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THE
SACRED BOOKS
OF THE
HINDUS

TRANSLATED BY
VARIOUS SANSKRIT SCHOLARS

EDITED BY
Major B. D. Basu, I. M. S. (Retired).

VOLUME XXVIII.

INTRODUCTION TO
THE MIMAMSA SUTRAS OF JAIMINI

BY
Pandit Mohan Lal Sandal, M. A., LL. B.

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FOREWORD.

When this work was undertaken, it was intended to form a part of the Mīmāṃsā sūtras of Jaimini. Accordingly the pages were printed with Roman figures to distinguish them from those of the main book. As the bulk of the main book exceeded beyond expectation and the introduction also assumed a decent form of a book, it was, therefore thought advisable to issue the introduction in a separate volume giving its pages the number of a separate volume.

ALLAHABAD.
10th July 1925.

EDITOR.

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Addenda Et. Corrigenda.

Page	Line	Read	For
i	7	'atomic'	atomis
ii	1	कर्तुंरहत्मावाद्	कर्तुंरहत्मावाद्
ii	6	'founder'	founder
vii	4	'in'	n
xvi	12	'following'	following
xx	10	अग्निः	ग्निः
xxix	1	सर्वमेवाप्नोति	सर्वमेवाप्नोति
xxix	32	insert 'need of an'	after 'in'
xxxiv	21	„ to वैश्वानरः	after pans
xxxiv	25	„ 'ten' after	baked on
xxxvii	9	ब्राह्मणः	ब्राह्मणः
xxxvii	10	प्रयंशा	प्रयंशा
xli	21	परीसंवाज	परीसंवाज
xliv	34	शुक्रयाद्	शुक्रयाद्
li	27	वाचं वसजति	वाचं वसजति
lix	19	पुरोडाशः	पुरोडाशः
lx	14	मायिन्न	यिन्न
lxxviii	3	is to be	to is be
lxxviii	23	आतिथ्येहि	अग्नीषोमीव
lxxx	20	वाजयेयेनेष्टुवा	वाजयेयेनेष्टुवा
lxxxiv	14 (margin)	Krama	Karma
lxxxvii	2	तदादिन्यास	तदादिन्यास
lxxxvii	last	नवद्वय	नवद्वय
xc	20	secondly	second
xc	29	carrying	carring
xc	last	no	eno
xciv	2	Delete	'and'
xcvi	last but one	Vaisvadevi	Vaisvadavi
xcix	last but one	उवधधाम	उवधधाम
cvi	4	and	ond
cvi	25 (margin)]	not having	having not
cvi	27	Pārasava	Pararava
cxvi	1	cxvi	cvi
cxvi	35	Anvādhana	Anvadana
cxvii	17 (margin)	सद्भावी	सद्भावी
cxv	1	Sādahas	Sadahe
cxvii	1	o	of

xxxviii	22 (margin)	delete is	
xxxv	2	"carry"	carrying.
xliv	3 (margin)	चट्त्रिंशरात्र	दत्रिंशरात्र
cxlviii	33	after 'verse' insert no act is pos- sible without an object	
olik	23:	asamavetavachana for asamaveta &c.	
oliii	32	Yajñayajñiya.	Yajñayajñi
oliii	25 (margin)	यसावहीव.	यसावहीव
olviii	15	नीदुगं	नीदुग
olix	36 (margin)	नपच.	नपच
olx	30.	नेचय.	नपच.
olxi	22 (margin)	when	where
olxi	23 (margin)	delete "where"	
olxii	23.	"more goods"	"goods more"
olxii	15	द्विपक्षयदनयोवक्ष्यः	द्विपक्षयदनयोवक्ष्यः
olxxi	8 (margin)	कृच्छल	कुच्छल
olxxxvii	15.	author	auther
olxxxvii	34 (margin)	सङ्कट	सङ्कट
oxo	6 (margin)	Insert "and" bet:	वृत्त and रचंतर
oxoix	8.	songs	soma
co	1.	the	he
cox	20.	सदा.	सक
coxii	2 (margin)	सुत्रस्यच	सुत्रस्यच.
coxvi	11	delete "where"	
coxvi	11.	are	at
coxii	12.	आग्नीषोमीय	आग्नीषोमीय
coxii	21.	the	the
coxiv	32.	संद्रीसुत्रस्यच	संद्रीसुत्रस्यच
coxv	30.	sacrificial	sacrificial.
coxvi	23 (margin)	दायापुत्रिणी	दायापुत्रिणी
coxvii	11	option	optin
coxvii	22	नित्रसत्त्व	नित्रसत्त्व
coxviii	22.	should	should
coxix	4 (margin)	बसोपारा	बसोपारा
coxix	21.	when	where:
coxxi	18	ba	he

The predicate will not apply to an object of a different class ; when you predicate of a cup, you thereby do not include ' spoon ' and ' goblet ' under the term ' cup ' which is entirely different from them. When you predicate mortality of ' man ', you do not include ' goats ' and ' cows ' under the term ' man '.

A text of the Veda cannot be without a purpose ; if it does not apply to the principal but apply to one of its subsidiaries, it will be made applicable to it. It is based on the principle of *अनर्थक्य* or meaninglessness. No Vedic text is meaningless, as for example, *सहस्रं रत्नित्वं जपेत्स्वयमेव* " A sacrificial post in a Vājapeya is of seventeen cubits," There is no sacrificial post in a Vājapeya but there is a sacrificial post erected in the subordinate parts of the Vājapeya. The text will, therefore, apply to the subordinate parts of the Vājapeya to avoid meaninglessness.

When a sentence is one, its unity should not be broken up ; it is called the principle of *वाक्यैक्य* and the breach of this rule is called *वाक्यभेद*. As for instance " *अभिप्रायं बुद्धेः स्वभिन्नत्वे* " T. S. II 6,2,4. " He offers an oblation for victory by going forward," There are two actions contemplated, (1) one going forward (2) offering of an oblation ; under the rule, the sentence must be looked upon as a complex sentence in which the main action is offering of oblation ; and the subsidiary action which leads up to the offering of the oblation, is going forward. The sentence in the complex form will run thus " He after going forward offers an oblation " ; ' offers ' is a finite verb and ' going forward,' is an infinite verb expressed in the gerundial form.

On the other hand, when the sense of one part of a sentence is not clear and cannot be connected with another part of it by reason of an intervening clause, the unity of the sentence will be broken up and it will be treated as consisting of two coordinate sentences ; as for example, the description of the sacred thread comes after the recitation of the mantras for throwing sacred fuel in the fire. The author says that by virtue of the intervention, the principle enunciated above does not apply and the sentences will be treated as coordinate ones and the sacred thread will be worn throughout the sacrifice.

When two or more subordinate acts constitute a principal act, the latter *inter se* are coordinate ; this principle is called *निर्बोद्धसंबन्ध* or mutual independence. As for instance, sacrificial vessels are necessary articles in an establishment of fire ;

the latter is a subordinate part of the full and new moon sacrifices. They both are therefore, subordinate parts of the new and full moon sacrifices but coordinate *inter se*. Amongst themselves, they are independent acts.

When a subordinate act has an inseparable part under a principal, the subordinate inseparable part will be dependent on the subordinate which is directly under the principal, and will not be independent of it. As for instance, "वार्त्तणी पूर्णमासेऽज्यते, दृधन्वती आमावस्यायात्." "They (two) recite वार्त्तणी verse on the full moon day and दृधन्वती verse on the new moon day." These verses are recited with the ghee offerings on the full moon and new moon days respectively, they are, therefore, the subordinate parts of Ājya offerings; the latter are in their turn subordinate to the Dars'apūrṇamāsasayāgas. The principle of mutual independence enunciated above does not apply; the subordinate parts will depend upon the other subordinate part of which they are the satellites, it is called वार्त्तणी principle or the principle of mutual relationship. It is contrary to the principle laid down above.

A sentence is complete when it does not depend upon another for the completion of its sense; as, for instance, उरुटीकरोति, वाचं दधति, दीक्षित मावेदयति, इत्येतैः श्रवणेनिके, उपलस्यति स्तुति " "He closes his fist, observes silence, explains to the initiated. He washes his hands and arranges a seat of grass." In the above example, we find different sentences complete in themselves not depending on each other for their sense though they are in close juxtaposition. They, therefore, denote several independent acts which are parts of a sacrifice.

Having discussed the mutual interdependence and mutual dependence, the author says that the cutting of the cakes into four belongs to a sacrifice which is held in honour of Agni alone. The preceding discussion leads one to apply the text "आग्नेयंचतुर्षा करोति" (he divides the cake to be offered to Agni into four) to all sacrifices in which Agni happens to be joint with another, as वेदाग्न and अग्नीषोम sacrifices. The author says that the Taddhit form of Agni shows that the text is applicable only in the case when Agni is single.

PĀDA 2.

The author now proceeds to explain the applicability of the Vedic mantras. Every Vedic mantra has its application. There is a Mantra "वर्हि देवदत्तं दानि" I cut thee O! grass for the seat of God." It is recited at the time of cutting grass for a sacrifice. The word 'Varhi' is used for grass in general and Kus'a in particular.

The former is the secondary sense and the latter is the primary sense. What is, therefore, the meaning of the word 'Varhi'? Should the mantra be recited on cutting every grass? The author says that words should as a rule be used in the accepted or the primary sense. The word *वर्हि* therefore, means the grass used in a sacrifice called *कुय* or *दर्भ*.

Sometimes the words in the mantras are used in the secondary sense, if the context so requires it: There is a mantra "निवेयनः सर्गमनो वसुनां" तै० सं० ४. २. ५. ४; about it, it is said *वेदेषा गार्हपत्यमुपतिष्ठते* "They worship the domestic fire with the verses pertaining to इन्द्र. The वेद्री verses are the verses "निवेयनः & etc." in honour of Indra. In order to remove the inconsistency, the word Indra is used in the secondary sense and, therefore, means the Gārhapatya fire which is principal in the text.

The principle of the Gārhapatya applies to many cases. "इतिष्कृदेहि (T. B. III. 2. 5. 8.) इति त्रिरवजन् खादयति". "Come, Application of O! preparer of the offering' beating thrice, he invites.' गार्हपत्य principle. Which is principal here whether beating or inviting? According to the Gārhapatya principle, inviting or calling on the sacrificer's wife to come, is principal and beating of the mortar with the pestle to indicate time for coming is subordinate. The mantra, therefore, applies at the time of invitation.

"उत्तिष्ठत् आवाहाग्निदग्नीन् विहर" T. S., V. 3. 1. 2. "Rising up, he says, O! kindler of fire, carry fire." In the above passage *rising* is principal and carrying of fire is subordinate. The mantra, therefore, applies at the time of rising.

Similarly in the mantra "प्रतंकुलुतेति वचंविषर्जति" "Observe the vow" saying this, he breaks silence" *breaking silence* is principal and *observing the vow* is subordinate. So the mantra under the Gārhapatya principle will be read at the completion.

मस्तारम हरत्तयाव "सूक्तवाकेन मस्तारं महरति" "He throws grass in the fire with सूक्तवाक".

The grass when brought from the jungle and spread on the altar, is called Prastara. When the sacrifice is over, the grass so spread is no longer necessary but nothing belonging to the sacrifice is thrown away. The grass which is no longer required is ceremoniously thrown in the fire at the end of the ceremony with the recitation of the Sūktavāka verses which are given in the T. B. The throwing of this useless grass is called *प्रतिपत्तिकर्म* (final disposal). Now the question is, which is principal? The मस्तार महरत्त or throwing of grass in the fire, because the

सूक्तवाक being in the instrumental case is for the purpose of the प्रतिपत्ति कर्म. The throwing of grass serves two purposes that is the प्रतिपत्ति कर्म is performed and the grass is finally disposed of. This kind of serving two objects by one act is called प्रस्तर प्रहरणन्याय.

When it is said that the Sûktavâka should be recited, it does not mean the whole of it which goes under the name of Sûktavâka ;
 सूक्तवाक. but only those mantras which are pertinent should be recited.

The mantras that are recited from the Sûktavâka on the occasion of the full and new moon sacrifices are also called Sûktavâka. It is a figure of speech called Synecdoche.

वाक्या and अनुवाक mantras are given at one place and the कान्तेन्द्रि
 Means of inter- (the desire accomplishing sacrifice) is described
 pretation. at another place in the T. S. ; their connection
 can be determined by लिंग, क्रम and सनाख्या.

There are certain mantras which are called आग्नेय, ऐन्द्र and वैश्व they are to be determined by the सनाख्या or classification made by the Rigis. You cannot choose any mantra in which अग्नि, इन्द्र or विष्णु occurs.

Anuvâka mantras are many ; their applicability depends upon the purpose and sense they denote. They are to be trans-
 Anuvâkas are in the nature of compound sentence. ferred forward and backward according to the circumstances. They are coordinate sentences they do not constitute one whole sentence.

When the mantras constitute one whole i.e., the sense of the one
 Complex sentence. cannot be detached from another, they will be considered as one complex sentence.

Mantras are to be adapted to suit the deities. When the mantras in honour of one deity are applied to another deity, they will be adapted by the principle of ūha to suit the deity. See the mantra quoted at p. 105.

The subject of उ ह naturally leads one to discuss the mantras in connection with the drinking of Soma juice. In
 Principle of उ ह applies to अनुवाक cups. an अग्निष्टोम sacrifice, there are several चमस cups full of Soma juice. The priests called वैत्रावरुण, ब्राह्मण, ऋषी, योत्र, नेष्टा and अग्नीष्व who are called hottrakas help in offering and drinking Soma juice. The Soma juice is collected in the चमस cups. It is to be offered by pronouncing वषट् and अनुवषट् ; first Indra is invoked by hotr by taking juice in a cup and by pro-

nouncing Vagat; then the hottrakās after taking fresh Soma juice in the cup in which there is residue left, offer it to different deities by pronouncing अमुवच. The juice thus taken second time is called अमुनीत.

The मैत्रावरुण offers the juice to Mitra and Varuna after reciting निमं वचं इवानदे "अ० वे. १. २३. ४.", 'we invoke Indra' then ब्राह्मणावहसी to इन्द्र after reciting "इन्द्रं त्वा वृषभवचं" अ० वे. ३. ४. १ "we invoke thee Indra, a bull" then पीता to सवित after reciting "सवितोवस्वदिचये" अ० वे. १. ८६ १. "Maruts in whose house," then नेष्टा invokes स्वष्ट and the gods' wives with "अग्नेवस्ती-रिहा वच" अ० वे. १. २२. ८. "O Agni, bring the wives here." Then अग्नीव makes an offering to fire after reciting "उवांताय वयानाव" अ० वे. ४३. ११. "To the eater of a bull and the eater of a barren cow". After the invocation of the deities, the soma juice is drunk by adapting the mantra in honour of Indra quoted at page 105. According to the principle of Ūha as laid down above, the names of different deities will be substituted in place of Indra but the view of the author is that the names of the different deities along with Indra will be recited by reason of the residue

of the juice left in the cup originally offered to इन्द्र. उपलक्षण This principle is called upalakṣaṇa because Indra is mentally associated with the deities that come after him.

The principle of upalakṣaṇa as enunciated above does not apply to पात्नीवत is an exception. the drinking of Soma juice in a पात्नीवत cup, because in it the juice is transferred from other vessels.

The principle of उपलक्षण does not apply when any god is invoked in drinking in company with another god, the reason is that another god who accompanies the principal deity is subordinate to him.

वषट्कार is not a deity and the principle of उपलक्षण does not apply to it.

The general rule is that every oblation is accompanied by a mantra; but where Indra is not invoked, drinking is done without any mantra; but 'Etis'ayana's' view is against it. When Soma is drunk from the Aindragna cup, no mantra is recited.

Every mantra that is recited has a metre but when mantras of different metres are recited while drinking Soma, it does not necessarily follow that no mantra is to be recited at all.

PĀDA 3.

The peculiar quality of a Veda which is its *differentia* governs the Peculiarities of the Veda govern the mantras in it. mantras contained in it; the peculiar quality of the Rigveda and Sāma Veda is that the mantras belonging to them are read aloud but the mantras in the Yajur Veda are read low. If a mantra from the Rig Veda or the Sāma Veda happens to be in the Yajur Veda, it will, therefore, be read low.

If the ceremony to be performed belongs to the Yajur Veda and the verses recited are from the Sāma Veda, the verses will be read low; the Veda to which the ceremony belongs regulates the recitation of the mantras. As, for instance, अग्न्याधान is a ceremony belonging to the Yajur Veda but the verses in its performance are recited from the Sama Veda; they will under this rule be read low.

The author then proceeds to explain श्रुति, स्मृति, धातु, प्रकरण, क्रम and Modes of interpretation. श्रुति; the one preceding prevails over the following. All these have been fully explained in the preceding Pages.

When any sentence or word is transferred forward or backward where it is appropriate, it is called उत्कर्ष or अपकर्ष, as for example, the transference of Principles of उत्कर्ष and अपकर्ष explained. twelve Upasadas to the अग्नि sacrifice; the transference of Pratipada mantras to कुलायवच where their transference is fit and proper. The principle of Utkarṣa does not apply to the tail of an animal which is ordained to be offered in पत्नीसंयम in the context of the दशपूर्णवासवान्. The principle of उत्कर्ष does not apply to संतर्दन i.e., joining of the two stones for pounding the सोम and extracting the Soma juice from it; the text quoted at p. 118 applies to one of the Sansthās in a अग्निहोत्र and the word दीर्घसोम means, the Soma twig, the knots of which are very strong or innumerable.

"In the first sacrifice, the प्रवर्ग ceremony is not to be performed... अग्निहोत्र sacrifice is first of all the sacrifice." Does the prohibition as to the performance of प्रवर्ग relate to the अग्निहोत्र sacrifice? The author's view is that you are to interpret the whole text quoted at p. 120. It means that the प्रवर्ग ceremony is not to be performed when the first Sansthā of the अग्निहोत्र viz., अग्निहोत्र is performed.

The offering of flour is ordained to be made to *पूषा* in the context of Flour offering to *पूषा* in *द्वयं पूषन्नासयाम* but no offering is made there, the *वातुर्नास्य* ceremony. The *वातुर्नास्य* ceremony which is the modified form of the said *Iṣṭis* will have the offering to *Pūṣā* though it is mentioned in the context of the full and new moon sacrifices. The food of *Pūṣā* is flour because he is toothless ; hence in *chāru* (boiled rice) offering, the flour of rice is boiled and offered. In *पुरोडास* (cake) offering there is already flour. The flour is offered to *Pūṣā* when he happens to be alone but not when he is a member of the dual deity.

In order to elucidate the above discussion, I may here describe what *Agniṣṭoma* is. The *Dars'apūrṇayāgas* are *अग्निष्टोम* described. the models of all *Iṣṭis* and the *Agniṣṭoma* is the model of all *Soma* sacrifices. The *Dars'ā* and *Pūrṇamāsayagas* are also the models of the *Agniṣṭoma*. The former are simple sacrifices while the latter are complex ones. The *Agniṣṭoma* is the model of all the complex sacrifices.

The whole ground where it was performed was called *Deva Yajana* ; Sacrificial ground. there was an altar for the sacrifice called *Uttaravedi*. *वैदि*. A pandal was erected where different priests took their seat according to the place allotted to them and kept the fires burning. In the pandal, a branch of a fig tree was fixed into the ground. Outside the pandal, there were two *Havir Dhāna* carts ; in one there was *Soma* creeper and in the other, there were materials for the purpose of the sacrifice. *दधिपान*. They were taken from the *Prāchīnavams'ā* in the west to the *Uttaravedi* in the East. In the North of these carts there was a place to keep the *Soma*. (See Fig. I. Frontispiece.) The *Adhvaryu* took his seat in the south east of the pandal, the *Agnidhra* priest took his seat in the north east.

