHANDA

1. Rv. I, 2, 1-3. Vayav a yahi darsateme soma aram kritah, 'Approach, O Vayu, conspicuous, these Somas have been made ready.' Because the word ready occurs in these verses, therefore is this day (of the sacrifice) ready (and

auspicious) for the sacrificer and for the gods.

2. Yes, this day is ready (and auspicious) to him who knows this, or for whom a Hotri priest who knows this, recites.

3. Rv. I, 2, 4-6. Indravaya ime suta, a yatam upa nishkritam, 'Indra and Vayu, these Somas are prepared, come hither towards what has been prepared-.' By nishkrita, prepared, he means what has been well prepared (samskrita).

4. Indra and Vayu go to what has been prepared by him who knows this, or for whom a Hotri priest who knows this, recites.

5. Rv. I, 2, 7. Mitram huve putadaksham, dhiyam ghritakim sadhanta, 'I call Mitra of holy strength; (he and Varuna) they fulfil the prayer accompanied with clarified butter.' Verily, speech is the prayer accompanied with clarified butter.

6. Speech is given to him who knows this, or for whom a Hotri priest who knows this, recites.

7. Rv. I, 3, 1. Asvina yagvarir ishah, 'O Asvinau, (eat) the sacrificial offerings.' Verily, the sacrificial offerings are food, and this serves for the acquirement of food.

8. Rv. I, 3, 3. A yatam rudravartani, 'Come hither, ye Rudravartani.'

9. The Asvinau go to the sacrifice of him who knows this, or for whom a Hotri priest who knows this, recites.

10. Rv. I, 3, 4-6. Indra yahi kitrabhano, indra yahi dhiyeshitah, indra yahi tutugana, 'Come hither, Indra, of bright splendour, Come hither, Indra, called by prayer, Come hither, Indra, quickly!' Thus he recites, Come hither, come hither!

11. Indra comes to the sacrifice of him who knows this, or for whom a Hotri priest who knows this, recites.

12. Rv. I, 3, 7. Omasas karshanidhrito visve devasa a gata, 'Visve Devas, protectors, supporters of men, come hither!'

13. Verily, the Visve Devas come to the call of him who knows this, or for whom a Hotri priest who knows this, recites.

14. Rv. 1, 3, 7. Dasvamso dasushah sutam, 'Come ye givers to the libation of the giver!' By dasushah he means dadushah, i. e. to the libation of every one that gives.

15. The gods fulfil his wish, with whatever wish he recites this verse,

16. (The wish of him) who knows this, or for whom a Hotri priest who knows this, recites.

17. Rv. 1, 3, 10. Pavaka nah sarasvati yagnam vashtu dhiyavasuh, 'May the holy Sarasvati accept our sacrifice, rich in prayer!' Speech is meant by rich in prayer.'

18. Speech is given to him who knows this, or for whom a Hotri priest who knows this, recites.

19. And when he says, 'May she accept our sacrifice!' what he means is, " May she carry off our sacrifice!'

20. If these verses are recited straight on, they are twenty-one. Man also consists of twenty-one. There are ten fingers on his hands, ten toes on his feet, and the trunk the twenty-first. He adorns that trunk, the twenty-first, by this hymn.

21. By repeating the first and the last verses thrice, they become twenty-five. The trunk is the twenty-fifth, and Pragapati is the twenty-fifth. There are ten fingers on his hands, ten toes on his feet, two legs, two arms, and the trunk the twenty-fifth. He adorns that trunk, the twenty-fifth, by this hymn'.

Now this day consists of twenty-five, and the Stoma hymn of that day consists of twenty-five: it becomes the same through the same. Therefore these two, the day and the hymn, are twenty-five, yea, twenty-five.

SECOND ADHYAYA

FIRST KHANDA

1. The two trikas, Rv. VIII, 68, 1-3, a tva ratham yathotaye, and Rv. VIII, 2, 1-3, idam vaso sutam andhah, form the first (pratipad) and the second (anukara) of the Marutvatiya hymn.

2. Both, as belonging to the one-day ceremonial, are perfect in form. On that day much is done now and then which has to be hidden, and has to be atoned for. Atonement is rest, the one-day sacrifice. Therefore at the end of the year the sacrificers rest on this atonement as their rest. He who knows this rests firm, and they also for whom a Hotri priest who knows this, recites this hymn .

3. In the second verse of (the Pragatha), indra nediya ed ihi, pra su tira sakibhir ye ta ukthinah (Rv. VIII, 53, 5, 6), there occurs the word ukthinah, reciters of hymns. Verily, this day (the mahavrata) is an uktha (hymn), and as endowed with an uktha, the form of this day is perfect.

4. In the first verse (of another Pragatha) the word vira, strong, occurs (Rv. I, 40, 3), and as endowed with the word vira, strong, the form of this day is perfect.

5. In the second verse (of another Pragatha) the word suviryam, strength, occurs (Rv. I, 40, 1), and as endowed with the word suvirya, strength, the form of this day is perfect.

6. In the first verse (of another Pragatha) the word ukthyam, to be hymned, occurs (Rv. I, 40, 5) Verily, this day is an uktha, and as endowed with an uktha, the form of this day is perfect.

7. In the (Dhayya) verse agnir neta (Rv. III, 20, 4) the word vritraha, killer of Vritra, occurs. The killing of Vritra is a form (character) of Indra, this

day (the mahavrata) belongs to Indra, and this is the (perfect) form of that day.

8. In the (Dhayya) verse tvam soma kratubhih sukratur bhuh (Rv. 1, 91, 2) the word vrisha, powerful, occurs. Powerful is a form (character) of Indra, this day belongs to Indra, and this is the (perfect) form of that day.

9. In the (Dhayya) verse pinvanti apah (Rv. I, 64, 6) the word vaginam, endowed with food, occurs. Endowed with food is a form (character) of Indra, this day belongs to Indra, and this is the (perfect) form of that day.

10. In the same verse the word stanayantam, thundering, occurs. Endowed with thundering is a form (character) of Indra, this day belongs to Indra, and this is the (perfect) form of that day.

11. In (the Pragatha) pra va indraya brihate (Rv. VIII,89,3) (the word brihat occurs). Verily, brihat is mahat (great), and as endowed with mahat, great, the form of this day (mahavrata) is perfect.

12. In (the Pragatha) brihad indraya gdyata (Rv. VI II, 89, 1) (the word brihat occurs). Verily, brihat is mahat (great), and as endowed with mahat, the form of this day is perfect.

13. In (the Pragatha) nakih sudaso ratham pary asa na riramad (Rv. VII, 32, 10) the words paryasa (he moved round) and na riramad (he did not enjoy) occur, and as endowed with the words paryasta and rinti the form of this day is perfect.

He recites all (these) Pragathas, in order to obtain all the days (of the sacrifice), all the Ukthas, all the Prishthas, all the Sastras, all the Pra-ugas and all the Savanas (libations).

SECOND KHANDA

1. He recites the hymn, asat su me garitah sabhivegah (Rv. X, 27, 1), (and in it the word) satyadhvritam, the destroyer of truth. Verily, that day is truth, and as endowed with the word satya, truth, the form of this day is perfect.

2. That hymn is composed by Vasukra. Verily, Vasukra is Brahman, and that day is Brahman. Thus he obtains Brahman by means of Brahman.

3. Here they say: 'Why then is that Marutvatiya hymn completed by the hymn of Vasukra?' Surely because no other Rishi but Vasukra brought out a Marutvatiya hymn, or divided it properly. Therefore that Marutvatiya hymn is completed by the hymn of Vasukra.

4. That hymn, asat su me, is not definitely addressed to any deity, and is therefore supposed to be addressed to Pragapati. Verily, Pragapati is indefinite, and therefore the hymn serves to win Pragapati.

5. Once in the hymn (Rv. X, 27, 22) he defines Indra (indraya sunvat); therefore it does not fall off from its form, as connected with Indra.

6. He recites the hymn (Rv. VI, 17, 1) piba somam abhi yam ugra tardah.

7. In the verse Pirvam gavyam mahi grinana indra the word mahi, great, occurs. Endowed with the word mahat, the form of this day is perfect.
8. That hymn is composed by Bharadvaga, and Bharadvaga was he who knew most, who lived longest, and performed the greatest austerities among the Rishis, and by this hymn he drove away evil. Therefore if he recites the hymn of Bharadvaga, then, after having driven away evil, he becomes learned, long-lived, and full of austerities.
9. He recites the hymn kaya, subha savayasah sanilah (Rv. I, 165, 1).
10. In the verse a sasate prati haryanty uktha (Rv. I, 165, 4) the word uktha occurs. Verily, that day (the mahdvrata) is uktha (hymn). Endowed with the word uktha, the form of this day becomes perfect.
11. That hymn is called Kayasubhiya. Verily, that hymn, which is called Kayasubhiya, is mutual understanding and it is lasting. By means of it Indra, Agastya, and the Maruts came to a mutual understanding. Therefore, if he recites the Kayasubhiya hymn, it serves for mutual understanding.
12. The same hymn is also long life. Therefore, if the sacrificer is dear to the Hotri, let him recite the Kayasubhiya hymn for him.
13. He recites the hymn marutvan indra vrishabo ranaya (Rv. III, 47, 1).
14. In it the words indra vrishabha (powerful) occur. Verily, powerful is a form of Indra, this day belongs to Indra, and this is the perfect form of that day.
15. That hymn is composed by Visvamitra. Verily, Visvamitra was the friend (mitra) of all (visva).
16. Everybody is the friend of him who knows this, and for whom a Hotri priest who knows this, recites this hymn.
17. The next hymn, ganishtha ugrah sahase turaya (Rv. I, 73, 1), forms a Nividhana, and, according to the one-day (ekaha) ceremonial, is perfect in form. On that day much is done now and then which has to be hidden, and has to be atoned for (by recitation of hymns). Atonement is rest, the one-day sacrifice. Therefore at the end of the year (on the last day but one of the sacrifice that lasts a whole year) the sacrificers rest on this atonement as their rest.
He who knows this rests firm, and they also for whom a Hotri priest who knows this, recites this hymn .
18. These, if recited straight on, are ninety-seven verses. The ninety are three Virag, each consisting of thirty, and then the seven verses which are over. Whatever is the praise of the seven, is. the praise of ninety also.
19. By repeating the first and last verses three times each, they become one hundred and one verses.
20. There are five fingers, of four joints each, two pits (in the elbow and the