The *Prāchīnavams'ā* or the old altar was erected like an ordinary altar for the performance of the *Dars'apūrṇamāsa Yāga* in the west and the *Uttaravedi* as said above was to the east of the stand for the *Havirahāna* carts and the place for taking down the *Soma* creeper from the cart. To the east of the *Uttaravedi*, there was the sacrificial pillar called *Yūpa* topped up with *Chasāla*.

There were three fires in the extreme west ; there was the *Gārhapatya* or domestic fire which was worshipped daily ; to the West was the *Āhavanīya* fire in which offerings were made on ceremonial occasions ; to

the south was the Dakṣiṇāgni to propitiate the Rākṣasas and the departed souls. A Dikṣita or the initiated one had to invite the following priests for the performance of the Agniṣṭoma viz., ब्रह्मा, होता, मैत्रावरुण, अश्वर्यु, प्रस्तोता, उद्गाता, प्रतिहर्ता, प्रतिप्रस्थाता, नेष्टा, पोता, अच्छावाक, अग्नीध्र, आत्रेय, सदस्य, व्रतप्रद, ग्रावस्तुत्, उन्नेता, शामिता and सुवह्मण्य. The sacrificer and his wife also took part in the Agniṣṭoma sacrifice. It was the first stage.

After the priests' appointment, preparation of the ground and arrangement of the sacrificial utensils and the materials, the Yajamāna was shaved and the nails of his wife were pared. They then took their bath, which was called अशुदीक्षा. It was the second stage.

Thirdly दीक्षणीयेष्टि was performed; Puroḍāś'a cakes were offered to Agni and Viṣṇu. The sacrificer is supposed to be reborn. He was wrapped up in a deer's skin and his wife was clothed with grass. He was bound to observe a vow of not telling lies, not speaking much and of practising austerities. Fourthly the sacrificer had to procure means of performing the sacrifice, as for instance, gold, silver, cloth and cattle.

Fifthly प्रायणीयेष्टि was performed. It consisted of the offering of ghee and boiled rice in the fire; four gods were worshipped पयस्वि, अग्नि, सोम and रविता in the वाज्वामंत्र from Bg. V. X. 63. 15 and I. 189. 1.

The sixth stage is पदचर्या; a cow with which Soma was purchased was made to walk and the यजमान followed her. At the seventh step she went away and a line was drawn with a wooden sword on the three footsteps and ghee was poured on the line with the recitation of a mantra.

Seventhly, Soma was purchased ceremoniously and then it was brought as a guest of respectable position; an आतिथ्यहोम was performed with the mantras.

Eightly, the Tanūnāpta ceremony in which both the priests and the Yajmāna solemnly undertook to assist one another in the performance of the sacrifice, was performed.

Then, ninthly, the sacrificer sprinkled water on the Soma twigs to keep them wet and fresh; this ceremony was called आत्पायन. After this the 10th stage was reached, all the priests folded their hands in respect and made an obeisance to heaven and earth. It was called निन्दन.

Then, eleventhly, the Pravargya ceremony was performed, provided it was not the first performance. Two pigs were driven into the ground; a cow and a sheep with their young ones were tied. Two altars in which fires were kindled were constructed. An earthen vessel called महावीर consisting of three bowls piled upon one another contained the milk of the cow and the sheep mentioned above was heated. Then the milk oblations were made in the Gārhapatya fire of the Prāchinavedi twice a day.

उपसद

After this followed the twelve upasad homas; this was the 12th stage in the Agniṣṭoma.

All these ceremonies up to this stage were performed in the Prāchinavams'a. It consisted of the गार्हपत्य, आहवनीय and दक्षिणाग्नि fires in the extreme west. To the east of the Prāchinavams'a, there was constructed the उत्तरवेदि. It was called Vedikarapa and was the 13th stage in the sacrifice.

वेदि करप

To the east of the uttaravedi, there was a sacrificial post where an animal was tied and killed. A ceremony was performed upon the animal which was then tied to the post and killed. Its flesh was offered to the fire and was also partaken of by the priests. अग्निदीन, सवनीय and अनुवन्त animals were killed and offered in an order. There was a special place for extraction of Soma juice. It was called uparava. Water was sprinkled upon the Soma twigs and a large quantity of Soma juice was extracted; jars were filled up with it. It was then offered to fire. It was called Grahaprachāra. The Soma juice was then drunk from the same cup by the priests in a systematic order by singing songs. It was called Samākhyā. It was the

शूप

Three kinds of sacrificial animals.

उपरव

Extraction of Soma]

ग्रहप्रचार

समाख्या

fourteenth stage in the Agniṣṭoma.

After this, the balls of rice were offered to the ancestors who were remembered. It was the 15th stage in the Agniṣṭoma.

विदुव

The last stage was the उदयनीयेदि oblation, it resembled the प्राचनीयेदि and the याज्या in it were in the reverse order. It is also called उदयवानीय. This is only bird's eye

उदयनीयेदि.

view of the चानवान which has been described in detail in chapters VII to XI of Kātyāyana Śrauta Sūtra. Mr. Kunze is of opinion that it was an emblem of the departure of the ancient Āryans from Central Asia their home, to the Panjāb where they settled. It is very probable.

PÂDA 4.

This pāda opens with the sacred thread and an important discussion about the interpretation of a Vedic text is raised. **ब्रह्मग्रन्थी** explained. It is necessary to explain what a sacred thread is. A single fine thread is taken; it is plied with two other fine threads and made into one. Such three-fold threads are taken equal to the size of man's hand stretching full length from the shoulder to the pit formed by the thumb with the index finger. There is a knot at the extremity; it is called *Brahmagranthi*. After the *Upanayana* ceremony is performed, it is always worn by a twice-born hanging from the left shoulder to the right side under the right arm pit. When attending the call of nature, the sacred thread is put on the right ear by encircling it round the head so that it might not be spoiled while performing ablutions. The wearing of the sacred thread resembles the tying of the girdle **कुंष्टि** round the waist (*Kuṣṭi*) amongst the *Pārsis*.

There is a text in the *Adhvaryukāṇḍa* of the T. S. quoted at p. 124 with its translation. It is in connection with the context of the new and full moon sacrifices. The context (*प्रकरण*) as explained in the preceding pāda shows that the sacred thread is to be worn in a peculiar fashion when certain ceremonies are to be performed; but the text shows that the description as to the different modes of wearing the sacred thread is by way of *Arthavāda* (supplement) to the *Vidhi* contained in the concluding part of the text. The text must prevail over the context and the custom of wearing the sacred thread in the *Upavīta* fashion is, therefore, in consonance with the Vedic text.

The same principle of interpretation applies to the text relating to the division of the directions and the different texts quoted at p. 127. They need not be repeated here as they are fully explained there. Next we come to the text which prohibits telling lies and which occurs in the context of the *दर्शपूर्णमासवाक्य* "नातृवदेत्" "Do not tell lies". Here it will not be amiss, if I explain the *ऋतुष्वर्था* and *ऋतुष्वर्थ* terms used in the *Mīmāṃsā*. The *Kratudharma* rules are those, the observance of which is binding during the performance of a sacrifice; while the *Manuṣyadharmā* rules are the rules which are always to be observed by a man during his life; they may be rules of conscience i.e., moral precepts or social rules. To the latter class the term *quasi-law* of the modern legal terminology may be applied. The former may be

compared to the positive rules of law. It is the duty of a man not to tell lies in his life, it is a rule of conscience: but no law court will punish him for acting contrary. But when he tells a lie in a law court after the administration of an oath, he shall be liable to be punished. Similarly the text quoted in the beginning, is from the context of the Dars'apûrnamâsayâga. It is a Vidhi rule to be observed strictly during the performance of the sacrifice and the breach of it entails a penalty in the shape of a penance. Keeping the above distinction in view, the author accumulates instances of action belonging to Instances of the same. the ethical and liturgical codes as for example the rule as to yawning is liturgical while not assaulting a Brâhmana is moral and social. Not talking with a woman in her menses or not taking food touched by her are rules belonging to man's conduct in life. So also wearing gold ornaments is a social rule. Offering of oblations in connection with victory or sovereignty, performance of अथर्वप्रतिपद्वेदि or वारवेदि as a penance and offering of oblations to Soma and Indra on vomiting Soma juice in a sacrifice by the sacrificer are all liturgical.

The author then proceeds to describe the offering in connection with Offering of पुरोडाश the Proḍas'a cakes. They are divided into two, cake. to facilitate the offering to the fire. They are thus offered in parts and the remaining portions that fall from the cakes are offered to Sviṣṭakrit, forming what is called Pratipatti Karma in the Mīmāṃsā. The residue of the cakes are distributed amongst the priests and the sacrificer as presents.

The distinction that is drawn between ऋतुचर्यम् and ऋतुचर्यम् does not necessarily lead one to hold that the rules of the former class are binding only in common life and while those of the latter class are binding only when one is performing a sacrifice. If that were so, it would lead to much confusion.

The ऋतुचर्यम् consists of the social and moral rules which bind a man always during his ordinary course of life but the ऋतुचर्यम् are those rules which are binding while one undertakes to perform a sacrifice and the breach of which entails a sin removable by the performance of a penance. If a rule is social or moral, it does not necessarily follow, that it cannot be liturgical; and *vice versa*.

I may here note that Mr. Kunze in his learned summary has drawn much upon his imagination in depicting the Mr. Kunze criticised. ancient Aryan society. There is no foundation for him to suppose that the controversy raised in the Adhikarapâs

relates to the real controversy between the followers of Buddhism and Vedism. He has been perhaps misled by Kumārila in whose time the controversy between the two schools became very keen and real. Jaimini's Mīmāṃsā is anterior to the rise of Buddhism.

There are some sūtras given in the appendix by me ; they are considered spurious and therefore find no place in the authorised edition of the Mīmāṃsā.

PĀDA 5.

We have seen in the preceding Adhikaraṇa that a *पुरोडाश* cake after its division into two parts was offered to *अग्नि* ; the residue was given to the priests for food and offered to *स्विष्टकृत्*. They constitute what are called remaining rites ; the portion that was given to the *ब्रह्मा* priest was called *महिष* and the portions given to other priests were called *हडा*. Lastly the portion was offered to *स्विष्टकृत्*. Now this naturally leads one to enquire whether such division applies to the ghee contained in the vessel called *पुवाव्या*. The author says that as the ghee is for the whole sacrifice, there is no residue left and therefore no performance of the remaining rites with it. Similarly, in the *साकं प्रस्थाप्य*, there being no residue left in the *पुवा* vessel, the remaining rites were not performed.

What are remaining rites ?
महिष, *हडा* and *स्विष्टकृत्* explained.

The remaining rites are not performed by reason of no residue.

In the *सुत्राक्षि* sacrifice where cups full of milk and wine, were drunk, no residue was left ; so no remaining rites consisting of *महिष*, *हडा* and *स्विष्टकृत्* were performed. In *सर्वपुष्ट* they are performed. In *सर्वपुष्ट* where a cake was made, the remaining rites were performed only once but not with each oblation.

In a *व्येतिहोत्र* sacrifice while Soma is drunk, there happen to be two cups consecrated to Indra and Vāyu ; as Soma is offered twice, so there will be residue twice : accordingly there will be drinking twice.

As said above, Soma-juice was profusely extracted in a *व्येतिहोत्र* sacrifice ; it was purified by recitation of *mantras*. It was then filled in several cups and offered to the fire with the *वाक्या मंत्र*. The residue was then drunk as appears from the text quoted at p. 143.

Having established that the residue of the Soma juice was drunk, the next question to be determined is the person or persons entitled to drink it. The **चनवी** priests are entitled to drink the residue of Soma juice. **चन** is a cup in which Soma was kept for drinking; **होता**, **ब्रह्मा**, **नेत्रावरुच**, **ब्राह्मचारी** and **अग्नीष** are called **चनवी**.

उद्गाता group entitled to drink.

ग्रावस्तुत entitled to drink from **हस्तिवोजन**.

after pronouncing **Vaṣaṭ**. The **वाज्वलमंत्र** were recited when the Soma juice was offered to the fire. The pronouncement of **Vaṣaṭ** entitled one to take the first sip from the **चन** cup. It was **होता** who pronounced the **Vaṣaṭ** and was, therefore, entitled to drink first. He also reads **वाज्वल** mantras but that did not entitle him to the first drink, because in his absence, the sacrificer used to recite **वाज्वल**.

Invitation in the form '**उपयुक्त उपयुक्त**' 'you who are invited, invite'.
 Invitation. The reply was also given in the form '**उपयुक्त**' 'invited.' On this, the priests used to drink the Soma from the same cup.

होता and **वज्रवान** entitled to the sacrificial food.
 Both the **होता** and sacrificer were entitled to the sacrificial food as they used to recite the **Yājñas**.

There was a mixture called **कलचमस**; it was prepared by taking young sprouts of an **Udambar** tree, pounding them and mixing them with curd. It was a substitute for an offering to the fire and was also drunk like Soma juice.

There was a ceremony called **दग्ध** in connection with **राजसूय** sacrifice. It was a substitute for a **होतृदान**. There were hundred **Brāhmanas** and ten cups of Soma juice; each ten carried one cup in procession to the seat and then the juice was drunk ceremoniously. Though **राजसूय** was a sacrifice performed exclusively by a **Kṣatriya** king, yet the procession consisted of **Brāhmanas** alone.

PĀDA 6.

There are three kinds of Vedic texts (1) अनारम्भविधि scattered texts which belong to no context; (2) प्रकृतिवाक्य, अनारम्भविधि text. texts laying down the procedure of a model sacrifice (3) चोदकवाक्य, texts showing the relationship between the model and modified sacrifices.

There is a Vedic text वस्व खादि रःसुवो भयति खंदसानेवर सेना वसति वरुवा अस्व आहुतयो भवति.....यस्वपर्षमयी जुह भवति नपापरलोकांयुयोति" "He whose ladle is made of खादिर wood offers the oblation with the juice of the Veda; his offerings become full of juice.....one whose जुह is made of वरु wood does not hear evil news." The above quoted text belongs to

no particular context and is in the nature of अनारम्भविधि applies to the model sacrifice. *Prima facie* such texts ought to apply to the context of all the sacrifices in general but our author having discussed the opposite view, has laid down as a rule that अनारम्भ texts apply to the model sacrifice only.

The distinction is like that of a general and a particular statement. General statement explained. The अनारम्भविधि are like the general statements belonging to no particular context. If there were no rule of the सीमांश the general statement will apply to all. Accordingly, the author has restricted the application of the अनारम्भविधि to the model sacrifice.

When there is a text already applicable to the model sacrifice and there is also an अनारम्भविधि, the latter will In a conflict, अनारम्भविधि applies to the modified sacrifice. in this state of conflict, apply to the modified sacrifice; as for instance there is a text laying down fifteen Sâmadheni verses in the model sacrifice and there is an अनारम्भविधि which enjoins seventeen Sâmadheni verses. According to the general rule laid down above, the अनारम्भविधि will apply to the model sacrifice; according to one text there are 15 सामधेनी verses and according to the other there are 17 सामधेनी verses in the model sacrifice; in this state of conflict, the general rule will be relaxed and the अनारम्भविधि relating to the seventeen Sâmadheni verses will apply to the modified sacrifice.

The special rule will not apply when there is a reason to deviate from the text applicable to the model sacrifice. When there is a special reason both texts will apply to the model sacrifice. "जम्बेन जपः प्रकयेत् नोदोदनेन प्रयुक्तानस प्रकयेत्." "Carry water with the spoon; one desirous of cattle should carry water with the नोदोदनेन vessel." The texts are read in connection.

tion with the दस्यु पूजनासवागा. There is apparently a conflict between the two texts, but there is a reason given why the water should be carried in a वेदाहन vessel: it is a desire to possess large number of cattle. So both the texts will apply in the model sacrifice. In this view, the first text contains a general statement and the last contains a particular statement applicable in the particular circumstances.

From the context it appears that the अग्न्याधान is for the performance of पवनानेष्टि is for अग्न्याधान. a पवनानेष्टि but in reality the पवनानेष्टि is performed for keeping the sacred fire fresh; if there were no अग्न्याधान, there would be no पवनानेष्टि; the former is prior to the latter. The latter is, therefore, subservient to the former.

The अग्न्याधान will be connected with the model sacrifice under the general rule laid down above but as it is a preliminary act in a sacrifice, it therefore applies to all sacrifices.

पवनानेष्टि performed in an unconsecrated fire. The पवनानेष्टि related to the model sacrifice as cause and effect, is performed in the unconsecrated fire.

The sacrificial animals are of three kinds (1) अग्निदीवीय (2) सवनीय and (3) अनुवध्य. They are described in the context of अग्निदीवीय संस्कार of the वेदातिष्ठेत्; the पशुब्रिषि, viz., preparatory ceremonies such as carrying the animal to the sacrificial ground, tying it to a peg, suffocating it to death and dissecting it are described in the context of the सवनीय animal.

According to the principle laid down above, the पशुब्रिषि will apply to the सवनीय animal; but on the contrary the अग्निदीवीय animal is killed on the day called. अग्न्यध्याय (a day before the extraction of Soma juice) and the सवनीय animal is killed on the सूत्याय (the day on which Soma juice is extracted.) Though the context is stronger than the sequence, yet here the sequence will prevail over the context being useless and not applicable.

There are certain ceremonies performed upon a cow before she is milked; she is driven to the forest for grazing, with a branch of a tree and praised. Ceremonies in connection with milking a cow should be performed twice a day. According to the sequence relied on above, the ceremonies are to be performed only at the time of milking her in the evening but not while milking her in the morning. Because the ceremonies are described in one context, they will apply to both the milkings which are indispensable for the preparation of curd.

Washing of the cups
in each सवन.

Similarly the washing of the cups of Soma
juice should be done in each *savana* namely,
प्रातःसवन, माध्यदिन सवन and सायंसवन.

Though by the context, the description of a
The description of a
bridle applies to all
the sacrificial
animals.

the description of a bridle applies to the
अग्नीवोनीव animal, yet as the Vedic sentence
makes it applicable to all the sacrificial animals,
the sentence prevails over the context. A horse
cannot be carried to the post of slaughter with-
out a rope or a bridle. It, therefore, stands to

reason that the description of a bridle should apply to the rope of every
sacrificial animal.

The Ams'u and Adâbhya cups are described in connection with the
Washing etc., apply
to the अंशु and अदाय. upasad which is distantly connected with
the Jyotiṣṭoma. The washing of the cups is
mentioned in the context of the Jyotiṣṭoma;

but by the force of the Vākya the washing etc., will be performed
on the Ams'u and Adâbhya though distantly connected with the
Jyotiṣṭoma. The general statement will prevail over the particular state-
ment contained in the Prakaraṇa.

Ceremonies in connec-
tion with चित्रिणी apply
to all the bricks used
in an अग्निचवन.

Similarly the ceremonies described in
connection with चित्रिणी and चित्रिणी in a different
context apply to other bricks which are used
along with them in the Agnichayana cere-
mony. The Vākya prevails over the context.

Soma ceremonies should
not be performed on
the फलचनस.

The ceremonies which are performed upon
Soma should not be performed upon a फलचनस
being a special preparation in the special
case of a drink prepared for a Kṣatriya or a

Vais'ya. The Soma juice is exclusively drunk by a ब्राह्मण. But the ceremonies
shall be performed on the substitute whether
directly mentioned or not, because the latter
represents the principal for all intents and
purposes. The case of Soma and फलचनस is
different; the former is the model of the latter; they, therefore, stand in
the relationship of a model and a modified sacrifice.