arm), the arm, the eye, the shoulder-blade; this makes twenty-five. The other three parts have likewise twenty-five each 1. That makes a hundred, and the trunk is the one hundred and first.

21. Hundred is life, health, strength, brightness. The sacrificer as the one hundred and first rests in life, health, strength, and brightness.

22. These verses become Trishtubh, for the noonday-libation consists of Trishtubh verses.

THIRD KHANDA

1. They say: 'What is the meaning of prenkha, swing?' Verily, he is the swing, who blows (the wind). He indeed goes forward (pra + inkhate) in these worlds, and that is why the swing is called prenkha.

2. Some say, that there should be one plank, because the wind blows in one way, and it should be like the wind.

3. That is not to be regarded.

4. Some say, there should be three planks, because there are these three threefold worlds, and it should be like them.

5. That is not to be regarded.

6. Let there be two, for these two worlds (the earth and heaven) are seen as if most real, while the ether (space) between the two is the sky (antariksha). Therefore let there be two planks.

7. Let them be made of Udumbara wood. Verily, the Udumbara tree is sap and eatable food, and thus it serves to obtain sap and eatable food.

8. Let them be elevated in the middle (between the earth and the cross-beam). Food, if placed in the middle, delights man, and thus he places the sacrificer in the middle of eatable food.

9. There are two kinds of rope, twisted towards the right and twisted towards the left. The right ropes serve for some animals, the left ropes for others. If there are both kinds of rope, they serve for the attainment of both kinds of cattle.

10. Let them be made of Darbha (Kusa grass), for among plants Darbha is free from evil, therefore they should be made of Darbha grass.

FOURTH KHANDA

1. Some say: 'Let the swing be one ell (aratni) above the ground, for by that measure verily the Svarga worlds are measured. That is not to be regarded.

2. Others say: 'Let it be one span (pradesa), for by that measure verily the vital airs were measured.' That is not to be regarded.

3. Let it be one fist (mushti), for by that measure verily all eatable food is made, and by that measure all eatable food is taken; therefore let it be one

fist above the ground.

4. They say: 'Let him mount the swing from east to west, like he who shines; for the sun mounts these worlds from east to west.' That is not to be regarded.

5. Others say: 'Let him mount the swing sideways, for people mount a horse sideways, thinking that thus they will obtain all desires.' That is not to be regarded.

6. They say: 'Let him mount the swing from behind, for people mount a ship from behind, and this swing is a ship in which to go to heaven.' Therefore let him mount it from behind.

7. Let him touch the swing with his chin (khubuka). The parrot (suka) thus mounts a tree, and he is of all birds the one who eats most food. Therefore let him touch it with his chin.

8. Let him mount the swing with his arms. The hawk swoops thus on birds and on trees, and he is of all birds the strongest. Therefore let him mount with his arms.

9. Let him not withdraw one foot (the right or left) from the earth, for fear that he may lose his hold.

10. The Hotri mounts the swing, the Udgatri the seat made of Udumbara wood. The swing is masculine, the seat feminine, and they form a union. Thus he makes a union at the beginning of the uktha in order to get offspring.

11. He who knows this, gets offspring and cattle.

12. Next the swing is food, the seat fortune. Thus he mounts and obtains food and fortune.

13. The Hotrakas (the Prasastri, Brahmanakkhamsin, Potri, Neshtri, Agnidhra, and Akkhavaka) together with the Brahman sit down on cushions made of grass, reeds, leaves, &c.

14. Plants and trees, after they have grown up, bear fruit. Thus if the priests mount on that day altogether (on their seats), they mount on solid and fluid as their proper food. Therefore this serves for the attainment of solid as proper food.