Whatever minor ceremonies are performed in the ज्योतिष्मन्त shall also
Minor oblations of the
ज्योतिष्मन्त also apply
to its modifications.

be performed on its modifications; they are
अग्निष्मन्त, अत्यग्निष्मन्त, उदय्य, चोदरी, अतिष्मन्त
आहोर्वाण and वाजपेय. They are of समानविधान
in the language of जीर्वाण i.e., what is laid

down in connection with the model sacrifice will apply to the modified sacrifice by the वेदक text. The उपोतिष्ठेत् is the नित्यकर्म or a duty which should be performed. The modified sacrifices are the काम्यकर्म or causal; they are performed with a certain object in view.

It will be better if I explain here the nature of the modified sacrifices which are called संस्था. The word Samsthā means a stop. In big sacrifices Stotras or verses from the Veda are read and an arbitrary stop is made to mark the completion of a Stotra. It corresponds with the *sipara* of the Quran which is finished within 30 nights of the Ramzan by reading one *para* a night.

The Agnistoma is both a model and modified sacrifice. When it is performed with a certain object in view, it is a modified sacrifice. The model sacrifice is indispensable and the modified sacrifice is optional. It has twelve Stotras. The last one is called अग्निष्टोम, hence the name of the sacrifice.

The दृक्च संस्था consists of the whole अग्निष्टोम sacrifice with three more stotras in addition to the twelve stotras of the अग्निष्टोम and on the completion of the 15th stotra, the 16th stotra is commenced which forms the वेदगी संस्था.

After the performance of the वेदगी, twelve stotras are recited at night three times and the स्तोत्र called अग्निर्वन is recited last.

This constitutes अग्निर्वन.

According to some, these are the real modified forms and the three others mentioned above are included in these four Samsthās.

The अग्निष्टोम, दृक्च and वेदगी स्तोत्र being repeated along with the अग्निष्टोम sacrifice, constitute अत्यग्निष्टोम sacrifice.

When after the performance of the वेदगी sacrifice वाजपेय स्तोत्र is recited, it is called वाजपेय sacrifice.

When the whole अग्निर्वन sacrifice is performed and in addition to the stotras recited three times, there is a recitation of three stotras for the fourth time, it is called अतोर्वन.

From the above analysis, it is clear that the संस्था are only the modifications of the उपोतिष्ठेत्; the minor oblations that are performed in a उपोतिष्ठेत् shall necessarily be performed in the modified sacrifice as well.

From the above summary, we see how the author has explained a general and a particular sentence and their वेदक texts explained. connection by means of a वेदक text. वेदक

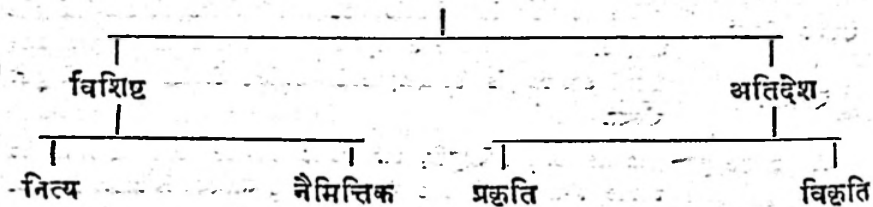
text is that which connects a general sentence with a particular sentence. It is either विशिष्ट or अतिदेश. A विशिष्ट text makes an original statement and supplies information necessary for its application. An original statement may prescribe an act which may be obligatory or optional. The former is नित्य, the latter is नैमित्तिक.

Division of the
चोदक texts.

अतिदेश lays down that a particular act or sacrifice should be performed like another act or sacrifice ; the former is विकृति and the latter is प्रकृति.

A *chodaka* text is, therefore, indispensable for determining the model and modified sacrifices, and the relationship between the parts and their whole and ; it is helpful in determining which actions are parts of a whole and what action is a whole in relation to its parts. The following table will explain fully.

चोदक text.



PĀDA 7.

Now we come to the Angas. They are of two kinds आराहुपकारक and अतिदेश. They have been fully explained at p. 170 and also previously in the introduction. They are like division and sub-division.

The author lays down a principle which corresponds with the well-known Maxim of Aristotle in logic viz., *dictum de omni et nullo. de omni et nullo*. As for instance, the purificatory ceremonies of the materials are described in the context (प्रकरण) of दस्य प्रवर्णनासवाग by a वाक्य (sentence), the details described in connection with the दस्य प्रवर्णनासवाग will apply to their parts. The purificatory ceremonies have been performed on दस्य grass in the दस्यप्रवर्णनासवाग ; पिडपितृवाग is its subsidiary part, so there will be no necessity of performing the purificatory ceremony on it again.

In a sacrifice, there are the activity or effort of the यजमान, the result that accrues to him and the subsidiary Purificatory operation on. actions that lead to the accrual of the result. a sacrificer. As the sacrificer is the recipient of the reward of his action he has to undertake certain operations preparatory to make him a fit person to receive the reward. It is for the benefit of the principal act.

On the other hand, the altar, and touching of पुर्वनाडी and अनावस्वा offerings with Chatuhotri and Panchahotri mantras are for the benefit of the principal through its divisions and subdivisions; they are, therefore, सन्निपत्योपकारक in the language of the Mīmāṃsā, while the Dikṣā and Dakṣiṇā are directly for the benefit of the whole sacrifice and are, therefore, Ārādupakāra.

The Vēdi is not an anga (part) of a sacrificial post (द्वय); it is a particular space marked out; so also the Havirdhāna Places. is a place where Soma juice is extracted and where the Havirdhāna cart stands. A sacrificer is principal because he reaps the fruit of a sacrifice; he, therefore, offers the main oblation, and the priests engaged by him perform the subsidiary actions.

Priests. There are 16 Ritviks or priests as given at p. 180. The Chamasādhvaryus are ten in number and they have been already described previously in the introduction. A S'amitā and an Upaga priest are not separate; an ordinary priest does the duty prescribed for a S'amitā or an Upaga. While on the other hand, a vendor of Soma is a separate priest.

A Ritvik is a priest who performs a sacrifice in a season, the term is applicable to a sacrificer and the sixteen priests mentioned above. The term Ritvik is not a case of अवयुत्ववाद but that of a पदसंख्या. For the difference between अवयुत्ववाद and पदसंख्या see p. 178. In a word, the term Ritvik is not used in its general sense but in its restricted meaning.

The sixteen priests mentioned at p. 180 and the sacrificer make up 17 Ritviks. Their functions and duties are different; one cannot perform the duty of another. Their duties are separately fixed; but the function laid down by a Vedic text sometimes overrides that which appears from the etymology of the word.

A Maitrāvaruṇa's duty is to repeat the पुनोपवाचन; an Adhvarya who makes an oblation from Chamasā. cup is Chamasādhvaryu. If the sacrificer and the Adhvaryu are unable to use the Chamasā cups, the Chamasādhvaryus are engaged by the priests.

चमसाध्वर्युः

When a sacrifice is described under a particular Samākhyā (classification), it does not thereby necessarily follow that the sacrifice is to be performed by the priest after whom the Samākhyā is given; as for instance, the S'yenayāga is described under the heading (Samākhyā) of Audgātra and the Vājapeya is described under the heading (S'amākhyā) of Ādhvaryava. From the heading it would therefore, follow that Syenayāga is to be performed by an Udgātri and Vājapeya by an Adhvaryu, but it is not so. A direct text about the procedure is the guide in the first instance; secondly, the principal and its subsidiary parts are performed, under a Chodakā text. In the absence of the direct and Chodaka texts the Samākhyā will govern the procedure.

From the above discussion, the author has clearly shown the difference between a principal and its parts; what Summary of the whole Pāda. benefits the principal directly is the Ārādupakāraka and what benefits its parts, thus benefits the principal itself indirectly is the Sannipatyepakāraka. He has given illustrations of each class.

PĀDA 8.

Keeping the distinction of the principal and subordinate as explained in the preceding Adhikaraṇa it necessarily follows that the appointment of Ritviks is Appointment of a ऋत्विक् vests in the sacrificer. text, an Adhvaryu can also appoint a Ritvik. As a sacrificer is the Purificatory ceremonies principal person in the sacrifice by reason of are to be performed reaping its fruit, the purificatory ceremonies on the sacrificer. are to be performed upon him.

Austerities Similarly austerities are to be performed by the sacrificer but if there is a direct text, a Ritvik shall have to undergo a vow.

Dress of a priest. The priests are to put on red turbans and gold necklaces under a direct text.

Desire accomplishing acts (Kāmyakarmas) are connected with the sacrificer, because it is he who performs a sacrifice with a certain object in view; but if there is a direct Vedic text, a priest can have also his desire fulfilled.

The mantras are of two kinds, (1) करण मंत्र (2) अकर्म करण मंत्र; the former class of mantras regulates the procedure of a sacrificial operation, while the latter is chanted in the course of a sacrificial operation. The latter class as the सायुर्दा and the उपस्वान मंत्र though read in a chapter on श्रुतिक, is connected with the sacrificer and therefore belongs to him.

The mantras twice repeated in two Kāṇḍas. There are mantras which are read in the अथर्व्यु and यजमान काण्ड; they are to be repeated by both the sacrificer and Adhvaryu.

A literate Yajamāna is to repeat the mantras himself.

The duties are not determined by the Kāṇḍas in which they are described; as for instance, washing of the sacrificial utensils is mentioned in the Yajamānakāṇḍa but it is to be performed by a priest who is specially engaged for the purpose.

Locum tenens. When a Hotā priest is officiating for an Adhvaryu, then another priest performs the duty of the former.

Adhvaryu is a general manager. An Adhvaryu is the general manager of the sacrifice; he passes orders: they are executed by an Agnidha.

A priest while chanting the Karapa mantra recites अनाग्ने-वर्षो विद्देष्वास्तु" T. S., (IV. 14. 1. "O fire let there be my splendour in the offerings." Though the priest uses *my splendour*, yet thereby he means his client's, splendour; he represents his clients for all intents and purposes. It happens every day in the British law court; a lawyer uses the same expression which would be appropriate in the mouth of his client. When an army is victorious every individual from the general down to the soldier in the army thinks it his own achievement. The principle is called वर्षोन्वाय in the language of the Mimāṃsā.

The reward of the Karapa-mantra for the successful completion accrues to the priests. The reward of the principal act accrues to the sacrificer and the subordinate acts are performed for the successful completion of a sacrifice by the priests. The fruit of the subsidiary acts in the shape of the successful termination therefore accrues to the priests.

The purificatory ceremonies performed on the materials ensures for the benefit of the constituent parts primarily and for the benefit of the principal secondarily.

The purificatory ceremony performed on the materials subserves the purpose of the constituent parts and thereby that of the principal.

The principle of Apūrva or the extraordinary applies to model sacrifices; if it were to apply to both the model and the modified sacrifices, there would be then two extraordinary principles which is absurd.

Where there is a direct statement about the application of a text it will apply there but it cannot be made applicable where its application is not mentioned.

In a conflict direct text prevails. In a sacrifice, the grass brought from the jungle is sacrificially operated upon before it is used; there is also a bundle of grass kept in reserve which is not so operated upon: it is called the पश्मिजनीय. It is stated by a Vedic text that an altar should be covered with the purified grass but there is no provision for covering the vessel containing ghee with grass. In this state of conflict it is laid down that the altar shall be covered with the purified grass and the पश्मि and विपुति, the grass placed under and above the ghee vessel should be from the पश्मिजनीय grass.

A portion of a Puroḍāś'a cake is placed in the Indravāyu vessel which is not sacrificially operated upon; The purificatory ceremony is not necessary on the Indravāyu vessel in which a slice of Puroḍāś'a cake is placed. it is the Puroḍāś'a upon which ceremonies are performed. Though the piece of the Puroḍāś'a cake is consecrated it is placed in the vessel upon which there is no necessity of performing any consecration ceremony.

Low reading pertains to the principal. Low pronouncing of mantras pertains to the principal in a Kāmyeṣṭi because it is the principal that leads to the object in view.

Old stored up butter in a leather bag is used in the performance of a S'yenayāga under the principle of sequence. Constituent parts of a S'yenayāga should be performed with ghee. in lieu of Soma; but it is not sufficient and so Soma is absolutely necessary. Under this state of affairs the stored up ghee is used in the constituent parts of the S'yenayāga. Agnyādhāna being in another context is not a constituent part of S'yenayāga though it is a preliminary.

act. All the constituent parts without an exception should be performed with ghee.

सवनीय cakes made of There is a sacrifice called the Sākyañā-
flesh in शाक्यानामयन. mayana which lasts for 36 years; in it the
Savaniya cakes are made of flesh instead of
rice flour as is usually done.

Mr. Kupfe, the learned editor of the पदुद्घात चिन्तिका says that
अंगिरसानयन and शाक्यानामयन are the emblems of the migration of the Angiras
and Sākya races into India. He is further of opinion that the
traces of the ancient colonization by the Āryan and Angiras races in
southern country are still found amongst the present Brāhmins who
call themselves Ayyars (आय्य) and Aiyangars (आय्यंगिरस). It is a very
plausible theory.

CHAPTER IV.

PĀDA 1.

The author proceeds to explain the Puruṣārtha and the Kratvartha
पुरुषार्थ and क्रतुवर्च explained. fully dealt with in the preceding pages
of the introduction. Accordingly what se-
cures a man's object to which he is naturally prompted is called the
Puruṣārtha and that which secures the object of a sacrifice is the
Kratvartha. Accordingly the ten sacrificial weapons enumerated at
p. 202 are for the objects of a sacrifice, because from the use which is
mentioned in that connection, it appears that they are with the object
of the sacrifice; while the penances which deliver one from sins are
for the benefit of a man.

It will not be out of place, if I mention the ten sacrificial weapons
mentioned at p. 202 of the book. They are (1) हव्य wooden spade or
sword : (2) कपाल potsherd (3) अग्निहोत्र हवयी sacrificial dish (4) हृष winnow-
ing basket (5) कृत्वाजिन black antelope's skin (6) यन्त्रा cudgel or pin (7)
उत्तल mortar (8) मुचल pestle (9) दृषद् stone slab or lower part of the
grinding stone (10) उपल muller or upper part of the grinding stone.

(1) We are not in a position to determine the shape of the wooden
sword or spade; we know from the text quoted at p. 202 from the
क्षेत्रीय चरित that it was used in digging an altar. A book called
दशमस्कन्धनामकाय has recently been brought out by the Ānandārama
authorities at Poona showing figures of the sacrificial weapons. (See
figure, of Vol. I.)

(2) कपाल or potsherd has been fully described in the preceding
pages. (See figures 2 in the दशमस्कन्धनामकाय Vol I.)

(3) अग्निहोत्रदण्डो is described by Jhā at p. 268 of the Prabhākara School of the Mīmāṃsā. "It is made of *vikankata* wood 15 inches long with one end shaped either like the lip of the elephant or the beak of the swan or the tail of the crow, with a hollow 8, 5 or 4 *anguls* deep respectively; the rest being kept as handle; this is used in making the Agnihotra offerings." (See दर्शपूर्ण प्रकाश vol. 1 for its description and figure No. 3.)

(4) शूर्प or winnowing basket as is current in these days is made of twigs, for removing the husk mixed with corn. It is a common article of use and is still called by this name. It cannot be said with certainty whether the शूर्प used by the ancient Aryans has undergone a change but I believe it is the same. (See item No. 4 in दर्शपूर्ण प्रकाश Vol I.)

(5) कृष्णवर्ण black deer's skin was used under a mortar when any grain was pounded in it by a pestle to remove the husk from it (Ibid item No. 5.)

(6) उल्लूखल has been translated by the word mortar. The उल्लूखल or commonly known as ऊखल or ऊखली is made of stone and fixed in the earth. In it the grains are placed for pounding. It is a common article of daily use in an Indian household or in agricultural villages. The mortar which is used for pounding medicine is also called उल्लूखल or shortly खल. It is described by Dr. Girindra-Nath Muhopadhyaya in the surgical instruments of the Hindus vol. 1 p. 318. See also Plate No. LXXXI figures 1 and 2 in Vol. II. (Ibid, item No. 7.)

(7) पुस्तल pestle. It is made of wood for the purpose of pounding rice or other corn to remove the husk from the grain. It is big and long; but in pounding medicine it is small and is also called ख्येय. See the diagram in Dr. Mukerji's Surgical instruments of the Hindus Vol. II Plate LXXXI figures 1 and 2. (Ibid, item No. 8.)

(8) दण्ड is a stone slab according to Kunte but it is the lower part of a grinding stone according to Keith. (Ibid, figure No. 9.)

(9) उपल is a muller according to Kunte and the upper part of a grinding stone according to Keith. (Ibid, figure No. 10.)

(10) गभय is a cudgel according to Kunte for the support of the stone slab and pin according to Keith. (Ibid, item No. 6.)

As to the numbers 8, 9 and 10. See the figures 4 and 5 in the plate LXXXI in the surgical instruments of the Hindus in Vol. II and their description at p. 327 of Vol. I of Dr. Girindra Nath Mukerji,

I agree with Kunte in holding that in ancient India when sacrifices were common and the be-all and end-all of the Hindu life was the performance of the sacrifices, the complex machinery of the grinding stones

was not known. There is no doubt that in Mahavagga VI. 3.2, the grinding stone is referred to thereby showing that in the time when Buddhism flourished in India, grinding mill was known. In the Sanchi Topes, however, we find the stone slab and muller. See Cunningham's Bhilsa Topes at p. 206. All these facts show that the stone slab and muller were used in preparing flour for which we have 'fṛṣṭi' in Sanskrit. It is still called *pitṭhi* in vernacular. Any grain or pulse is first put in water; when it is sufficiently wet, it is pounded by a muller on a stone slab the latter being raised at the top by means of a wooden oudgel. This process of pounding or grinding is still performed in India in the case of pulses.

Corn is converted into flour by means of grinding stones. They vary in different parts of the country. In the east the lower stone is fixed in the ground by means of an iron pin or *kili* and the upper stone moves round it on the lower stone. There is a hole in the upper stone in which there is wood fixed on the pin. The corn which is to be ground is put into this aperture and the upper stone is moved by the handle which is fixed in it. See figure 4 in the plate LXXXI of Dr. Mukerji's Surgical instruments of the Hindus. In the western part of India, the stones are placed on clay-made structure which is like a ditch round the stones. In this ditch-like structure flour is collected. I do not for a moment contend that the grinding stones were not known in ancient India; what I say is that the stone slab and muller appear to me to be more primitive by reason of their simplicity than the more complex machinery of a grinding mill. Be that as it may, I have explained both sides of the case.

A number in a noun is very important and conveys the oneness, duality or plurality of the materials. When a singular number is used, it means one only but does not include many. This principle is called *परवेकत्वव्याप*.

Gender. So also a gender in a noun is also very important. Masculine gender does not therefore, include feminine or neuter or *vice versa*.

The Apūrva has been explained in the preceding pages of the introduction. The principal act secures it, which is called the main Apūrva. The subsidiary extraordinary principles parts of an act help in securing it: every one of them conduces to the main Apūrva. They produce visible effects and also the minor Apūrvas leading up to the principal Apūrva. Take for instance the Prayājas; they are minor

parts in a sacrifice but they produce some invisible effect in addition to the visible effect.

When in the performance of an act, two effects are produced, one वैषम्य and साम्य explained. of which is directly connected with the principal object and the other is not, it is a case of disparity (वैषम्य); but if two effects thus produced are directly connected with the principal it is then a case of parity (साम्य). As for instance, when curd is put in the heated milk; the latter is converted into curd and a watery substance of blue colour called Vāji (whey). The former is directly connected with the आमिष dish but the latter is not. It is a case of disparity (वैषम्य). The holding of a staff by the Maitrāvaruṇa priest and the sacrificer, being connected with the main object is an example of parity (साम्य.)

वाजिन्याय. In the above illustration of the Vaiṣamya we see that two substances are produced, the one is essential प्रयोजक and the other is non-essential (अप्रयोजक). प्रयोजक and अप्रयोजक explained. The former constitutes a dish called the Āmika and the latter is useless. It is called वाजिन्याय.

There are many other illustrations of प्रयोजक and अप्रयोजक. A Soma Illustration of the is purchased with a cow of one year; before the purchase of सोम. bargain is struck, she is made to walk seven steps. The seventh step is like the fall of the hammer in an auction sale. Here the bargain or purchase of Soma is (प्रयोजक) essential and the walking of the cow is incidental (अप्रयोजक.)

Potsherd. The potsherds are used for baking sacrificial cakes; but before the rice flour is kneaded into paste, the husk from the rice is removed by winnowing it with the potsherds. The chief use of a potsherd is for baking of the cakes; it is प्रयोजक. The winnowing of the rice with it is incidental अप्रयोजक.

Animal. In an animal which is killed for a sacrifice, the viscera and its flesh are प्रयोजक and blood and faecal matter are अप्रयोजक.

Sacrificial cake. The sacrificial cake which is offered to fire is principal (प्रयोजक) while slices cut off from it for a Sviṣṭakṛit offering are incidental अप्रयोजक.

In a Vājapeya sacrifice some animals are killed; in the morning all No ghee is required for the parts meant for offering are sprinkled with ghee; this process is called the sprinkling the omentum. Abhigṛāṇā. In the noon, only omentum is offered; because it is once sprinkled over with ghee in the morning.

there is, therefore, no necessity of the Abhighāraṇā in the noon. No ghee is therefore reserved for the sprinkling in noon and no vessel is, therefore, required for keeping it. Further no vessel is required for keeping a part of ghee if there be any, it is therefore अमयोजक.

There are ghee oblations in the beginning and at the end of a sacrifice, called मवाज and अनुवाज. They are five in number; the 1st is called समिद्, the second is अनुपात, the third is हृदा, the fourth is वहि and the 5th is स्वहाकार. The ghee for sacrificial offering is kept in a big vessel from which it is taken sufficient for both sorts of oblations by means of a wooden spoon called उपचुत. From it the ghee is carried by means of a चुहू a sacrificial spoon once for the first three offerings. Carrying of ghee from the wooden spoon to the sacrificial spoon for the 4th offering is called समानयन. It would follow from the view taken above in the case of अनिवारणा that समानयन is अमयोजक, but it is not so; it is on the contrary मयोजक.

From the above discussion it follows as a corollary that the ghee taken in चुहू for मवाज only. taken in चुहू is only for मवाज offering and that taken in the उपचुत is for both. In this view, the ghee contained in उपचुत is sufficient for the oblations in both the मवाज and अनुवाज. It will be much better to explain the various texts in this connection. "चतुर्गृहीतं वा हतद्वयं तस्य आपारणा चर्यत्रितः प्राचीनं मवाजान् यजति समानयते चतुर्गृहीतवान्."

"It became taken four times; having sprinkled in downpour, he makes an oblation of three मवाज towards the east: he carries it for the 4th offering (taking)." According to this text, the five मवाज offerings are considered to be made up of four offerings; three prior to समानयन and two after समानयन which constitute one for the purpose of the text.

"चतुर्गृहीतं बुधेति" तै० सं० ५. १. ११.

"He makes offerings taken four times." It is an अनारभ्यविधि and is applicable to all sacrifices.

"चतुर्गृहीतानि आज्यानि भवन्ति । नह्यत्र अनुवाजान् यक्ष्यन् भवति" ।

The ghee is enough for taking four times; but with it, the अनुवाज oblation cannot be offered.

"अष्टा वुपभृति" तै० ब्रा० ३. ३. ५. ५.

"(He takes)" eight times in an उपचुत. Had there been no such text, there would have been a necessity for the second vessel for other four offerings; It is in order to prohibit the necessity of the second vessel that the word eight is used. It means that ghee sufficient for eight offerings should be taken in the उपचुत vessel. In this view, the 'eight' is अमयोजक.

PĀDA 2.

The author accumulates other examples to explain the प्रयोजक, अप्रयोजक, Construction of a द्वय धाम्य and वैपम्य. He takes up the case of a sacrificial post. I may explain here what a द्वय explained. is. A tree selected for the construction of a द्वय must be of such girth that it can be clasped within the arms of a man and must not be smaller than a span. Five cubits from the tree are to be cut in length from the upper side and 4 fingers in length from the front with the following mantra "अदिद्वीरावः सुवीरः" ऋ० चं० १.३.५.१ "Thou art uncut, wealth and a good warrior". The first portion cut is made into a sacrificial post and the other portion which is 4 fingers in length is perforated with holes and mounted on the sacrificial post. Leaving a cubit of the tree at the bottom, the remaining portion is cut from it and chiselled into four or eight faces but of these chips the first piece that falls is called खर and three others are to serve as props to खर at the time of producing fire. From what we have seen from the description given above, about the construction of a द्वय and a खर it is clear that the former is प्रयोजक and the latter is अप्रयोजक. A tree is felled for the construction of a द्वय but not for getting the chip called खर. It is a case of वैपम्य.

In connection with the new and full moon sacrifices, it is said "प्राची माची" प्राची means a branch माची means "नादरेत्." "Let him bring east." There the term 'प्राची' does not mean eastern direction, of a tree. because it is said in connection with the driving off the calves with a branch of a tree at the time of milking a cow. It, therefore, means a branch of a tree to fit in the circumstances.

A branch is cut off from a tree; the upper part of it serves the purpose of driving off the calves and the lower portion is used in arranging the potsherds. The former is called यत्न and the latter is called उपवेप. Where there is no necessity of driving off the calves, no branch is cut off and no उपवेप is separately prepared. From this, we see that the branch is principal and the tree is cut for procuring a branch but not for making an उपवेप.* The former is प्रयोजक and the latter is अप्रयोजक; it is, therefore, a case of disparity (वैपम्य.)

* उपवेप is explained at p. 850 fully. As to the diagram see No. 26 of first volume of the दर्शनपूर्णनाचप्रकाश recently brought out in the Ānandāsrama series.

The principal act which is an object in view is called **अर्थकर्म**, and when an act is completed and the thing used up is finally disposed of, it is called **प्रतिपत्तिकर्म**, explained.

As for instance the branch of a tree used for driving off the calves is the **अर्थकर्म**; and when it is no longer required in a sacrifice, it is burnt in the fire: this is called **प्रतिपत्तिकर्म**. Burning of Darbhā grass after it is used up in the sacrifice constitutes its **प्रतिपत्तिकर्म**.

प्रणीतप water.

संवदन explained.

निनयन is प्रतिपत्तिकर्म.

Ninayana. From this explanation of the terms, it is apparent that **निनयन** is **प्रतिपत्तिकर्म**.

On the contrary the holding of the staff by the Maitravaruna after it has been held by the sacrificer is an **Arthakarma** because the Maitravaruna priest performs subsequent sacrificial acts with it. Holding of the **मैत्रावरुण staff** is **अर्थकर्म**. Passing over the staff to the Maitravaruna priest is, therefore, not a **Pratipattikarma**.

There is a ceremony called **कृच्छ्रविषाखमसन**; in it a horn of a black antelope is used in scratching the body during the performance of a sacrifice. When it is no longer required, it is thrown into a pit called **चत्वाल**. The former is **अर्थकर्म** and the latter is **प्रतिपत्तिकर्म**. **कृच्छ्र विषाख मसन** explained.

When the Soma sacrifice is over, the sacrificer and his wife with the priest go to a bathing place where the priest throws off all the sacrificial materials used up in the water. Going to the **Avabhrittha** (bath) is, therefore, a **Pratipattikarma**. **अवबृथ is a प्रतिपत्तिकर्म.**

From the above discussion about the **अर्थकर्म** and **प्रतिपत्तिकर्म**, a reader will fully understand the difference between the two; the former is principal and is productive of an invisible effect while the latter constitutes the final disposal which is visible.

Next the author proceeds to explain **उत्पत्ति विधि** and **निनयन**. When an organic act is directed to be performed, it is called **उत्पत्ति विधि** and the qualities of

the materials described there constitute नियमविधि, because general description of the materials is vague but the particular statement of the quality of a sacrificial material being restrictive in nature is Niyama. In this view the Vedic text which prescribes time, place and agent of the performance of a sacrifice is by way of a restrictive rule (Niyama). Similarly the rule as to the purificatory ceremonies on the materials is a Niyama.

In a Yāga there are materials, god and performance of a ceremony. The text which inculcates the performance of a ceremony is characterised by any of the verbal forms of $\sqrt{yaj}$; but when the text which directs the performance of the ceremony is characterised by any of the verbal forms of $\sqrt{hu}$ in addition to relinquishment, the Yāga is called Homa.

In a Yāga, the materials offered are relinquished in favour of a deity and if the relinquished materials are consigned to a fire, it becomes Homa. In a gift (दान) the ownership is transferred to another and is denoted by any of the forms of ददाञ् $\sqrt{Du Dān}$.

According to Kātyāyana, a Yāga is performed in a standing posture with the accompaniment of Yājñā and Puroṇuvākya ending in Vaṣaṭ while a *homa* is performed in a sitting posture similarly but with Svāhā at the end.

वर्धि of the अतिथ्येष्टि used for an अग्नीषोमीय shall be used for the उपसद and अग्नीषोमीय as they are not specially described. The grass brought for the purpose of a sacrifice lasts for the use of every action performed during its continuance.

PĀDA 3.

भावना and its three constituents viz., सत्त्व, रजस and इतिकर्तव्यता have already been explained. The nature of the last two has been dealt with in the preceding two Pādas. The nature of the सत्त्व or fruit is explained in the present Pāda. There is a text “यस्य पर्जनवी जुहू ईक्षति न पादं रत्नोक्तं शृणोति” “He whose जुहू is made of पर्जन्य wool does not hear bad news” There is no relationship of cause and effect between a Juhū made of Parṇa wood and hearing no bad news. It does not necessarily follow that one who uses Parṇa ladle should not hear bad news. There is no Vyāpti or invariable concomitance as a logician would say. What is the nature of the text? It is by way of an Arthavāda and therefore Kratyavārtha,

There are two kinds of sacrifices called Nitya (permanent) and Subordinate nature of Naimittika (occasional). The former is permanent because it is always performed while the latter being performed on a certain occasion is modified and, therefore, impermanent or non-essential. As for instance, it is said "चनसेनायः प्रशयेत्" in the model sacrifice (let him carry water with a spoon), then it is said "दुग्धयेन प्रतिष्ठाकानस्य प्रशयेत्" "Let him carry it with an earthen vessel, if desirous of honour." We see that a vessel of clay is used for carrying water on the occasion of the performance of a sacrifice with the object of honour. It is an occasional act and, therefore, impermanent.

A substance can be used both in the permanent and occasional sacrifices but the texts governing them will be independent i.e., they will constitute two coordinata sentences. As for instance "दध्ना जुहोति" "He makes an oblation with curd" "दध्नेद्रिय का मस्य जुहुयात्" "Let one who is desirous of the strength of the organs, offer curd". In these texts we see that there are two independent sentences and the same substance is used in the Nitya and Kāmya sacrifices.

Subsidiary nature of the purificatory rites,

The purificatory ceremonies performed on the materials being for the purpose of the sacrifice are subsidiary.

When in a Vedic text, an act is prescribed, but no fruit is mentioned the presumption is that a fruit accrues from the performance of the act prescribed by the Veda. There is a further presumption that only one fruit accrues. Take for example "विरवजित् यजेत्" Let him perform a Vis'vajit. Under the rules laid down above, you can presume that some fruit will accrue from the performance of a Vis'vajit which is enjoined by the above quoted Vedic text. The highest fruit that one can obtain is heaven; it, therefore, follows that one secures heaven by the performance of a Vis'vajit. It is called Vis'vajit principle.

When the fruit is mentioned in the original text or in the subordinate parts, there is no such presumption which arises under the Vis'vajit principle. If the fruit is mentioned in the Vidhivākya, it is by way of Arthavāda and if it is by way of Arthavāda of any part, it is really in praise of the principal. This constitutes Rātrisattranyāya.

When a Kāmya sacrifice is performed, you cannot presume the attainment of heaven in addition to the accomplishment of the desire for which the sacrifice is performed in the absence of a text to the contrary. As for instance, “*योद्रक्षवर्चसकामः स्वात् तस्मा एतं सोमं ब्रह्म निर्वपेत्*” तै० सं० २. ३. २. ३. If one desires Brahmanik glory, let the boiled rice be offered to the sun for his sake.” Here the text is clear ; if the desire is for the Brahmanik glory, the boiled rice is to be offered to the sun god. You cannot, therefore, make any presumption for the attainment of heaven under the Vis'vajit principle in addition to securing the object mentioned directly in the text.

When a text refers to the accomplishment of all desires by means of a sacrifice, it refers to the main act, it should be performed on the occasion of each desire to be accomplished. The desires are not fulfilled all at once on the completion of the act ; they are fulfilled consecutively ; each act performed in succession fulfils each desire. This is called *दस्यपूर्वनामन्यायः*.

When a certain fruit of a sacrifice is not reaped in the present life, the presumption is that it will be obtained in the life hereafter. It is called *योगसिद्धिन्यायः*.

The author now proceeds to explain the difference between an *Angavidhi* and *Kālavidhi*. When a text lays down the performance of a subsidiary part after the performance of the main act, it is called

Angavidhi, but when it lays down the performance of two independent acts one after the other it is in the nature of *Kālavidhi*. As for instance *Sautrāmaṇi* is a constituent part of the *Agnihotya* ; *Vaimridha* is a constituent part of the full moon sacrifice. In the case of the latter, the doubt arises by reason of the text “*संस्थाप्यपोषणादीं वैमृद्वनुनिर्वपति*” having made the offering of the full moon sacrifice, he performs the *Vaimridha* sacrifice,” occurring in the context of the new and full moon sacrifices. It is an axiomatic truth under the *Mīmāṃsā* that a sentence prevails over the context and the *Vaimridha* is, therefore, not a constituent part of both but only of the full moon sacrifice.

On the other hand the text “*अग्निभास्तादृश्वननुयाजैश्चरति*.” “They perform *Anuyāja* after the recitation of the *Agnimāruta*”. *Agnimāruta* is a part of a Soma sacrifice, and *Anuyāja* is a part of an animal sacrifice ; each of them is independent of the other. So the above quoted text lays down the sequence of time.

When there is a doubt as to whether a text is an Angavidhi or a Kālavidhi it will be presumed to be a Kālavidhi. As for example "दय्यं पूर्णमासादिष्टं द्यावे नेत्यजते" He performs Soma sacrifice after the new and full moon sacrifices"; as in the original, no details are mentioned, it does not, therefore, appear that one is the part of the other. So the presumption is that it is a Kālavidhi.

As a rule the fruit of an action accrues to the person who performs it; but when a son is born to a person, he performs a Vais'vānara sacrifice ten days after the birth. No fruit is mentioned; the presumption is that it accrues to the son, since he is not different from his father under the text "आत्मनैव पुत्रः" "A son is certainly one's self."

The subordinate parts are performed at their own time but not with their principal. We have seen that सौत्रामणि is a part of the Agnichayana. The Sautrāmāṇi having Iṣṭis as its model shall be performed on the new and full moon days one day after the performance of Agnichayana and carrying of Ukhā. Vrihaspatisava is the part of Vājapeya. "वाजपेयेनेष्टुवा वृहस्पतिवदेन यजेत" After performing the Vājapeya, let him perform Vrihaspati Sava. Vrihaspati Sava being a modified form of the Jyotiṣṭoma shall be performed in spring, but the Vājapeya is to be performed in autumn; so the Vrihaspatisava shall be performed on the new or full moon day of spring as usual after the performance of Vājapeya.

PĀDA 4.

In the Rājāsūya or coronation sacrifice, there are minor acts such as animal sacrifice, Soma sacrifice, gambling, narration of old stories and Darvihoma (ghae oblations). They do not produce any visible result; they are, therefore, subsidiary acts of their principal Rājāsūya. Gambling and other acts occur under the context of the Abhiṣecchanīya which is a subsidiary part of the Rājāsūya, but that denotes the sequence i. e., the time when gambling etc., are to be performed, while on the other hand the oblation of Soma juice is offered at the time of Upasats and is also their part and the text about the offer of the cups is by way of restatement and does not violate the principle of ekavākya. Āmanahoma is subsidiary to Sargrahani because the former does not produce any fruit

Those acts which do not produce any effect are subordinate to the principal.

The author now proceeds to show the difference between the Nitya and Naimittika acts by examples. Dadhigraha दधिग्रह is नैमित्तिक.

Dadhigraha is a ceremony in which curd is offered to fire to appease the gods when any mistake is committed in the performance of a sacrifice. It, therefore, follows that when no mistake is committed, no Dadhigraha ceremony will be performed. From the description of the ceremony given above, it is apparent that its performance is casual and is not permanent.

A person who performs Agnichayana has to carry the Ukhâ fire for a year. It is a small iron grate mounted upon वैश्वानर offerings are occasional. a sling and is tied to the sacrificer's neck by six or twelve strings. The fire placed in it is called Ukhya. If a sacrificer for some reason is incapable of carrying the Ukhya fire for a year, he has to make Vaisvânara offerings. The latter are, therefore, casual or occasional but not permanent.

In an Agnichayana ceremony, a Chiti which is a place made of पट्टि sacrifice is various kinds of bricks in the form of a bird on a ground of two spans levelled by a plough is constructed; such five Chitis are first made in which fire is established. The sixth one is also constructed to meet the emergency; if there is an error or omission in the performance of an Agnichayana, the sixth Chiti sacrifice is resorted to. Though the Satchiti is mentioned amongst the permanent things, yet it is occasional as appears from the description given above.

Pindapitrî Yajña is an independent act. Pindapitrî Yajña is an independent act; it is not a part of the new moon sacrifice though it is performed on the new moon day.

A rope which is used in an animal sacrifice is not a part of the animal but of the sacrificial post round which it is tied to make it firm. It is mentioned in connection with the sacrificial animal.

We have seen how Svaru is constructed; it is the first chip that falls from the tree felled for the construction of a sacrificial post. It is used in anointing eleven animals with butter, called पर्येकादशित्वा स्वरु is a part of an animal sacrifice.

After the completion of the sacrifice the Svaru is thrown into the fire and burnt instead of the sacrificial post. The throwing of the Svaru into fire is called निष्कवचाद or the ransom of the sacrificial post. Now the question is whether the Svaru is sine qua non of the sacrificial

post or of the animal. From the description given above it is clear that it is a part of the sacrifice of the animal which is annointed by it with ghee.

The author now proceeds to explain the Anga and Angi. The **अङ्ग** and **अङ्गी** explained. Anga is the constituent part of the Angi the principal; it is Itikartavyatâ. It does not produce any fruit independently. As for example **आग्नेय**, **अग्नीषोमीय**, **उषांयुवाज**, **हैन्द्राग्न**, **साद्वाय**, **आचार**, **आवयभाग**, **प्रयाज**, **अनुयाज**, **पत्नीसंवाज** **समिष्टवज्र** and **स्विष्टकृद** constitute the new and full moon sacrifices. They are the constituent parts of their principal, **दर्शपूर्णमासवाग**.

There are also two terms Pradhâna and Guṇa. The Pradhâna is **प्रधान** and **गुण** explained principal; when it is known, its qualities are described by the Guṇ, which is subordinate. A principal is known by its subordinate quality called Guṇa. It does not exist independently of its principal; it produces a fruit. It is correlative and therefore depends upon its principal. It is, therefore, called a subordinate part.

The author proceeds to explain the difference between a constituent part and subordinate part. They are both subordinate to the principal. The constituent parts constitute the sacrifice; it does not exist apart from the constituent parts of which it is made up. It corresponds to the Ayatasiddha of Samavâya in the Vais'eṣika School of philosophy. Many such constituent parts go to make up one organic whole called the principal act. They do not produce any fruit independently. The subordinate part (Guṇa) is a correlative of the principal; it describes the quality of the principal. You know the principal from the subordinate part; it produces a fruit independently. It may also be a constituent part (Anga) but an Anga cannot be a Guṇa.