15. Some say: 'Let him descend after saying vashai.' That is not to be regarded. For, verily, that respect is not shown which is shown to one who does not see it.

16. Others say: 'Let him descend after he has taken the food in his hand.' That is not to be regarded. For, verily, that respect is not shown which is shown to one after he has approached quite close.

17. Let him descend after he has seen the food. For, verily, that is real respect which is shown to one when he sees it. Only after having actually seen the food (that is brought to the sacrifice), let him descend from the swing.

18. Let him descend turning towards the east, for in the east the seed of the gods springs up. Therefore let him rise turning towards the east, yea, turning towards the east.

THIRD ADHYAYA

FIRST KHANDA

1. Let him begin this day with singing 'Him,' thus they say.
2. Verily, the sound Him is Brahman, that day also is Brahman. He who knows this, obtains Brahman even by Brahman.
3. As he begins with the sound Him, surely that masculine sound of Him and the feminine Rik (the verse) make a couple. Thus he makes a couple at the beginning of the hymn in order to get offspring. He who knows this, gets cattle and offspring.
4. Or, as he begins with the sound Him, surely like a wooden spade, so the sound Him serves to dig up Brahman (the sap of the Veda). And as a man wishes to dig up any, even the hardest soil, with a spade, thus he digs up Brahman.
5. He who knows this digs up, by means of the sound Him, everything he may desire.
6. If he begins with the sound Him, that sound is the holding apart of divine and human speech. Therefore, he who begins, after having uttered the sound Him, holds apart divine and human speech.

SECOND KHANDA

1. And here they ask: 'What is the beginning of this day?' Let him say: 'Mind and speech.'
2. All desires dwell in the one (mind), the other yields all desires.
3. All desires dwell in the mind, for with the mind he conceives all desires.
4. All desires come to him who knows this.
5. Speech yields all desires, for with speech he declares all his desires.
6. Speech yields all desires to him who knows this.
7. Here they say: 'Let him not begin this day with a Rik, a Yagus, or a Saman verse (divine speech), for it is said, he should not start with a Rik, a Yagus, or a Saman.'
8. Therefore, let him say these Vyahritis (sacred interjections) first.
9. These interjections Bhus, Bhuvras, Svar are the three Vedas, Bhus the Rig-veda, Bhuvras the Yag-ur-veda, Svar the Sama-veda. Therefore (by intercalating these) he does not begin simply with a Rik, Yag-us, or Saman verse, he does not start with a Rik, Yagus, or Saman verse.

THIRD KHANDA

He begins with tad, this, (the first word of the first hymn, tad id asa).
Verily 'this, this' is food, and thus he obtains food.

2. Pragapati indeed uttered this as the first word, consisting of one or two syllables, viz. tata and tata (or tat) And thus does a child, as soon as he begins to speak, utter the word, consisting of one or two syllables, viz. tata and tata (or tat). With this very word, consisting of tat or tatta, he begins.

3. This has been said by a.Rishi (Rv. X, 7 1, 1):-

4. 'O Brihaspati, the first point of speech;'-for this is the first and highest point of speech.

5. 'That which you have uttered, making it a name;'-for names are made by speech.

6. 'That (name) which was the best and without a flaw;'-for this is the best and without a flaw.

7. 'That which was hidden by their love, is made manifest;'-for this was hidden in the body, viz. those deities (which enter the body, Agni as voice, entering the mouth, &c.); and that was manifest among the gods in heaven. This is what was intended by the verse.

FOURTH KHANDA

1. He begins with: 'That indeed was the oldest in the worlds;'-for that (the Brahman) is verily the oldest in the worlds.

2. 'Whence was born the fierce one, endowed with brilliant force;'-for from it was born the fierce one, who is endowed with brilliant force.

3. 'When born he at once destroys the enemies;'- for he at once when born struck down the evil one.

4. 'He after whom all friends rejoice;'- verily all friends are the creatures, and they rejoice after him, saying, ' He has risen, he has risen.'

5. 'Growing by strength, the almighty;'-for he (the sun) does grow by strength, the almighty.

6. 'He, as enemy, causes fear to the slave;'-for everything is afraid of him.

7. 'Taking the breathing and the not-breathing;' this means the living and the lifeless.

8. 'Whatever has been offered at feasts came to thee;'-this means everything is in thy power.

9. 'All turn their thought also on thee;'-this means all these beings, all minds, all thoughts also turn to thee.

10. 'When these two become three protectors;'- i.e. when these two united beget offspring.