Keeping the above distinction in mind the Āgneya etc., mentioned above are the constituent parts of the **दर्शपूर्णमासवाग**; while the **दीवजोवा** and **मरुजोवा** are the subordinate parts of a **ज्योतिषटोम** and are also its Anga. The Anga has a larger circle than Guṇa.

There is a text which says **ज्योतिषटोमेन स्वर्गकामो यजेत। कतमानि तानिज्योतीति। य एतस्य स्तोमा इति। त्रिवृत् ज्योतिषटोम पञ्चदश सप्तदश एक विंशः एतानिवाव तानिज्योतीति य एतस्य स्तोमाः।** "One who desires heaven shall perform Jyotiṣṭoma. How many are its lights which are the *stomas*? They are **त्रिवृत्**, **पञ्चदश**, **सप्तदश**, **एकविंश**. These are

Subordinate parts of a
ज्योतिषटोम.

verily the lights which are its Stomas." So we see that the Stomas (psalms) are like the lights and describe the Jyotiṣtoma and explain why it is so called. So they are subordinate; being subordinate, they are also its constituent parts.

Stoma is a particular tune in which a verse of the Rīgveda is sung. When three verses of the Rīgveda are sung three times they constitute त्रिवृत स्तोमः. When the same are sung in the direct and inverse order fifteen times, seventeen times and twenty-one times, they constitute पंचदश, सप्तदश and एकविंश स्तोमः.

CHAPTER V.

PĀDA 1.

The author has described the organic act with its subordinate or constituent parts in the preceding chapter. An act can be said to be completed when all its details and minor parts are performed in a systematic way. The question that naturally arises is, in what order or sequence should the subordinate acts be performed? The present chapter deals with the order. It

is of six kinds; consisting of श्रुतिक्रम, अर्थक्रम, पाठक्रम, स्थानक्रम, सुख्यक्रम and प्रवृत्तिक्रम. They are described in the preceding pages of the introduction; here I can only refer to them cursorily. The श्रुतिक्रम is determined by the Vedic text and has therefore, priority over other Kramas. The अर्थक्रम is the order determined by the object in view; as for example, he kills an animal and brings a sword; but the accomplishment of the object in view requires the bringing of the sword first in order to kill the animal. The पाठक्रम depends upon the reading in the Vedas; the reading in the mantra prevails over that in the Brāhmaṇa. The स्थानक्रम is the sequence according to the location; the following example will explain it properly.

In a ऋग्वेदिष्टीय three animals are killed अग्नीषोमीय on the औषधसप्तम्य day, the सवनीय on the सुत्वाह and the अनुवंच्य after the sacrificial bath. In the सप्तम्य which is the modified form of the ऋग्वेदिष्टीय all three animals are sacrificed on the सुत्वाह. What will be the order there? As सुत्वाह is the day of a सवनीय animal, it will come first and the other will come in their order. There the order of the model sacrifice is not adhered to but the association of सुत्वाह has reversed the order.

The सुख्यक्रम is the order of the subordinate parts depending upon that of the principal. The प्रवृत्तिक्रम is the order to which you will have

to stick and which you first chose according to your first impulse; as for example, you have to perform certain ceremonies on eleven horses; you perform one ceremony on the eleven horses one by one in an order of your own choice. You will have to perform the second ceremony on the remaining horses in the same order.

From the above analysis, there is no difference apparently between a Difference between श्रुति-श्रुतिक्रम and the पाठक्रम. The difference between क्रम and पाठक्रम. them is that in श्रुतिपाठ, the sequence is determined by one sentence or number of sentences and is generally denoted by अथ, अथुना etc., while in a पाठक्रम, the order is inferred from a number of sentences which, therefore determine it. The example of the former is at p. 179 which lays down the order in clear and direct terms.

समिधोयजति । तनूनपात यजति । इडोयजति । वहिर्यजति । स्वाहाकारं यजति । तै० सं० २.६.१.१ "He offers Samidh; he offers Tanûnapâta; he offers Iḍa; he offers Varhi; he offers Svâhâkâra." In the above text, the five offerings that are made in a Prayâja are mentioned but their order is not mentioned *directly*. The order in which they are read, shall be the order of their performance.

A Chodaka text is to be preferred to the Vidhâyaka text as to order in a sacrifice. A Chodaka text lays down that a modified sacrifice is to be performed according to the model sacrifice, while a Vidhâyaka text makes it obligatory to perform the modified sacrifice. The former lays down the form of a sacrifice and the latter makes its performance a duty.

About the constituent parts. If there is a conflict in पाठक्रम and श्रुत्यक्रम, the former prevails because it is supported by the sentences. As for instance, in the new and full moon sacrifices, the gods Agni, Vîsṇu and the twin gods Agniṣoma are propitiated with the Paroḍâs consecrated to Agni, clarified butter and the Paroḍâs' cake consecrated to the twin gods respectively. There are different sacrificial operations made upon them; if the order laid down in the principal is to be adhered to, the operation must be performed upon the clarified butter first and then on the cakes. This is not adhered to and the order mentioned in the text will be followed as "निर्यपाम्यग्नीषामाभ्यां" तै० सं० १.१.४.१.

I make an offering to अग्नीषोमस. "शुक्ता विज्योति रसितोऽसि" तै० सं० १.१.१०.३. "Thou art strength, thou art light and thou art

splendour". The first text refers to the offering of Havi and the last to the clarified butter.

When there is a conflict between a मंत्रपाठ and ब्राह्मणपाठ, the former prevails because the mantra is Abhidhāyaka i.e., it gives a form to a sacrifice while the Brāhmaṇa is only Vidhāyaka i.e. it prescribes what act is to be performed. The former is Antaranga, the internal part of the sacrifice and the latter is vāhiranga, the external part of it.

There is a Sākamedha sacrifice the model of which is दध्नर्पणसामग्र्य. The latter are performed in two days; so it will follow that the Sākamedha will also take the same time but there is a direct text under which all the ceremonies namely आनीकवदेष्टि, चांतपनीयेष्टि, गृहमेधीयेष्टि are hurried up and completed on the first day. This is called साकमेधीय न्वाय.

Having described the order in which the minor ceremonies are performed, the author says that the order is sometimes changed. The first becomes last and the last becomes first. When the details

are performed not at their due time but before their time, it is called उत्कर्ष (transference forward); when they are postponed and performed after their due time it is called अपकर्ष (transference backward). When any ceremony is transferred forward, its accompaniments are also transferred along with it; as for instance when the Anuyāja is transferred forwards i.e., performed before its due time, the सूक्तगक and यंजुगक which follow it are also transferred along with it, because the Anuyāja happens to be in their beginning. This transference is called तददिन्याय.

When the ceremony is transferred backward i.e., postponed, its accompaniments that precede it are also transferred along with it; as for instance when Prayāja is postponed, the Āghāra and Sāmadhenī which precede it are also postponed because it happens to be in their end. This principle is called तदन्तन्याय.

In the course of उत्कर्ष or अपकर्ष, only necessary accompaniments are transferred forward or backward; as for instance in the transference of a sacrificial post, that consecration and ornamentation of Puroḍāśa's cake are not transferred: they will be performed in their due course.

The accompaniments transferred must be necessary. An incidental act (मासगिक) is also not transferred. As for instance, पिष्टिलेव the remnants of the flour stuck to a slab and फलीकरण the particles of rice are offered to the fire after Anuyāja offering; when

An incidental act is not transferred.

the Anuyāja offering is transferred forward they are not transferred under the नदादिन्वाय because they are incidental

When an act is itself an Apūrva or a model in itself there is no transference; as for example in connection with the new and full moon sacrifices covering of the Puroḍāś'a cake with ashes and then the construction of the altar are described; but under the text "प्रवेद्युः पुरावस्वा यविर्दि कतेति" "(He constructs an altar a day preceding the new moon day.)" the covering of the Puroḍāś'a cake with the ashes will not be transferred forward, because the new moon day sacrifice is not a modified sacrifice but a model in itself.

An act which is essential in itself i.e., not connected with another An essential act shall and for which time is fixed by a Vedic text, not be transferred forward or backward. cannot be transferred forward or backward. As for instance in Sākamedha which is one of the constituent parts of Chāturmāsya, Sântāpanīya is performed in the noon and the Agnihotra is performed in the evening; if for some reason or other Sântāpanīyeṣṭi is delayed and is performed in the evening, the performance of the Agnihotra is not transferred because it is an essential act and its time is fixed by the Vedic text. There is no harm if both of them are performed together.

When an act is to be performed subsequent to a particular act under a text, the former will be adjourned if the latter is delayed for some accidental cause. If there is a connection between two acts, one will be adjourned with the other. because both of them are connected with each other. As for instance there are three Soma cups called Ukthya offered and subsequently the Śoḍas'ī song is sung; if for some reason or other the performance of the Ukthya is delayed the Śoḍas'ī which follows it under the Vedic text. "तंपराचं उक्थ्येभ्यो विपूहति" (He takes it after उक्थ्य.) is necessarily delayed.

Chāturmāsya is a name of a sacrifice; it does not mean a sacrifice lasting for four months. It is Nāmadheya Chāturmāsya ceremony in the language of the Mīmāṃsā. (See explained. Karka's commentary on Kātyāyana Śrauta Sūtra V. I. 6. It consists of वैरवदेव, वरव प्रयाग, वाकनेव, पुनासोतीव the constituent parts.

Before Vais'vadeva, a sacrifice called Vais'vānara to secure rains was performed. After this a sacrifice to अग्नि, सोम, सविता, वरसवती, पुषा, वरुण, विरवेदेवा, सावापृथ्वी was performed. It is called Vais'vadeva sacrifice.

After this, the sacrificer and his wife in order to expiate their sins offered clarified butter to the god Varuṇa to be delivered from His meshes, for their sins.

Then it was followed by Sākamedha consisting of सानिकचक्षेत्पिष्ट, संतापनीयेष्टि, शुद्धिनीयेष्टि, क्रीडनीयेष्टि महाहवि, महापितृवच, प्रसिद्धेष्टि. This sacrifice was celebrated by the gods to get victory on the Titans. The minor ceremonies which were performed within two days constitute its constituent parts. Āṅkavateṣṭi was performed in the forenoon of the first day; the Santāpaniyeṣṭi was performed in the noon and Grihamedhiyeṣṭi in the afternoon.

The other ceremonies were performed on the next day; the Kṛidaniyeṣṭi was performed in honour of seven Maruts with seven potsherd cakes. Then followed Mahāhavi in honour of Mahendra and Viś'vakarmā. Mahāpitṛiyajñā performed to propitiate the departed souls of the ancestors. The last ceremony was the Prasiddheṣṭi; before its celebration, Tryambaka Yajñā was performed. In it one more cake in addition to the number of the cakes according to the number of the members of the sacrificer's family was offered to Rudra. These cakes were baked on one potsherd and there were as many rice balls. The sacrificer and his family marched to the square of the villiage which is now called *chaupal* with a fire brand, Palāś'a leaves and water. They drew a line and placing the firebrand in it kindled the fire to which they offered the bits of the cakes covered with पलाश leaves. They threw the last leaf on the hole made by rats; the remaining cakes were distributed amongst the people gathered. Two Puroḍāś'a cakes were given to the sacrificer. They then patted their laps and circumbulated round the fire. They went to the north where they tossed up their cakes and caught them on falling and going round the fire they stood to the north. The men of the village came there and gazed towards the north. A maiden desirous of a bridegroom came to the north and invoked Rudra. Then she patted her left lap and went round the fire three times tossing up and catching the Puroḍāś'a cake. The members of the family gave the Puroḍāś'a cakes to the sacrificer; he passed them on to his wife. The latter passed it on to her daughter who handed over to the Adhvaryu who tied them with a string and placed them on a dry branch of a tree. The people who assembled there also worshipped Rudra. It was a Tryambakeṣṭi; after the completion, the sacrificer and his family returned to their dwelling house and offered boiled rice to Aditi. This is called Prasiddheṣṭi. Śunāsīriya which is the last part of the Chāturmāsya was performed last in which Indra or Śunāsira was worshipped.

by offering of cakes baked on twelve potsherds and milk to Vāyu. A cake baked on one potsherd was offered to the sun god and the fee was one plough-share yoked with six oxen or bullocks. If the model was the Sūryayāga, then the fee consisted of a white horse; in the absence of a horse, a cow was given as its fee. See Kātyāyana Śrantasūtra, Chapter V.

Mr. Kunze thinks that the marriage by Svayamvara was the relic of the ancient Prasiddheṣṭi in which the young girls selected their bridegrooms.

PĀDA 2.

The author proceeds to explain पदार्थानुसन्ध and कालानुसन्ध. If different पदार्थानुसन्ध and कालानुसन्ध ceremonies are performed at a time upon a number of objects arranged in a serial number, the order of the object is called कालानुसन्ध. When the different objects have the ceremonies performed one after the other, the order in which the ceremonies will be performed is called पदार्थानुसन्ध. As for example, in a Vājapeya several animals are to be sacrificially acted upon; a ceremony should be performed on all the animals at a time and then other ceremonies in the same order; but in an अश्वमेधयज्ञे where several sacrificial cakes are to be sacrificially operated upon, all the ceremonies should be performed at a time till all the Parādās'a cakes are exhausted. The former is the example of पदार्थानुसन्ध and the latter is that of the कालानुसन्ध. In the former, several ceremonies are performed upon an object till the ceremonies are exhausted; in it the ceremonies play an important part. In the latter, several objects are sacrificially operated one after the other till all the different sacrificial operations are completed; in it the objects play an important part.

In the case of handfuls of grass, potsherds etc., the principle of कालानुसन्ध Parts of a whole cannot be broken up and the principle of कालानुसन्ध applies. applies. applies because their parts cannot be broken; as for instance, "he offers four handfuls"; it means an offering at a time, but not one handful at one time, the second at another time and so on.

When a principal act is to be performed, it shall be performed till all its parts are exhausted; as for example, Principal act shall be performed with its constituent parts. when an oblation is to be offered to a god, all the sacrificial acts will be performed upon it before it is offered to the god under कालानुसन्ध

principle. Similarly, several sacrificial operations such as anointing, erecting, measuring and tying a string round a sacrificial post will be performed under the कंडानुसमव principle.

The Niruddhapas'ubandha is a model of all animal sacrifices. It consists of offerings to a deity called देवत, to स्विष्टकृत् called सौविष्टकृत् and the sacrificial food to the priest called वेद. These offerings are called Avadāna. The Vājapeya is the modified sacrifice in which seventeen animals are killed. In the present case, the offering of the flesh of all the animals will be first made to the deity, then to the Sviṣṭakṛit and subsequently the remainder shall be distributed amongst the priests as food under the पदार्थादुत्क्रम principle, because this method will not break up the homogeneity of the act.

In a Rājāsūya ceremony, there is a नानाबीजिष्टि in which a variety of seeds is required to be pounded under a Pantra principle which shall be dealt with later on in chapter XI and which is connected with पदार्थादुत्क्रम. One set of pestle and mortar is sufficient for pounding them all, it is not necessary that there should be different pestles and mortars for each variety. When there is a real necessity, different vessels will be required; as for instance, in a Jyotiṣṭoma sacrifice, an Agniṣomiya animal is killed and parts of it are offered to a fire. At that time Prayāja and Annyāja offerings are made: the Prayāja offering consists of clarified butter and the Annyāja offering of a mixture of clarified butter and curd called Praśadajya. As there are two different materials required, so there will necessarily be two vessels for them.

When a ceremony is transferred from a model sacrifice to the modified sacrifice under a Chodaka text it will have precedence over minor ceremonies, as for instance, in a Nakṣatreṣṭi there are the principal oblation and the minor Upahomas. The Nariṣṭa homas are transferred there from the model sacrifice under a Chodaka text. What will be the order? According to the principle laid down above after the principal oblation, the Nariṣṭa homas will be performed before the Upahomas.

Upon this subject, there is a difference of opinion between two great Mimāṃsakas; the view of Ātreya is that the continuity of the modified sacrifice should not

be broken up by the intervention of the Nariṣṭahoma, but on the other hand, Bādarāyaṇa the other eminent Mīmāṃsaka holds the Nariṣṭahoma to be principal and it should, therefore, have preference over the Upahomas.

When there is a direct authority in the Veda, as to a particular order, it will be strictly adhered to under the Exceptions to Bādarāyaṇa's dictum. principle called Śrūtikramā; as for instance, in a Rājasuya, gambling is prescribed first and then a sacrificial bath: this order will be strictly followed and the dictum of Bādarāyaṇa will not apply.

When there is a Pāṭhakrama in the Veda, the dictum of Bādarāyaṇa does not apply; as for instance, the Agnichayana is the modified sacrifice of a Jyotiṣṭoma in which Dikṣaṇīyā is performed. But in an Agnichayana sacrifice, Sāvitrāhomās are performed, altars of bricks are erected, parts of an animal are offered and Ukhā is worn round the neck of a sacrificer. According to Bādarāyaṇa the Dikṣaṇīyā will have precedence; but under the order given in the Taittirīya Saṃhitā, Sāvitrī Homās will have precedence.

In the absence of a Pāṭhakrama, the order of the model sacrifice will prevail; as first Dikṣaṇīyā, second wearing In the absence of a Pāṭhakrama, the order the model sacrifice prevails. flat piece of gold in the neck to protect it from the heat of Ukhā fire and lastly carrying the Ukhā tied up with string in the neck of the sacrificer in the modified sacrifice in accordance with the order in the model sacrifice.

Mr. Kupṭe traces the wearing of the Linga by the Lingāyats in Southern India to wearing the gold Rukma and carrying Ukhā. It has a resemblance no doubt but cannot be said to have originated from wearing the gold plate and carrying Ukhā fire only on the ground of similarity.

PĀDA 3.

Before entering upon the analysis of this Pāda, it is necessary to describe the Vedic music. The Jyotiṣṭoma is the model of all the Soma sacrifices. They are of three kinds एकदिवस, द्विदिवस and त्रिदिवस. Ekāḥa lasts for one day; in it soma juice is extracted three times in a day; once in the morning called प्रातः सवन, once in the noon called मध्याह्निक सवन and once in the evening called सायं सवन. There is, therefore, one

system of Soma extraction in एकाह; if it lasts for more than two nights, and not less than eleven nights, it is called Ahina. If it extends beyond twelve days, it is called a Sattra.

Each Savana was accompanied by music; the music in the morning

Vedic tunes.

Savana was in वहिष्यमान tune; the noon

Savana was in साध्वर्दिनपञ्चमान and the evening

Savana was in अर्धपञ्चमान. There are other tunes such as रथंतर, वानदेव, वैरूप, वैराज वृहस्पष्ट, नोवस्पष्ट, त्रैलोक्य, योधाजव, रौरव, कालेव, हवावाहव, आंधीगव, अभिवर्त, वृहद्रथंतर etc.

A verse from the Rigveda was adapted to music. A song in praise of

a deity is called Staubh; it is also called Sâma.

Difference between a
Staubha and Sâma.

The former conveys the idea of the praise of a
god and the latter is the tune of the song. A

वृत्त explained.

Sâma consisting of three verses from the Rigveda
is called a Tricha. The first of a Tricha is

called Stottriya, the second is called Anurûpa and the third is called
Paryâsa.

When a number of Trichas is sung together, they constitute a Stoma.

स्तोत्र.

Any insignificant word thrown in the course of
singing to complete time is called Stobha.

स्तोभ

Stoma is divided into Paryâya, each of which consists of a Tricha.