11. He who knows this, gets offspring and cattle.
12. 'Join what is sweeter than sweet (offspring) with the sweet (the parents);'- for the couple (father and mother) is sweet, the offspring is sweet, and he thus joins the offspring with the couple.
13. 'And this (the son, when married) being very sweet, conquered through the sweet;'- i.e. the couple is sweet, the offspring is sweet, and thus through the couple he conquers offspring.
14. This is declared by a Rishi: 'Because he (Pragapati) raised his body (the hymn tad id asa or the Veda in general) in the body (of the sacrificer)' (therefore that Nishkevalya hymn is praised);
- i. e. this body, consisting of the Veda, in that corporeal form (of the sacrificer).
15. 'Then let this body indeed be the medicine of that body;'- i.e. this body, consisting of the Veda, of that corporeal form (of the sacrificer).
16. Of this (the first foot of Rv. X, 120, 1) the eight syllables are Gayatri, the eleven syllables are Trishtubh the twelve syllables are Gagati, the ten syllables are Virag. The Virag, consisting of ten syllables, rests in these three metres.
17. The word purusha, consisting of three syllables, that indeed goes into the Virag.
18. Verily, these are all metres, these (Gayatri, Trishtubh, Gagati) having the Virag as the fourth. In this manner this day is complete in all metres to him who knows this.

FIFTH KHANDA

1. He extends these (verses) by (interpolating) the sound. Verily, the sound is purusha, man. Therefore every man when he speaks, sounds loud, as it were.

2. At the end of each foot of the first verse of the hymn tad id asa, he inserts one foot of the second verse of hymn Rv. VIII, 69, nadam va odatinam, &c. Thus the verse is to be recited as follows:

Tad id asa bhuvaneshu gyeshtam pu nadam va odatinam,

Yato gagna ugras tveshanrimno ru nadam yoyuvatinam,

Sadyo gagnano ni rinati satrun patim vo aghnyanam,

Anu yam visve madanti umah sho dhenunam ishudhyasi.

In nadam va odatinam (Rv. VI II, 69, 2), odati are the waters in heaven, for they water all this; and they are the waters in the mouth, for they water all good food.

3. In nadam yoyuvatinam (Rv. VI II, 69, 2), yoyuvati are the waters in the sky, for they seem to inundate; and they are the waters of perspiration, for they

seem to run continually.

4. In patim vo aghnyanam (Rv. VIII, 69, 2), aghnya are the waters which spring from the smoke of fire, and they are the waters which spring from the organ.

5. In dhenunam ishudhyasi (Rv. VIII, 69, 2), the dhenu (cows) are the waters, for they delight all this; and ishudhyasi means, thou art food.

6. He extends a Trishtubh and an Anushtubh. Trishtubh is the man, Anushtubh the wife, and they make a couple. Therefore does a man, after having found a wife, consider himself a more perfect man.

7. These verses, by repeating the first three times, become twenty-five. The trunk is the twenty-fifth, and Pragapati is the twenty-fifth. There are ten fingers on his hands, ten toes on his feet, two legs, two arms, and the trunk the twenty-fifth. He adorns that trunk as the twenty-fifth. Now this day consists of twenty-five, and the Stoma hymn of that day consists of twenty-five: it becomes the same through the same. Therefore the two, the day and the hymn, are twenty-five.

SIXTH KHANDA

This is an exact repetition of the third khanda. According to the commentator, the third khanda was intended for the glory of the first word tad, while the sixth is intended for the glory of the whole hymn.

SEVENTH KHANDA

1. He begins with the hymn, Tad id asa bhuvaneshu gyeshtam (Rv. X, 120). Verily, gyeshta, the oldest, is mahat, great. Endowed with mahat the form of this day is perfect.

2. Then follows the hymn, Tam su te kirtim maghavan mahitva (Rv. X, 54), with the auspicious word mahitva.

3. Then follows the hymn, Bhuya id vavridhe viryaya (Rv. VI, 30), with the auspicious word virya.

4. Then follows the hymn, NrinAm u tvA nritamam gobhir ukthaih (Rv. 1, 51, 4), with the auspicious word uktha.

5. He extends the first two padas, which are too small, by one syllable (Rv. X, 120, 1 a, and Rv. VIII, 69, 2 a) 2. Into the small heart the vital spirits are placed, into the small stomach food is placed. It serves for the attainment of these desires. He who knows this, obtains these desires.

6. The two feet, each consisting of ten syllable (Rv. X, I 20, 1 a, b), serve for the gaining of both kinds of food, of what has feet (animal food), and what has no feet (vegetable food).

7. They come to be of eighteen syllables each. Of those which are ten, nine are the pranas (opening of the body), the tenth is the (vital) self. This is the perfection of the (vital) self. Eight syllables remain in each. He who knows them, obtains whatever he desires.