In the first Paryâya, the first verse of the first Tricha is sung once, the
second verse thrice and the last one once, thus making up five verses. In

the second Paryâya, the first verse of the second Tricha is sung thrice, the
second and third verses once only. In the third Paryâya, the first and

पंचदश and सप्तदशस्तोत्र
explained.

second verses of the third Tricha are sung once
only and the third verse is sung thrice. Thus

we see that the nine verses of which the
three Trichas consist are sung fifteen times and constitute पंचदश स्तोत्र.

In the same way, we have सप्तदशस्तोत्र, etc.

When the musical tunes, Brhat and Rathantara are varied a little, they

पृष्ठ

form a पृष्ठ. The Priṣṭas are रथंतर, वृहत्, वैरूप, वैराज
यज्ञ, रैवत. The Sâmas of different tunes consti-

निधन

tute the above said Priṣṭas. The last part of Sâma
is called Nidhana.

It is needless to mention here the terms, वेदि, उत्तरा and प्रगबन explained

वेदि, उत्तरा and प्रगबन

in the commentary thoroughly (see at pp. 540 and
542). When one प्रगबन is mixed with another and

tuned, a musical mode called अभिवर्त is formed

The Vedic musicians divided the musical air into three parts ; the first was called प्रस्ताव and was sung in a low key ; in the second which was called उद्गीत, the voice was raised and the style was changed. In the third called प्रतिहार the style was again changed. The priests who sang them were, therefore, respectively called प्रस्ताता, उद्गाता and प्रतिहर्ता.

There are seven musical notes called षड्ज, श्रुपम, गंधार, मध्यम, पंचम, शैवत and निषाद which are represented by परगनपधन shortly. The Svara accent consists of उदात्त, अनुदात्त and स्वरित. The first is high-tune, the second is low tune and the third is a mixed one. The अनुदात्त and स्वरित are represented by the lines below and above the letters in the Veda. When there is no perpendicular or horizontal line on the head or at the bottom of a letter it is to be accentuated as udātta; the perpendicular line over the head of a letter, represents Svarit and the horizontal line at the bottom of a letter indicates anudātta. The following s'loka from the Yajñavalkya S'ikṣā explains the musical notes and accents.

उच्चोनिषादगंधारी नीचावृषमधैवतो ।

शेषस्तुस्वरिताज्ञेयाः षड्जपंचम मध्यमाः ॥

The Gāndhāra and Niṣāda are of the acute, (उदात्त) tune ; the श्रुपम and शैवत are of low tune (अनुदात्त) ; the rest namely षड्ज, पञ्चम and मध्यम are of middle tune (स्वरित).

The present Pāda treats of the anomalous orders for which no fixed rule can be laid down. When it is said " he offers eleven Prayāja offerings, " it means five Prayāja offerings, five Anuyāja offerings and one offering in the end.

In an Agnicayana sacrifice there are six days ; there are in reality three Upasads which are to be made six by repetition. How are they to be repeated ? There are two methods. If you perform the three Upasads in the consecutive order and complete them on the third day and commence performing them again from the fourth day and complete them on the sixth day, this kind of repetition is called दंडकलित but if you perform the first Upasad on the first two days, the second Upasad on the 3rd and 4th days and the last Upasad on the 5th and 6th days, this kind of repetition is called स्वस्वानविहृदि. Both kinds of repetition are fully explained at p.p. 754 and 755. Here in the present case the repetition is on the स्वस्वानविहृदि principle.

There are verses of the Rigveda called चमिध्वानवती repeated at the time of and kindling the fire and the others called चमिद्वती repeated after the fire has been kindled.

There are चाम्य verses of general and particular kinds. The particular Dhâyyâs mentioned in the Velas are to be read in the middle of चमिध्वानवती and चमिद्वती and the general Dhâyyâs which are mentioned in Papinî III. 1. 129 are to be read at their end.

In a Jyotiṣṭoma there are three Pavamâna songs at three different times as explained in the preceding pages. In Additional rik verses the modified form of the sacrifice some additional verses are added by modifying Bahispa-vamâna song. According to the dictum of Bâdarâyana laid down above, these additional Rik verses come after Paryâsa. Reliance is placed on the following text :—

“स्तोत्रियानुरूपौ तृचौ भवतः । वृषएवंत स्तृचामवन्ति । तृच उत्तमः पर्यासः” ।

“A Tricha consists of Stotṭriya and Anurûpa ; in it there are, verses which have a word Vṛiṣam. The last one is Paryâsa”.

When the additional Sâma verses are introduced in भाष्यदिनपवनान or चाम्यपवनान, the above rule is relaxed and they are sung along with the गायत्री, वृदती and अमुदुप. metres under a direct Vedic text.

Here it is proper to describe the construction of an altar from Eggel- ings Śatapatta Brâhmaṇa (Vol. IV. pp. 1-2, S. B. E.) “It is constructed in the shape

Construction of an altar. of a bird, the body of which is a square usually of four men's length as shown in Fig 2 (Frontispiece). The ground of the square having been ploughed, watered and sown with seeds of all kinds of herbs, a square mound the so-called Uttara Vedi measuring a Yuga on each side is thrown up in the middle of the body and the whole of the latter then made level with it. In the centre of the body thus raised where the two spines—connecting the middle of each of the four sides of the square with that of the opposite side—meet, the priest puts down a lotus leaf and thereon the gold plate (symbol of the sun) which the sacrificer wore round his neck during the time of initiation. On this plate, he then lays a small gold figure of a man (representing अग्नि, प्रजापति and यज्ञनाथ) so as to lie on his back with the head towards the east and beside him he places two offering spoons one on each side filled with ghee and sour

ords respectively. Upon the man he then places a brick called Svayamātriṇṇā of which there are three in the altar, viz., in the centre of the first, third and fifth layers supposed to represent the earth, air and sky respectively and by their holes to allow the sacrificer (in effigy) to breathe and ultimately to pass through on his way to the eternal abodes. On the Svayamātriṇṇā, he lays Darvā grass—with the root lying on the brick and the twigs hanging down—meant to represent vegetation on earth and good for the sacrificer. Thereupon he puts down in the east of the central brick on the spine a Dviyajus brick, in front of that on both sides of the spine two Retahsich bricks then in front of them one Vis'vajyotiḥ, then two Ritavyā; and finally Āśādhā representing the sacrificer's consort. These bricks each of which is a pada square occupy nearly one third of the line from the centre to the middle of the front side of the body of the altar. South and north of the Āśādhā leaving the space of two bricks he places a live tortoise, facing the gold man and a woollen mortar and pestle respectively. On the mortar he places the Ukhā or fire pan filled with sand milk and thereon the heads of the five victims after chips of gold have been thrust into their mouths, nostrils eyes and ears. At each of the four ends of the two spines he then puts down five Apasyā bricks, the middle one lying on the spine itself with two on each side of it. The last set of the five bricks, those laid down at the north (or left) end of the cross spine are also called Chhandasya by the Brāhmaṇa. He now proceeds to lay down the Prāṇabhrit meant to represent the orifices of the vital airs in five sets of ten bricks each. The first four sets are placed on the four diagonals connecting the centre with the four corners of the body of the altar beginning from the corner (? or according to some optionally from the centre) in the order, S. E., N. W., S. W., N. E., the fifth set being laid down round the central brick at the distance (or on the range) of the Retahsich bricks."

See the Fig 4 (Frontispiece) ; it is a help to understand the above.

The central part of the first layer is shown in the said figure. The letter *P* represents Prāṇabhrit bricks which are ten in number. The letter *S* in the centre represents Svayamātriṇṇā brick. *R*, represents Retahsich bricks; *V* represents Vis'vajyoti; then we have two Ritavyā bricks and lastly Āśādhā; *DV*, represent Dviyajus brick.

From the IV. figure we clearly see that the Svayamātriṇṇā brick is in the centre; the Dviyajus brick is just close to it. Round them we find two Retahsich bricks and ten Prāṇabhrit bricks arranged in a circular rim. The Vis'vajyoti is outside the bigger circle. Then to

the east of the Vis'vajyoti two Ritavyā bricks are arranged and then to the east of them, we have Āśādhā.

Then two Lokamprīṇā bricks are laid in the south east corner. These bricks are for the purpose of filling up spaces. The number of the bricks. The body of the altar requires in the first layer

1028 Lokamprīṇā bricks of three different kinds viz., one rada, half pada and quarter pada occupying together a space of 321 square padas while 28 Yajusmatī bricks fill up 79 square padas. In the wings there are 309 Lokamprīṇā bricks on each side occupying a space of 79 square padas. The total number of the bricks in the wings therefore comes to 618. In the tail there are 283 bricks altogether occupying 110 padas. The total number comes to 1929 as shown in the table below :—

	1028	Lokamprīṇās in the body.
	309	„ in 1st wing
	309	„ in the 2nd wing
	283	„ in the tail
	1929	... Total.
	21	
Add to this 21 bricks } of the Gārhapayta fire.		
	1950	... Total.

We see that 1950 Lokamprīṇā bricks are in the 1st layer. The total number of these bricks in four layers comes to $1,950 \times 4 = 7800$ Lokamprīṇās.

In the fifth layer there are 972 Lokamprīṇās more than in any other layer. The number in the 5th layer stands as below.

	1950	Lokamprīṇās
	972	Additional ditto.
	78	Yajusmatīs
	3000	... Total.
	7800	
	10800	... Total.

By adding the number
of the bricks in the four
layers.

See Eggeling Part IV. P. 22. [Central part of the 2nd layer (Fig 5 Frontispiece.)

The bricks are Āśvini represented by A, Vaisvadavī by V, Prāṇa-bhrī, by P and Apasā by a.

On the eastern side, you will find *आरवनी*, *वैरवदेवी*, *मालभुव* and *अपस्व* of the first group; you will find the same half bricks of 2nd group in the extreme south; then the 3rd group in the west and the fourth group in the north and the fifth group of half bricks just above the 2nd group in the south.

The two *Ritavyās* of the second layer are placed immediately above the *Ritavyā* of the first layer leaving the intermediate space vacant.

We have then 10 *Vayasyā* bricks, four in the east at the end of the spine and five in the other directions round the other three points of the spine. Thus the total number of the *Vayasyā* bricks comes to 19 only. The diagram ultimately comes to the Fig. 6 (frontispiece).

Third layer.

The central part of the third layer is shown in Fig. 6 (frontispiece.)

In the figure, the *Svayamātriṇṇā* is represented by *S*, *Dvijajūṣe* are represented by *D*, *Viśvajyoti* is represented by *V* and *Ritavyās* by *Rit*.

See Fig. 7, (frontispiece) for the central part of the 4th layer.

The *Sṛiṣṭis* are seventeen in number; 9 of them are to the south of the spine running from the west to the east and eight are to the north of it. In the north we have four bricks and five in the south, two of them being half *pada*. In the eastern and western planks we have two bricks of square *pada* one after the other on the spine running from the west to the east; both of them are flanked in the north and south by one half *pada* bricks.

The two *Ritavyā* bricks are represented by *Rit* and are situated on the spine in the east exactly on the *Ritavyā* of the lower layer. For the central part of the fifth layer, see Fig. 8. (Frontispiece.)

The fifth layer is the last one in the altar and represents heaven. In the figure, we see that there are 21 *Stomabhāga* bricks represented by *St*. In the southern semi-circle there are 15 *Stomabhāgas* and 14 in the northern semi-circle. There are two half bricks in the southern semi-circle one just in the east to the south of the cross-spine and another in the extreme south towards the east of the cross-spine. We further see that there are eight *Stomabhāgas* in the eastern quadrant and seven in the western one of the southern semi-circle.

We have the two *Ritavyā* bricks just on the radius of the inner circle; one to the north and the other to the south represented by *Rit*. To the north of the northern *Ritavyā* we have half-sized *Nākasā* and one half *Pañchachudā* making up one mixed brick represented by *N.P.* We have four more mixed bricks, one in the north, the other in the west and two together in the south. To the east of the *Ritavyā* we have a

Vis'vajyoti represented by *V*. We find the Chhandasyâ bricks, namely, Anuṣṭup, Gāyatri and Triṣṭubh represented by *a*, *g* and *t* in the diagram.

The remaining space in the centre is filled up by 8 Gârhapatya bricks and above them we have eight Punas'chiti bricks shown by patching in the sketch. The vacant spaces are filled up by Lokamprîṇâ bricks and loose soil on it. Then finally above them are laid one named Svayammâtriṇâ in the centre and the other called Vikaraṇî to the north of it. See Eggeling's *S. B.* part IV, p. 78.

The cups and bricks are subordinate parts of a sacrifice.

Having digressed so far, let us now proceed with the subject under consideration. The cups are the subordinate parts of the sacrifice and the bricks are similarly its subordinate parts.

ब्राह्मणवर्ती bricks.

There are ब्राह्मणवर्ती bricks called चित्रवर्ती and ब्रह्मवर्ती, in the middle layer after Lokamprîṇâ.

Order in an अग्निहोत्र.

The order in an Agnihottra is (1) establishment of fire (2) penance and (3) पदमानेष्टि.

An Agnichit has to observe certain vows, as for example अग्निचिद्वर्ति नपावेत् । नस्त्रियमुपेयात् । वस्मादग्निचिता पश्चिमेनअग्नि-
An अग्निचिद्वर्ति's vow is a तन्वाः" "An Agnichit should not run in the
पुरुषार्थ. rains ; he should not cohabit with a woman:
he should not therefore partake of birds' flesh". These vows are to be observed by him when he has already performed an Agnichayana sacrifice.

A Dîkṣita carries a staff, ties a girdle round his waist and puts on a deer's skin. When should it be done ?
When is a Dîkṣita initiated ? When he is initiated by the performance of Dîkṣaniyeṣṭi, he becomes entitled to carry the staff, tie the girdle and wear the deer's skin.

In a Kâmyeṣṭi sacrifice, there is no order because there is no order in the human desires; they arise at any time.
No order in a Kâmyeṣṭi. The Pâṭhakrama in the Vedic text is only with a view to teach accentuation.

When such expressions as ' यस्मैनेष्टुवा ' (who by sacrificing it) are used, they show the priority of that particular sacrifice over the others. It is said in connection with a Jyotiṣṭoma that it is the best of all ; if one performs any other

sacrifice without performing it, the performance of the other sacrifices is useless. This indicates the priority of a Jyotiṣṭoma over the other sacrifices.

In the description of a Jyotiṣṭoma in the preceding pages we have seen that there are seven Samsthās which have different names. They are the modified forms of a Jyotiṣṭoma. In this connection it is much better to explain Âpatti and Vihâra. In a sacrifice, there is one fire from which other fires are taken; this taking of the fire is called Agnivihâra: the transference of the details from the model sacrifice to the modified sacrifice is called Dharma-vihâra. These sacrifices which are derived from the Jyotiṣṭoma have one essential quality in common with the Jyotiṣṭoma. It is called Âpatti or Vyâpti. The Vihâra and Âpatti are the characteristics of the dependent but not of the independent sacrifice.

There are sacrifices in which one Stoma is sung and there are others in which more than one are sung; the former is called Ekastomaka and the latter is called Anekastomaka. The model of all these sacrifices is Agniṣṭoma.

अग्निष्ठीम is the model of
एक स्तोमक and अनेक
स्तोमक.

PÂDA IV.

हुतिक्रम predominates.

अर्चक्रम prevails over
पाठक्रम.

When there is a conflict between the हुतिक्रम and महुतिक्रम, the हुतिक्रम has preference. As for instance, in the दग्धुर्वाच, curd (संज्ञाय) is first prepared and पुरोडाच is also prepared, but पुरोडाच offering will be made before the curd according to the order of the principal, and the ceremonies such as cutting it into pieces, anointing it with ghee and placing it shall be first performed.

Now we have to see the order of इष्टि and होम after अग्न्याधान. There are two practices, called आनंतर्ग and उदयधान. Under the former practice of immediateness, after the अग्न्याधान, the होमयाग is performed and subsequently the इष्टि are performed; but under the practice of उदयधान (intervention) the इष्टि are performed after

In आनंतर्ग practice होम-
याग is performed and
in उदयधान, इष्टि are
performed before the
establishment of fire.

Agnyâdhâna and lastly the Somayâga is performed. Both the practices are valid ; if the object is to perform the *Somayâga*, the practice of immediateness is followed, and in such a case no season or time is necessary for the establishment of fire ; but if the object is other, then *Somayâga* should be performed in the end and the season or time of the performance will be that of the establishment of fire.

A Brâhmana can adopt either *आनंत्य* or *व्यवधान* practice. If he adopts the former, in that case he will make all the offerings of the full moon on the *पूर्वमास* day, excepting the last which shall be made after the performance of the *Somayâga*; in the *Ânantarya* case, the order, will therefore, be (1) *अग्न्याधान*, (2) *पूर्वमास* offerings with the exception of the last (3) *सोमयाग* (4) last offering of the *पूर्वमासयाग*. The last offering consists of a *Purodâs'a* cake to Agni and Soma, the dual deities.

The time of the modified sacrifice is the same as that of the model sacrifice but it is to be completed within one day. The model sacrifice, however takes two days for its completion.

The cows are milked in the previous evening in the new and full moon *सन्नाय* and *पुरोडास* offering sacrifices. This milk is stored up and kept after *सोमयाग*, at night. The cows are again milked in the morning of the following day. The evening milk that has been reserved, is mixed with the morning milk. This mixture is called *Sannâya*. (See at p p. 297 and 357). The *Sannâya* offering is made on the new moon day after the performance of the *Somayâga*. Similarly *Purodâs'a* is offered on the full moon day to Agni and Soma after the performance of the *Somayâga* because the *Iṣtis* are performed after it (Soma).

The modifications of Soma such as *ekâha* and *gauh*, etc. which last for one day are performed after the *Dars'a-pûrnamâsayâga* according to this *Ânantarya* practice. The order in them will be as follows :
The modifications of Soma are performed after the *Iṣtis*.

(1) *Agnyâdhâna* (2) *Somayâga* (3) *Iṣtis*
(4) *Soma* modifications. This is the order in the modified sacrifice.

As in this *Pâda*, *Agnyâdhâna* of two kinds-namely, one before the *Iṣtis* and the other before the *Somayâga* is mentioned, it is better to get an idea of an *Agnyâdhâna* (establishment of fire) It is a name of a sacrifice (*कर्मनामधेय*). In the beginning there is a *कुप्ताहोम* It lasts either three days or six days or twenty-four days. About 59 offerings of ghee

are made to different deities excepting the sun to whom boiled rice is offered. A sacrificer has to observe a vow of celibacy and abstain from animal food. After the sacrificer has his head shaved and nails cut, he

कुम्भारहोम.

commences Kuṣmāṇḍa homa on a new moon or a full moon day. Fifty-nine mantras from the

Veda are recited and different offerings are made to the fire.

It is followed by Ganahoma which is performed in a fire taken from

गणहोम.

Gārhapatya hearth. The sacrificer makes

ghee offerings called Āghāra and Ājyabhāga in the fire. Boiled rice is offered to the sun. One hundred and three offerings are made with the repetition of the Vedic Mantras.

Minor oblations are also made to the fire with the mystic syllables

Minor oblations.

ह्रः, शुभः स्वः; then Svistakṛit follows. A vessel

of water is taken by the sacrificer and placed to the south-west of his house. He sees his reflection repeating the Vedic mantras. After throwing away the water the sacrificer enters his house without casting a glance behind.

After finishing it, the Brāhmanas are fed with milk and gold is given as their fee. Subsequently, the Agnyādhāna is commenced in the spring.

Before the ceremony is commenced, Nandi Śrāddha is performed; on the same night, Udaka Śānti is performed. The

उदकशान्ति.

place where it is performed is besmeared with

cow dung and husked or unhusked rice is thrown under the vessel of water placed there. The altar is marked out with the Darbhā grass which is thrown into the north of the altar. Another branch of Darbhā is spread towards the north of the altar with the ends of the grass towards

the east. Upon this grass a vessel called

मोचरी vessel.