EIGHTH KHANDA

1. He extends (these verses) by (interpolating) the sound. Verily, breath (prana) is sound. Therefore every breath when it sounds, sounds loud, as it were.
2. The verse (VIII, 69, 2) nadam va odatinam, &c., is by its syllables an Ushnih, by its feet an Anushtubh. Ushnih is life, Anushtubh, speech. He thus places life and speech in him (the sacrificer.)
3. By repeating the first verse three times, they become twenty-five. The trunk is the twenty-fifth, and Pragapati is the twenty-fifth. There are ten fingers on his hands, ten toes on his feet, two legs, two arms, and the trunk the twenty-fifth. He adorns that trunk as the twenty-fifth. Now this day consists of twenty-five, and the Stoma hymn of that day consists of twenty-five: it becomes the same through the same. Therefore the two, the day and the hymn, are twenty-five. This is the twenty-fifth with regard to the body.
4. Next, with regard to the deities: The eye, the ear, the mind, speech, and breath, these five deities (powers) have entered into that person (purusha), and that person entered into the five deities. He is wholly pervaded there with his limbs to the very hairs and nails. Therefore all beings to the very insects are born as pervaded (by the deities or senses).
5. This has been declared by a Rishi (Rv. X, 114, 8):-
6. 'A thousandfold are these fifteen hymns;'-for five arise from ten.
7. 'As large as heaven and earth, so large is it;'-verily, the self (givatman) is as large as heaven and earth.
8. 'A thousandfold are the thousand powers by saying this the poet pleases the hymns (the senses), and magnifies them.
9. 'As far as Brahman reaches, so far reaches speech;'-wherever there is Brahman, there is a word; and wherever there is a word, there is Brahman, this was intended.
10. The first of the hymns among all those hymns has nine verses. Verily, there are nine pranas (openings), and it serves for their benefit.
11. Then follows a hymn of six verses. Verily, the seasons are six, and it serves to obtain them.
12. Then follows a hymn of five verses. Verily, the Pankti consists of five feet. Verily, Pankti is food, and it serves for the gaining of proper food.
13. Then follows a tristich. Three are these threefold worlds, and it serves to conquer them.
14. These verses become Brihatis, that metre being immortal, leading to the world of the Devas. That body of verses is the trunk (of the bird represented by the whole sastra), and thus it is. He who knows this comes by this way (by making the verses the trunk of the bird) near to the immortal Self, yea, to the

immortal Self.

FOURTH ADHYAYA

FIRST KHANDA

1. Next comes the Sudadohas verse. Sudadohas is breath, and thereby he joins all joints with breath.
2. Next follow the neck verses. They recite them as Ushnih, according to their metre.
3. Next comes (again) the Sudadohas verse. Sudadohas is breath, and thereby he joins all joints with breath.
4. Next follows the head. That is in Gayatri verses. The Gayatri is the beginning of all metres; the head the first of all members. It is in Arkavat verses (Rv. 1, 7, 1-9). Arka is Agni. They are nine verses. The head consists of nine pieces. He recites the tenth verse, and that is the skin and the hairs on the head. It serves for reciting one verse more than (the nine verses contained in) the Stoma. These form the Trivrit Stoma and the Gayatri metre, and whatever there exists, all this is produced after the production of this Stoma and this metre. Therefore the recitation of these head-hymns serves for production.
5. He who knows this, gets offspring and cattle.
6. Next comes the Sudadohas verse. Verily, Sudadohas is breath, and thereby he joins all joints With breath.
7. Next follow the vertebrae (of the bird). These verses are Virag (shining). Therefore man says to man, 'Thou shinest above us;' or to a stiff and proud man, 'Thou carriest thy neck stiff.' Or because the (vertebrae of the neck) run close together, they are taken to be the best food. For Virag is food, and food is strength.
8. Next comes the Sudadohas verse. Sudadohas is breath, and thereby he joins all joints with breath.

SECOND KHANDA

1. Next follows the right wing. It is this world (the earth), it is this Agni, it is speech, it is the Rathantara, it is Vasishtha, it is a hundred. These are the six powers (of the right wing). The Sampata hymn (Rv. IV, 20) serves indeed for obtaining desires and for firmness. The Pankti verse (Rv. I, 80, 1) serves for proper food.
2. Next comes the Sudadohas verse. Sudadohas is breath, thereby he joins all joints with breath.
3. Next follows the left wing. It is that world (heaven), it is that sun, it is mind, it is the Brihat, it is Bharadvaga, it is a hundred. These are the six powers (of the left wing). The Sampata hymn (Rv. IV, 23) serves indeed for obtaining desires and for firmness. The Pankti verse (Rv. 1, 81, 1) serves for

proper food.

4. These two (the right and the left wings) are deficient and excessive. The Brihat (the left wing) is man, the Rathantara (the right wing) is woman. The excess belongs to the man, the deficiency to the woman. Therefore they are deficient and excessive.