Prokṣaṇi full of water, a vessel of bell metal

and thread are placed. The Prokṣaṇi is then removed to the altar. It is covered with the Darbhā grass; the water from it is poured into the bell metal vessel and sprinkled from it on the sacrificer and his wife with recitation of the Vedic mantras accompanied with the monosyllable 'om' by the four Brāhmanas appointed for the purpose. They are paid according to their posture. A Brāhmaṇa in the east gets gold; the one standing in the south gets silver; the others in the west and north get bell metal and cloth. When different materials are not available, gold alone is distributed amongst the priests. The whole ceremony is finished during the night and in the morning, the Vedic mantras suited to the morning are sung and water is sipped by and sprinkled on the sacrificer and his wife. The sacrificer then sits to the north and his wife to the south; the priests be-

side the sacrificer sit in a line with the faces towards the fire. The sacrificer and his wife then make a Sankalpa (mental vow) to perform the Agnyâdhâna.

Sankalpa.

After this, ब्रह्मा, शीता, अश्वत्थ, उद्गाता, अग्नीषोमी and सद्यस्व are formally appointed and are given reception by a feast called Madhuparka. After this, kundas and

अधुपर्क

Vedis are prepared.

The vessels used are कुक्ष, अग्निहोत्रहवनी, कुहू, उपसृत and पुत्रा. They are of the form of the lip of an elephant, or of the mouth of a swan or of the tail of a crow.

Sacrificial vessels.

They are all ladles; the bowls of the ladles are of the above forms. When the bowl is in the form of an elephant's lips, it is about eight *angulas* in breadth and when it is in the form of a swan's mouth or of a crow's tail, it is about five *angulas* in width. The handles vary from a span to two cubits in length.

अग्निहोत्रहवनी and पुत्रा are made of the वैकतल (*Flacourtia Sapida*) wood; the कुहू is made of the पलाय (*Butea Frondosa*) wood; the उपसृत is made of the पिप्पल (*Ficus religiosa*) wood; the पुत्रा is made of the wood of *acacia catechu*. The कुक्ष and शीता are ladles with flat bowls a span in length; they are made of the पिप्पल (*Ficus religiosa*) wood.

A mortar is made of *Butea frondosa* about six *angulas* in depth and mounted on a pedestal of six fingers in height.

Sacrificial instruments. A pestle is made of the wood of *acacia catechu*.

An oblong vessel called मग्निहोत्रहवनी is also made of *acacia catechu* in the shape of a cow's ear. A रूपरा (wooden sword) and a घास्त्रा (cudgel) is also made of the *acacia catechu* wood. ब्रह्मापात्र, शीतापात्र and अग्नीषोमीपात्र are made of the wood of the *Pipal* tree. A string made of *munj* grass consisting of three knots is tied round the waist of the sacrificer's wife. Potsherds are also prepared and their ends are sharpened in order to fit in with one another.

The sacrificer goes out to the jungle in search of wood from a *pipal* tree on which there has grown up अग्नी tree.

अग्नी

He prepares the lower अग्नी and upper अग्नी from the *Pipal* tree of the above description.

A sacrificial site is selected by the priests; the ground for the sacrifice is dug up and the earth removed. Sand

Sacrificial place.

saline soil, earth from the holes of rats, from an anthill, from the depth of a river, and that dug up by a wild boar, a leaf of lotus, nodules of unburnt lime-stones and six pieces of gold are brought in and placed upon the altar.

A rite called *नेपिदुयय* is performed. It is so called because a straw of the Darbhâ grass is held behind the ears of a sacrificer and is cut constituting the act of gift of a cow, in the course of the oblations to the departed soul. The oblations to the *manes* are of the clarified butter or of the boiled rice-balls. The clarified butter is offered to the fire and the rice balls are offered to the Pitris. The sacrificer then plays dice with his children.

When in the evening, the sun's rays touch the top of the trees, an oblation called *सर्वपिदिन* is performed. Sesamum, lentil, unhusked rice, barley, particles of rice, wheat, panicle, wild sesamum, *kangni* seed, wild grain, wild barley and the bamboo seeds are mixed and washed. The Adhvaryu, Brahmâ, the sacrificer and his wife covered in clothes, march towards the fire. They place the sacrificial utensils before them and make offerings of ghee called *Âghâra* and *Âjyabhâga*. Afterwards they offer the seeds and grains mixed as above to the fire.

Next follows the Brahmandana ceremony. Fire from the ordinary hearth is transferred to the Gârhapatya fire-place. The sacrificial vessels are arranged on the altar; a hide of a bay bullock is spread and the rice to be boiled is taken upon it. It is pounded and boiled. In the rice thus prepared, a hollow is made and ghee is poured in there; offerings are made to Brahmâ from this rice. The priests recite the verses in praise of the sacrificer who gives three morsels of rice to each of them and *oxen* as their fee.

Then follows the fire-producing ceremony. The sacrificer holds *Araṇi* in his hand and recites the Vedic mantras. He is kept awake at night; when the greater portion of the night has passed, the priests begin to produce fire by rubbing the *Araṇis* together. The Adhvaryu enjoins upon the sacrificer not to tell lies and points out a black goat. The sacrificer remains silent. Ordinary fire is brought in, some fuel is thrown in and it is stirred up and kindled. The churning process by means of *Araṇis* continues; the sacrificer rubs first; the hotâ recites mantras and the udgâtâ sings. When fire is produced, the Adhvaryu and the sacrificer recite the verses in praise of the fire and carry it to the Gârhapatya hearth with the accompaniment of *Sâma* in the Rathantara tune. The sacrificer touches the Gârhapatya hearth and places gold pieces to the north; pieces of silver are given to an ignorant Brahmana.

The fire from the Gârhapatya hearth is taken to the Dakṣiṇâgnt hearth

with the accompaniment of music and distribution of Dakṣiṇa (fee) consisting of silver to an ignorant Brahmana. When the sun has risen, the sacrificial fire is placed in the Gārhapatya hearth. A horse, an ox, a goat, a ram, or a *kamagḍalu* in the absence of one another in the above order is bathed and made to stand near the Gārhapatya hearth.

The sacrificer takes the fire from the Gārhapatya hearth to the Āhavanīya with the accompaniment of the Vāmadeva song chanted by the udgātā priest (see the plan I of the frontispiece). The sacrificial vessels are held in hand by some one else and a horse is presented to the Adhvaryu and the Brahmā priest each. In the Āhavanīya hearth, sand, saline earth and other things mentioned above are placed and the fire carried from the Gārhapatya hearth is placed there amidst the Sāmas known as Brihat, Vāravantiya and S'yaita sung by the Udgātā priest. This constitutes the establishment of fire. The sacrificer touches it and recites the verses with the Adhvaryu priest in praise of the fire. Oblation of sacrificial fuel is made to all the three fires. This is the consummation of Agnyādhāna and is expressed by an oblation of the clarified butter called Pūrṇāhuṭi. The priests pronounce the benedictions on the sacrificer:

A Pavamāneṣi which consists of minor oblations is subsequently performed. Its principal deities are अग्नि, पवमान, पावक, शुचि, इंद्राग्नी and अदिति. The Purodās'a cakes and boiled rice are offered. The model of the पवमानेष्टि is दशैश्वर्यमासदान. The Yājñas and Anuvākas are recited by the Hotā priest. A pillow is given to the Agnidhā, a horse to the Brahmā, a cow to the Hotā, an ox to the Adhvaryu and gold and cloth to the Udgātā priest.

The order which we have described in the preceding pages is as follows. (१) अग्न्याधान (२) पवमानेष्टि (३) अग्निहोत्र (४) दशैश्वर्यमासदान (५) सत्र (६) सोम. This order is liable to changes according to the emergency of the case. (See Kuntze's षट्दशमं चिंतनिका.)

CHAPTER VI.

PĀDA 1.

The present chapter treats of 'rights' to perform a sacrifice and thereby indirectly 'rights' to property. The Smṛiti writers have deduced from the right to perform a sacrifice the law of inheritance.

According to the Mīmāṃsā school of philosophy, no act is possible without a motive. It is useless to discuss the component factors of an act which have been very fully discussed in the preceding pages. An act performed without a motive is an act of a lunatic. The motive or object in view may be either visible or invisible.

What is the object of a sacrifice? It is to secure heaven; it is said 'स्वर्गं कानोदयेत्' 'let one desirous of heaven perform a sacrifice.' Here an agent is the performer; the heaven is the object and the sacrifice is a means to obtain it. We have therefore three factors; the actor, the object and the act.

Any person who is possessed of the desire to secure heaven is entitled to perform a sacrifice. No person can be said to be without such desire. Every human being possessing capacity, has a desire to secure heaven. The animals or birds cannot have such desire or capacity.

The Vedic text which confers the right to perform a sacrifice has the agent in the masculine gender. It can be argued with plausible reasons that a female is excluded from performing a sacrifice. Aitisiyāna a great Mīmāṃsaka is of opinion that a female is not entitled to perform it, because she has no independent property but Jaimini following the view of Bādarāyaṇa concedes the right to the females as well for the following reasons.

- (1) The gender used is not very important, because some gender must have been used in the Vedic text; the masculine gender includes feminine gender as is the case in the modern legal literature.
- (2) A female is also possessed of the desire to secure heaven.
- (3) She is an equal owner with her husband in the property; she is not a saleable commodity.
- (4) The goddesses with their husbands have equal shares in the offerings in the sacrifice.

It follows as a corollary from the above discussion that a wife is equally entitled with her husband to perform a sacrifice with him. Our author relies on the Vedic text quoted at P. 304 in support of his view.

One person is only entitled to perform Agnyādhāna; where in the

One person is entitled to perform अग्निवाधान.

text, the words "द्वौनेवानी" "two clothed in silk" are used, they contemplate the husband and wife who are one body for the performance of all religious and temporal duties.

A woman is not equal by reason of her sex with man in many things and possesses many disqualifications; she can perform all those acts which are specially mentioned for her to perform; as for example, she is equally entitled to observe a vow of celibacy, to have her head shorn or nails pared.

The most important question for determination is whether a Śūdra is entitled to perform a sacrifice. A Śūdra is not entitled to perform a sacrifice. A Śūdra is not entitled to wear a sacred thread; he is therefore, not entitled to study the Vedas. Without the study of the Vedas, he is not entitled to perform the sacrifice. Further there is a Vedic text under which only the three higher castes are entitled to establish fire; from this fact, it appears that a Śūdra is not given the privilege of performing the sacrifice.

Poverty and deprivation of sense organs are no disqualifications provided the latter is not permanent, natural and incurable. Incurable and natural deprivation of the senses are, also in this view disqualifications in cases of inheritance.

It is customary to repeat the family clan, Gotra and the Pravaras i.e. the different members of the Gotra. They are one, two, three and five. Any person who has not three Pravaras is not entitled to perform a sacrifice. It is unnecessary to mention that under the principle of Avayatyuvāda as explained in the preceding pages, the higher number includes the lower number.

A Rathakāra who belongs to a mixed class is entitled to perform a sacrifice under a special text "वर्षासु रथकारः आदधीत." "A Rathakāra shall perform Agnyādhāna in the rainy seasons." The term Rathakāra is used in a conventional sense (योगकृति) and means a particular mixed class "नदिष्येष्ट करव्याप्तु रथकारः प्रजावते" Yājñavalkya Smṛiti I-95. "By a (man of the) Māhiṣya class on a (woman of the

The word रथकार explained.

Smṛiti I-95. "By a (man of the) Māhiṣya class on a (woman of the

Karāṇa class is begotten Rathakāra (S. B. H., XXI. p: 200.) He also says in I:92.

वैश्या शूद्रयोः स्तुराजन्मान्मा हिष्योऽप्रौ सुतौस्मृतौ ।
वैश्यास्तु नरणशूद्रयां विनास्वेवविधिस्मृत ॥

"The sons begot ten on a Vais'ya and a Śūdra woman by a Kṣatriya are called Māhiṣya and Ugra respectively; by a Vais'ya on a Śūdra woman, a Karāṇa: this law is propounded with regard to married women." (S. B. H., XXI. p: 190.)

This is in Anulomā marriage. From the above extracts, we find that रथकार न्याय explained. a Rathakara is of mixed caste; it does not necessarily follow that he carries on the business of chariot-making. It is an accident. A twice-born by carrying on the trade of chariot-making does not become a Rathakāra. The term Rathakāra is used here in its conventional sense. Where a word is used in a conventional sense but not in its derivative sense by reason of the convention being stronger than the derivation, it is called रथकार न्याय.

A noble in the community of Niṣāda, a non-Aryan tribe is entitled to perform a sacrifice called Rudrayāga. The term A निषादस्वपति is entitled to perform रुद्रयाग. Niṣāda is used for a mixed breed from a Brāhmaṇa father and a S'ūdra woman in an Anulomā system of marriage.

विप्रान्मूर्धावसिक्तो हि क्षत्रियायां विशः स्त्रियां ।
अम्बष्ठः शूद्रयां निषादे जातः पारश्वोऽपि वा ॥

Yājñavalkya I. 91.

"By Brāhmaṇa in a Kṣatriya woman is produced merely a Mūrdhāvasikta; in a Vais'ya woman an Ambaṣṭha; and Who is a निषाद in a S'ūdra woman, a Niṣāda or a Pārāśva even." (S. B. H., XXI. p. 189.)

The text which confers a right of performing a Rudrayāg runs thus "वास्तुनप्येतोद्रे चरं निर्वपेत्स रुद्रः प्रजा शनयेत् रुद्रानिषादस्वपतिं वाजयेत्." "Let him offer boiled rice consecrated to Rudra in the dwelling house where Rudra pacifies the family.....let him cause a निषादस्वपति to perform a sacrifice with it."

What is the meaning of the term 'निषादस्वपति.' There are two compounds in this word; कर्मधारय or, तत्पुरुष. It निषादस्वपतिः वा explained. therefore, means 'a निषाद who is noble' or 'a nobleman of the निषाद caste. The former is preferable; in this view कर्मधारय prevails over the तत्पुरुष समास. It is called निषादस्वपतिः वा.

PĀDA 2.

In a sacrificial session, there are many sacrificers varying from seven. Fruit in a sacrificial session. teen to twenty-four. "सप्तदशवराश्वत्थविंशतिपरनाः सत्त्वासीत्" How is the fruit of the Sattrā to be distributed? Each and everyone reaps the entire fruit of it. There is no impossibility in it; as for example, one animal is perceived by a large gathering of people. When we say, 'burn the town' it means each and every house in the town.

In this connection, it is better to explain विरुद्धविकल्प. In a sentence, we have a subject and a predicate; the former is known and the latter is unknown: this is one contradictory. The subject being known, any statement about it is a restatement. the predicate being unknown, it makes an original statement: this is the second contradictory. The subject in relation to the predicate is principal and the predicate is subordinate; this is the third contradictory.

In the Dars'apūrnamāsayāgas, there is one sacrificer, and there is only one alone is entitled to perform दर्मपूर्णमासयाग. one main fruit; the incidental fruits that may accrue are not different from the main fruit i.e. the attainment of heaven.

The acts are either religious or profane. Every act has three stages. Two kinds of acts. (1) Commencement (2) Continuance (3) Completion. When a Vedic act is once commenced, it must be completed whether the fruit thereof has accrued or not; the completion of the act is itself a fruit. Its completion generates an extraordinary principle called Apūrva in the performer. If a religious act which has been commenced is left incomplete, the society will condemn the performer. A wordly act on the other hand, does not necessarily require completion because there is no code of procedure; it does not produce an Apūrva.

The author then proceeds to explain the difference between Pratishedha प्रतिषेध & Paryudāsa परोदास explained. Paryudāsa. It has already been explained in the preceding pages. If the negative in the text is connected with the predicate, it is Pratishedha and prohibits the actual commission of the act. If it is connected with the subject, the mental commission of it is prohibited. It is called Paryudāsa.

The Kāṭhja Nyāya is the actual prohibition of an act. 'न कालं न भवेत्'

‘one should not eat flesh stuck with a poisonous arrow.’ The actual eating of Kalanāja is prohibited. When a man is told not to see the rising sun, there is no commission of the act; it is only a mental resolution; as soon as one resolves not to see the rising sun, he refrains from seeing it. It is a vow (व्रत). In this view, the actual performance of an act constitutes a Yāga and mental forbearance or commission is a Vrata.

A person has to observe good manner during his life; it consists of respect to his preceptor and the elders; he must make an obeisance to his elders and must rise when they approach. At what period should he observe the social etiquette? The reply of our author is that one should commence observing good manners and behaving properly according to the rules of the society after his Upnayana ceremony has been performed.

He is also required to perform Agnihottra twice a day and also on ceremonial occasions during his life till his death. “यावज्जीवमग्निं होतुं शक्यते” “Let him perform Agnihottra as long as he lives”. The text does not mean that you are to perform Agnihottra at every time in your life giving up all the worldly acts. What it really means is that one is to perform Agnihottra at the fixed time mentioned at p. 323. It does not contemplate giving up all worldly acts. This is called अग्निहोत्रन्याय.

The Agnihottra is, therefore, to be repeated every day at the stated time according to the view which we take, during one's lifetime. The non-performance thereof entails the loss of heavenly bliss. Similarly, good manners should always be observed towards the elders and superiors.

When any sacrificial vessel is broken or when its content is spilt, you are to perform an expiatory libation on every such occasion.

A twice-born is under a three-fold debt from his birth under the well known text of the Taittiriya Sanhita quoted at p. 325. They are (१) देवश्रूय (२) पितृश्रूय and (३) अग्निश्रूय. The first debt is paid off by performance of a sacrifice; the second is discharged by begetting children and continuing the race and the third is paid off by entering the preceptor's house, leading a life of celibacy and studying the Vedas from him.

PĀDA 3.

There are two kinds of sacrifices ; (१) *नित्य* and (२) *कांक्ष*. In a sacrifice there are two parts one principal and the other subordinate. In a *नित्यकर्म* (permanent rite) the principal part is indispensable; the subordinate parts may be omitted but in a *कांक्ष कर्म* (desire accomplishing rite) all the details must also be performed. The reason is obvious. A *Nityakarma* is essential and permanent ; the non-performance of it entails a sin ; but a *Kāmyakarma* is performed with a certain desire which cannot be fulfilled if any detail is omitted.

An act is not changed by a change of material ; as for instance the act of throwing is not changed by the change of material thrown. You may throw a stone or brick ; the act of throwing remains the same.

Accordingly, when the original material is lost or is not available, another material may be substituted in its place in the *नित्य* and *नैमित्तिक कर्म*. “यदि सोमं विदेत प्रतीकानभिपुष्यात्”

“If Soma is not available, one shall extract juice of a *Pâtikā*”. There will be a substitute in the case of a *Nitya-karma* either commenced or to be commenced when the original material is spoilt or lost but in the *Naimittika-karma*, the substitute will be used only in the case when the act is commenced and the emergency arises.

There will be no substitute for a deity, fire, mantra and act because they constitute the special parts of a sacrifice. No substitute in certain cases. You cannot substitute a deity in place of another, because that will change the nature of the sacrifice. The same principle holds good in the case of the fire, mantra and act.

Similarly, the master cannot be substituted because the fruit accrues to him. No one can therefore be substituted for him.

Forbidden material cannot be a substitute. The material substituted should not be a forbidden material. *अवशिवा वैवर्काः कोद्रवाः अवशिवावैमावाः* “Wild Kodru cereal is unfit for a sacrifice ; the beans are unfit for a sacrifice”.

In a sacrificial session there is a large number of sacrificers, varying from seventeen to twenty-four. If any one dies another *locum tenens* may be appointed. A substitute can be appointed in a *Sattra* for a sacrificer. We have seen that there cannot be a substitute in a sacrifice for a master but in the

वर्णन explained.

Right of the *locum tenens*.

case of a sacrificial session, there is an exception. It is called *Sattra Nyāya*.