5. Now the left wing of a bird is verily by one feather better, therefore the left wing is larger by one verse.

6. Next comes the Sudadohas verse. Sudadohas is breath, and thereby he joins all joints with breath.

7. Next follows the tail. They are twenty-one Dvipada verses. For there are twenty-one backward feathers in a bird.

8. Then the Ekavimsa is the support of all Stomas, and the tail the support of all birds.

9. He recites a twenty-second verse. This is made the form of two supports. Therefore all birds support themselves on their tail, and having supported themselves on their tail, they fly up. For the tail is a support.

10. He (the bird and the hymn) is supported by two decades which are Virag. The man (the sacrificer) is supported by the two Dvipadas, the twenty-first and twenty-second. That which forms the bird serves for the attainment of all desires; that which forms the man, serves for his happiness, glory, proper food, and honour.

11. Next comes a Sudadohas verse, then a Dhayya, then a Sudadohas verse. The Sudadohas is a man, the Dhayya a woman, therefore he recites the Dhayya as embraced on both sides by the Sudadohas. Therefore does the seed of both, when it is effused, obtain oneness, and this with regard to the woman only. Hence birth takes place in and from the woman. Therefore he recites that Dhayya in that place.

THIRD KHANDA

1. He recites the eighty tristichs of Gatatri. Verily, the eighty Gatatri tristichs are this world (earth). Whatever there is in this world of glory, greatness, wives, food, and honour, may I obtain it, may I win it, may it be mine.

2. Next comes the Sudadohas verse. Sudadohas verily is breath. He joins this world with breath.

3. He recites the eighty tristichs of Brihatis. Verily, the eighty Brihati tristichs are the world of the sky. Whatever there is in the world of the sky of glory, greatness, wives, food, and honour, may I obtain it, may I win it, may it be mine.

4. Next comes the Sudadohas verse. Sudadohas verily is breath. He joins the world of the sky with breath.

5. He recites the eighty tristichs of Ushnih. Verily, the eighty Ushnih tristichs are that world, the

heaven. Whatever there is in that world of glory, greatness, wives, food, and honour, also the divine being of the Devas (Brahman), may I obtain it, may I win it, may it be mine.

6. Next comes the Sudadohas verse. Sudadohas verily is the breath. He joins that world with breath, yea, with breath.

FIFTH ADHYAYA

FIRST KHANDA

1. He recites the Vasa hymn, wishing, May everything be in my power.

2. They (its verses) are twenty-one, for twenty-one are the parts (the lungs, spleen, &c.) in the belly.

3. Then the Ekavimsa is verily the support of all Stomas, and the belly the support of all food.

4. They consist of different metres. Verily, the intestines are confused, some small, some large.

5. He recites them with the pranava, according to the metre, and according to rule. Verily, the intestines are according to rule, as it were; some shorter, some longer.

6. Next comes the Sudadohas verse. Sudadohas verily is breath. He joins the joints with breath.

7. After having recited that verse twelve times he leaves it off there. These pranas are verily twelve-fold, seven in the head, two on the breast, three below. In these twelve places the pranas are contained, there they are perfect. Therefore he leaves it off there.

8. The hymn indragni yuvam su nah (Rv. VIII, 40) forms the two thighs (of the bird) belonging to Indra and Agni, the two supports with broad bones.

9. These (verses) consist of six feet, so that they may stand firm. Man stands firm on two feet, animals on four. He thus places man (the sacrificer), standing on two feet, among four-footed cattle.

10. The second verse has seven feet, and he makes it into a Gayatri and Anushtubh. Gayatri is Brahman, Anushtubh is speech; and he thus puts together speech with Brahman.

11. He recites a Trishtubh at the end. Trishtubh is strength, and thus does he come round animals by strength. Therefore animals come near where there is strength (of command, &c.); they come to be roused and to rise up, (they obey the commands of a strong shepherd.)

SECOND KHANDA

1. When he recites the Nishkevalya hymn addressed to Indra (Rv. X, 50), pra vo mahe, he inserts a Nivid (between the fourth and fifth verses). Thus he clearly places strength in himself (in the vastra, in the bird, in himself).

2. They are Trishtubhs and Gagatis.

3. There they say: 'Why does he insert a Nivid among mixed Trishtubhs and Gagatis?' But surely one metre would never support the Nivid of this day, nor fill it: therefore he inserts the Nivid among mixed Trishiubhs and Gagatis.

4. Let him know that this day has three Nivids: the Vasa hymn is a Nivid, the Valakhilya are a Nivid, and the Nivid itself is a Nivid. Thus let him know that day as having three Nivids.

5. Then follow the hymns vane na va (Rv. X, 29) and yo gata eva (Rv. II, 12). In the fourth verse of the former hymn occur the words anne samasya yad asan manishah, and they serve for the winning of proper food.

6. Then comes an insertion. As many Trishtubh and Gagati verses, taken from the ten Mandalas

and addressed to Indra, as they insert (between the two above-mentioned hymns), after changing them into Brihatis, so many years do they live beyond the (usual) age (of one hundred years). By this insertion age is obtained.

7. After that he recites the Saganiya hymn, wishing that cattle may always come to his offspring.

8. Then he recites the Tarkshya hymn . Tarkshya is verily welfare, and the hymn leads to welfare. Thus (by reciting the hymn) he fares well.

9. Then he recites the Ekapada (indro visvam vi ragati), wishing, May I be everything at once, and may I thus finish the whole work of metres.

10. In reciting the hymn indram visvi avivridhan (Rv. 1, 11) he intertwines the first seven verses by intertwining their feet. There are seven pranas (openings) in the head, and he thus places seven pranas in the head. The eighth verse (half-verse) he does not intertwine. The eighth is speech, and he thinks, May my speech never be intertwined with the other pranas. Speech therefore, though dwelling in the same abode as the other pranas, is not intertwined with them.

11. He recites the Virag verses. Verily, Virag verses are food, and they thus serve for the gaining of food.

12. He ends with the hymn of Vasishtha wishing, May I be Vasishiha!

13. But let him end with the fifth verse, esha stomo maha ugraya vahe, which, possessing the word mahat, is auspicious.

14. In the second foot of the fifth verse the word dhuri occurs. Verily, dhuh (the place where the horse is fastened to the car) is the end (of the car).

This day also is the end (of the sacrifice which lasts a whole year). Thus the verse is fit for the day.

15. In the third foot the word arka is auspicious.

16. The last foot is: 'Make our glory high as heaven over heaven.' Thus wherever Brahmanic speech is uttered, there his glory will be, when he who knows this finishes with that verse. Therefore let a man who knows this, finish (the Nishkevalya) with that verse.

THIRD KHANDA

1. Tat savitur vrinimahe (Rv. V, 82, 1-3) and adya no deva savitar (Rv. V, 82, 4-6) are the beginning (pratipad) and the next step (anukara) of the Vaisvadeva hymn, taken from the Ekaha ceremonial and therefore proper .

2 On that day much is done now and then which has to be hidden, and has to be atoned for. Atonement is rest, the one-day sacrifice. Therefore at the end of the year the sacrificers rest on this atonement as their rest. He who knows this rests firm, and they also for whom a Hotri priest who knows this, recites this hymn.

3. Then (follows) the hymn addressed to Savitri, tad devasya savitur varyam mahat (Rv. IV, 53). Verily, mahat, great, (in this foot) is the end. This day too is the end. Thus the verse is fit for the day.

4. The hymn katara purva katara parayoh (Rv. 1, 185), addressed to Dyavaprithivi, is one in which many verses have the same ending. Verily, this day also (the mahavrata) is one in which many receive the same reward. Thus it is fit for the day.

5. The hymn anasvo gato anabhisur ukthyah (Rv. IV, 36) is addressed to the Ribhus.

6. In the first verse the word tri (kakrah) occurs, and trivat is verily the end. This day also is the end (of the sacrifice). Thus the verse is fit for the day.

7. The hymn asya vamsya palitasya hotuh (Rv. I, 164), addressed to the Visvedevas, is multiform. This day also is multiform. Thus the verse is fit for the day.

8. He recites the end of it, beginning with gaurir mimiya (Rv. I, 164, 41).

9. The hymn a no bhadrah kratavo yantu visvatah (Rv. I, 89), addressed to the Visvedevas, forms the Nividdhana, taken from the Ekaha ceremonial, and therefore proper.

10. On that day much is done now and then which has to be hidden, and has to be atoned for. Atonement is rest, the one-day sacrifice. Therefore at the end of the year the sacrificers rest on this atonement as their rest. He who knows this rests firm, and they also for whom a Hotri priest who knows this, recites this hymn.

11. The hymn vaisvanaraya dhishanam ritavidhe (Rv. III, 2) forms the beginning of the Agnimaruta. Dhishana, thought, is verily the end, this day also is the

end. Thus it is fit for the day.

12. The hymn prayagyavo maruto bhragadrishtayah (Rv. V, 55), addressed to the Maruts, is one in which many verses have the same ending. Verily, this day also is one in which many receive the same reward. Thus it is fit for the day.

13. He recites the verse gatavedase sunavama somam (Rv. 1, 99, 1), addressed to Gatavedas, before the (next following) hymn. That verse addressed to Gatavedas is verily welfare, and leads to welfare. Thus (by reciting it) he fares well.

14. The hymn imam stomam arhate gatavedase (Rv. I, 94), addressed to Gatavedas, is one in which many verses have the same ending. Verily, this day also (the mahavrata) is one in which many receive the same reward. Thus it is fit for the day, yea, it is fit for the day.