The *locum tenens* to all intents and purposes steps into the shoes of the dead or absent master save the fruit of the sacrifice which accrues to the original master.

A substituted material used for an original material should be of the same species; it must resemble the original material. When there is an option in two or more materials and the option is once made, but subsequently the material selected is lost,

you cannot make a choice of another optional material but you will have to select the material of the same class which bears resemblance to the original material lost or spoilt.

A prescribed material by a text should be used as substitute. Where a Vedic text enjoins a substitute in the absence of the original material, it shall be used as substitute; as for example, *Putikā* is prescribed by the Veda as substitute for Soma.

When the original material used is lost or otherwise made useless and the substitute used in its place is also made useless, the second substitute which will be used shall resemble the original but not the first substituted thing though it may have been sanctioned by the Veda. As for instance *Pātikā* is a substitute for Soma; both of them are lost; the third substance used must resemble Soma.

When the original material is lost and the sacrificer while searching the substitute finds out the original material the original material when found out after loss should be used provided the sacrifice is not commenced with the substitute. The latter shall be used; but if the act is commenced with the substitute and subsequently the original material is found out, the act must be continued with the substituted material.

The original material though not fit to have a purificatory ceremony performed on it is preferable to the substitute even if it is sufficient to have the purificatory ceremony performed on it; but when the original is not fit for the object for which it is required, the substitute may be used provided

it is fit for the object ; as for instance, Khadira wood which is strong enough for a sacrificial post for fastening a strong and restive animal to it, is preferable to Kadira wood which is weak though sanctioned by the Veda. In such a case, fulfilment of purpose is the guide. In the Sūtra the word *Śeṣa* is used. A constituent part of a sacrifice is called *Anga* but *Śeṣa* is that which subserves the purpose of a sacrifice though it may not be its constituent part. As for example, a *वेदशेषीभाव* distinguished from *अंगविभाव*.

man has several parts of his body ; he can exist alone with them ; but the society and the environments which subserve his purpose and are essential ingredients without which he cannot be what he is, are not his constituent parts. The first relationship with his body is called *Angāṅibhāva* and the last is called *Śeṣas'ṣibhāva*. The man is *Angi* and *Śeṣi* both, but his bodily parts and the surroundings are *Anga* and *Śeṣa* respectively.

The original material is always to be preferred even though it is not sufficient to perform the subordinate parts of a sacrifice provided it is sufficient for the performance of the principal part. As for example, *Vrīhi* is not sufficient for the *Sviṣṭakṛit*, *Idā* and *Prās'ittra* but only for the principal offering and *Nivāra*, which is a substitute for *Vrīhi* is sufficient for all. Here *Vrīhi* though insufficient is preferable to *Nivāra* and the subordinate parts may be omitted.

PĀDA 4.

In *Dars'apurnamāsayāga* the main offering consists of two portions of a *Puroḍāśa* cake cut into three parts. The first and the middle parts of the *Puroḍāśa* cake constitute the principal offering to the deity and the remainder is reserved for the *Sviṣṭakṛit* offering, *Idā* and *Prās'ittra* foods. If the two portions of the cake are destroyed or otherwise made unfit for the offering, another cake should be prepared and the third portion cannot be used for the main offering ; but when the third portion is destroyed, no other cake shall be prepared for the *Sviṣṭakṛit* as it is only a *Pratipattikarma* ; the offering shall be made from the residue of the destroyed cake if there be any.

As we have seen above in the Dars'apûrnamâsayâga, there are Idâ and Prâs'ittra foods. The text in their connection is "यजमानपंचना इदमिहयति" "The four Ritviks and the sacrificer who is the fifth eat Idâ." By means of Parisankhyâ, it may be de-

duced as a corollary that of a Prâs'ittra food, all others are entitled to partake, excepting the Ritviks but our author says that it is a Vidhi. The reason is that the sacrificer being not a worker like the Ritviks, he is given the right to partake of the Idâ along with the Ritvik. In this view the sacrificial food—whether Idâ or Prâs'ittra—is to be eaten by the Ritviks including the sacrificer ; others are not entitled to it.

When a sacrificial vessel is partially or totally destroyed, an expiatory ceremony in the form of a penance is performed to ward off any evil that may befall ; when on the other hand, a Puroḍâs'a cake is partially burnt, it may be used and no expiatory ceremony is performed but when it is totally burnt an expiatory ceremony is indispensable. It is called Kṣâmeṣṭi Nyâya.

There is a text in connection with the full and new moon sacrifices to the effect that one whose *two offerings* are spoilt, should make an offering of five dishes full of boiled rice to the god Indra. In order to understand the text, it is necessary to explain the Sannâya offering in connection with the full and new moon sacrifices. In the evening, the cows are milked and the milk is stored up in a vessel. In the evening of the full moon

or new moon day that follows, the cows are again milked and this milk is also mixed with the evening milk that was stored up. Two offerings are prepared from this milk which is called Sannâya ; one is made in the morning and the other is made in the evening of the full moon or new moon day. If by chance one of the offerings or both offerings are spoiled, what should be done ? The above quoted text provides an offering of five dishes full of boiled rice to Indra as expiation in case both the offerings are spoiled. How are we to interpret the term 'two offerings' in the text, whether collectively or severally ?

There are two terms in connection with the mode of interpretation. मध्येकं वाक्यं परित्यज्य is a sentence in which the word is used in the distributive sense as for instance, 'Feed John, Peter and Samuel.' The sentence means that each is to be fed separately. समुदाये वाक्यं परित्यज्य explained.

is a sentence in which a word is used in a collective sense ; as for example, 'Let this village be fined 100 Rs.' here the word village is used in the collective sense. It is very well explained by Kumārila in the following couplet.

शरीरोनिग्रहोयत्रतत्रप्रत्येकमित्रता । हिरण्यादानं दंडस्तुसमुदाये समाप्यते ॥

Where the punishment inflicted is bodily restraint, it is always distributively awarded but where the punishment is a fine consisting of gold, it is collectively awarded (in the absence of any term to the contrary.) The latter is called गर्गयतदंडस्वाव. See p. 315.

Keeping this distinction in view, let us take the above text and see whether the term 'two offerings' is used in the distributive or collective sense. The author says that it is used in the distributive sense. Accordingly, five dishes of boiled rice should be offered to Indra on every occasion when Sannāya is spoiled. It also stands to reason.

There is another text "हविषनिग्रावमिरमिपुत्याहवनीयेहुत्वा प्रत्येकं परेत्य सदाविभक्ताद् भक्षयति" "In a place where Soma is kept having extracted its juice and having made an offering in the Ahavantya fire, they

partake of the food on returning." Are both acts-mentioned in the text viz., extraction of juice and the offering in the fire, necessary to make one entitled to the food? Here the principle of गर्गयतदंड applies and accordingly only those who extract the Soma juice and make the offering are entitled to the food.

There is another text "यस्वौभावनुगतावग्नी अभिनिम्होचेतयस्व वाभ्युदियाद् पुनराधेयमेवतस्व प्रायश्चित्तिः" "One whose both fires are extinguished and the sun rises, his penance consists in the re-establishment of fire." In what sense is the term both fires used in the above text? The term 'both fires' refers to the गार्हपत्य and आहवनीय fire. They are produced at one and the same time; so the extinction referred to in the text is the extinction of both of them collectively. The principle of गर्गयतदंड स्वाव applies; and the पुनरावाह is to be performed on the extinction of both the fires collectively.

Nature of the expiatory ceremony.

What is the nature of the expiatory ceremony which consists of five dishes of boiled rice to Indra? It is an independent but not a substituted rite and is a part of the new moon sacrifice.

When a man who has made up his mind to perform a Sattrā and subsequently gives it up, shall have to undergo an expiatory ceremony by performing a Vis'vajit sacrifice. The reason is that one by making a vow becomes indebted to the gods; he can discharge the debt by performing the Vis'vajit.

There is another text which requires an interpretation "बर्हिषावेरोचं मासे प्रत उपवन्ति वत्सेनामावस्वादा" "They break the fast with the grass on the full moon day and with the calf on the new moon day." What is the meaning of calf? Does it mean veal? No; it cannot mean flesh because the corresponding word 'grass' makes it absurd. The terms therefore, mean the time when the Darbha grass is brought on the full moon day and the time when the calves are driven off with a branch of a tree at the time of milking the cows on the new moon day. Such instances are found in every language as Godhūli (dusk).

"The curfew tolls the knell of parting day;
The lowing herd winds slowly o'er the lea;
The ploughman homeward plods his weary way;
And leaves the world to darkness and to me."

[Gray's elegy.]

We have seen in the preceding pages that Sannāya offering is also made by one who has made a Soma sacrifice on the new moon day. He has to milk the cows, prepare Sannāya oblations and to take meals after milking the cows. There are others who make no Sannāya oblations and there are no cows milked, nor are the calves driven off. It matters very little whether the calves are driven off or not but the Vatsāpakarna came to denote the time of taking food from the fact of driving off the calves at the time of milking the cows.

There is a text in connection with the Dars'apūrnamāsa Yāgas; "सहस्राक्षं प्रस्तरमहरति" "He throws grass with the branch in the fire." How are we to interpret it, as there is no branch or poker where there is no Sannāya oblation? According to the principle laid down above, it indicates the time of the final disposal in a sacrifice irrespective of the branch or poker. If they are there, they may be also consigned to the fire as an act constituting final disposal thereof.

PÂDA 5.

Abhyudayeṣṭi is a small sacrifice consisting of the three kinds of rice offerings to Agni, Indra and Viṣṇu. The rice is divided into three portions, the Purodāśa

cake of the rice of the middle class, baked on eight pans is offered to Agni; the grossest rice boiled in curd called Ātañchana set apart specially for the purpose, is offered to Indra and minutest rice boiled in water is offered to Viṣṇu. This sacrifice is the Naimittika ceremony. If a sacrificer under a mistaken belief of a new moon day performs a Dars'ayāga, and during its progress the moon rises he shall have to pay

Its nature.

the penalty by performing the Abhyudayeṣṭi. It is not an independent rite; it is a part of the Dars'ayāga and is performed when a mistake is committed in ascertaining the correct date. The materials are already present in the Dars'ayāga; there is a change of deities; the offerings are directed to the other deities.

An Upāns'uyāga is performed on the full moon night and the ghee offerings are made to Viṣṇu in a low tone. In an Upāns'uyāga in an Abhyudayeṣṭi described. In a Dars'ayāga, when Abhyudayeṣṭi is performed Upāns'uyāga is also performed. The deity of Upāns'uyāga, viz, Viṣṇu is changed and three other deities in his place come in as said above.

In the text quoted at p. 355 in connection with the Abhyudayeṣṭi, it is said, 'if the moon rises when he has already consecrated the offering'; does it mean that one has to perform an Abhyudayeṣṭi, only when the materials are consecrated? It does

not mean that; the cause of the performance of an Abhyudayeṣṭi is the mistake of the date; the consecration of the materials is not a precedent condition. Whether the materials are consecrated or not, an Abhyudayeṣṭi should be performed if the moon rises on the supposed wrong date of Amāvasyā. The Dars'ayāga is commenced on the 30th day of a month i. e. on the Amāvasyā during the day time; the sacrificer goes to the jungle and brings the Durbhā grass and the Samit (sacrificial fuel.) He then formally makes a vow (Sankalpa) to make offerings to the gods. This is called Anvādāna. The moon rises at night; if she rises, then the Abhyudayeṣṭi is performed. The word Nirūpt (consecrated) in the text includes every act connected with the consecration.

When the materials are not consecrated, the offerings are made to the deities of the model sacrifice according to Âs'marathya but according to -Âlekhana they are made to the deities of the modified sacrifice i. e. the Abhyudayeṣṭi. Jaiminī adopts the latter view.

When a portion of the materials is consecrated to the deity of the Dars'ayāga and the moon rises, the remaining portion which is not yet consecrated cannot be consecrated to the deity of the Dars'ayāga nor can it be consecrated to the deity of the Abhyudayeṣṭi as it has not yet commenced; it shall be offered silently without mentioning the name of any deity.

We have explained what Sannāya is in the preceding pages. On the Amāvasyā night cows are milked, the milk is put in a vessel and heated: a little curd is put in it and the whole is converted into curd. On the morning of the Pratipada of the bright half, the cows are milked and the milk is put into a separate vessel. At the time of the offering, both the milk and curd are placed in separate vessels. Two sacrificial spoons are used; the curd is first put into a Śruvā and from it, it is transferred to a Śruchā. The Śruvā is then filled up with milk which is also transferred to the Śruchā. This mixture of milk and curd is offered to the Âhavanīya fire. This oblation is called Sannāya and the milk or curd is also called Sannāya. We have seen in the preceding pages that a person who performs a Soma Yāga has to make an oblation of Sannāya. Now the question arises, whether the Abhyudayeṣṭi is to be performed by a Sannāyī alone. The reply of our author is that it is to be performed by a Sannāyī and a non-Sannāyī both.

We have also seen in the preceding pages that if persons having engaged in performing a Sattrā, give it up, they have to perform a Vis'vajit sacrifice as a penalty. The question is when should it be performed? Should it be performed after the Soma having been purchased and then no Sattrā performed? The reply of our author is that it should be performed as an expiatory ceremony even when you have made up a determination to perform it and then give it up. The purchase of Soma is not material for its performance.

What is the procedure in a case of the moon rising after consecration of a portion of the materials.

Abhyudayeṣṭi is to be performed by a Sannāyī and non Sannāyī as well.

Abhyudayeṣṭi is to be performed when the determination to perform a Sattrā is given up.

As a rule an initiation ceremony lasts for twelve days in a. In a नवरात्र, an initiation ceremony is performed four days before the full moon of the माघ. a Jyotiṣṭoma sacrifice. The Dīkṣā ceremony in a Gavāmayana should be performed four days before the full moon of the Māgha so that Soma may be purchased on the eighth day of the dark half of the same month.

When a person is engaged in a sacrifice, say a Jyotiṣṭoma his daily duties are suspended during the continuance of a sacrifice. duties such as Agnihotra etc., are stopped; after the sacrificial bath; they are to be performed. Sometimes during the continuance of a big sacrifice certain ceremonies are prolonged or put off; the sacrificial bath (Avabhṛitha) is necessarily put off. The Agnihotra and other daily duties will be suspended till the sacrificial bath is not performed. A Dīkṣita remains initiated till the sacrifice is over.

When the continuance of the performance of a Jyotiṣṭoma is put off for प्रतिहोम as an expiatory ceremony for the suspension of a ज्योतिष्टोम. some uncontrollable circumstances, a Pratihoma consisting of as many oblations as the days for which the ceremony was deferred is performed to remove the sin of the sacrificer arising from the non-performance of the daily duties.

There is an Udavasāniya ceremony performed after the sacrificial bath which completes the sacrifice to all intents and purposes. If the Udavasāniya is deferred for some reason or another, the sacrificer need not perform the daily duties in the interval. Daily duties are suspended till the उदवसनीय after the sacrificial bath.

A Pratihoma is performed in the evening in a Jyotiṣṭoma, because the sacrificial bath which completes it to all intents and purposes is resorted to in the evening; but in a Śoḍasī which is finished at night, the Pratihoma is performed in the morning. Time of the performance of a प्रतिहोम.

Here it is necessary to explain the term Kritvāchintā which is used by Śavara in commenting upon the Sūtra 43. It consists in assuming the contrary proposition of the aphorism as correct and then arriving at a conclusion on such assumption; It is very often used by the commentators. कृत्वा चिन्ता व्याख्या explained.

When an expiatory ceremony is performed on the breakage of a sacrificial vessel as described in the preceding pages, it is a part of the Dars'apûrnamâsayâga, as the text in connection with that occurs in the context of the Dars'apûrnamâsayâga. ' भिन्नेजुहोति, रिक्नेजुहोति ' He performs a *homa* on breaking, he performs a *homa* on spilling.

So the texts do not apply to the Jyotiṣṭoma and the Agnihotra sacrifices. The author proceeds to explain the term Vyâpanna. Anything contaminated and not fit for eating by a human being is Vyâpanna. It includes food in which a dead insect or hair is found. Such a contaminated food should not be eaten but should be thrown in water.

In a Jyotiṣṭoma sacrifice, Vahispavamâna air is sung. The priests walk out of the sacrificial ground and there they sing the Vedic songs. While going out of the sacrificial ground, first the Prastotâ goes out; then the Udgâtâ holding the tucked up clothes behind the Prastotâ follows him; lastly the Pratihartâ holding up the tucked up clothes behind the Udgâtâ goes out of the sacrificial ground. The procession of the singing priests continues in the above order from the sacrificial ground to some place outside of it. If by chance, they let go the tucked up clothes in the procession it is called Kachchhavimochana. There are two priests—the Udgâtâ and the Pratihartâ,—who hold the tucked up clothes in their hands. The Prastotâ has no one to precede him, so he does not hold the tucked up clothes, in his hand. There are four possible accidents; (1) the Udgâtâ alone may lose the hold of the tucked up clothes; (2) the Pratihartâ alone may lose the hold of the tucked up clothes; (3) They may simultaneously lose the hold of the tucked up clothes; (4) They may successively lose hold of it.

The general proposition is that a penalty shall have to be paid whether they lose the hold of the tucked up clothes singly or together. If Udgâtâ lets go the tucked up clothes of the Prastotâ, the sacrificer may either conclude the sacrifice without payment of a fee or may recommence the sacrifice on the payment of the same fee; (2) if the Pratihartâ lets go his hold of the tucked up clothes, the sacrificer shall pay his entire wealth, in the same sacrifice; (3) if both of them let go the hold of the clothes simultaneously there is an option for the sacrificer to choose either of the above alternatives, either he may pay the fee or not or pay the whole wealth (4) If the

priests lose hold of the tucked up clothes one after the other, first the Pratihartâ and then the Udgâtâ, then there is no penance in the case of the Pratihartâ, but in the case of the Udgâtâ, the sacrificer shall have to pay the whole fee to the Udgâtâ. We have seen above that the Pratihartâ also gets the whole wealth on losing the hold singly.

There is a Soma sacrifice in which Soma juice is extracted. Soma
 स्यात्तुत्या explained. Sutyâ is a word used for an oblation of Soma
 juice ; it consists of different operations such
 as bringing in the Soma creeper, preparing it for extraction, extracting
 its juice, putting the juice in the cups, offering it to the gods and drinking
 it. In an Ekâha there is only such Somasutyâ but in an Ahargâṇa where
 a sacrifice lasts for days and which is called Ahîna, there are as many
 What is to be done Somastutyâs as there are days. If by chance,
 when कच्छविमोचन takes there is Kachchhavimochana in any of these
 place in any of the Sutyâs, all the Sutyâs shall not be repeated ; it
 सुत्या ? is only the one in which the Kachchhavimochana
 takes place, that alone shall be repeated.

If a sacrifice that lasts for more than twelve days, it is both an Ahîna
 sacrifice and a Sattrâ. The latter is a sacrificial session lasting for 12 days
 or more than twelve days. The Gavâmayâna
 गवानयन explained. which is referred to here, is a Sattrâ which
 lasts for a year or ten months. It is optional. Literally the word means
 the revolution of the sun or earth according to the *heliocentric* or
geocentric view, because the word 'go' means a cow, sun or earth. In the
 meaning of गवानयन. Nighantû which is the Vedic dictionary, the
 word 'Go' is read amongst the synonyms of the
 earth. The diurnal and annual motions of the earth were known to the
 ancient Aryans. Aryabhatta, the well known astronomer knew at least
 diurnal motion of the earth ; he says

भपञ्जरोस्थिरोभूरेवावृत्त्यादृत्य प्रातिदैवसिकौ ।

उद्यास्तमयौ संपादयति गृहनक्षत्राणां । इति ॥

"The constellation of the stars is stationary (with reference to the
 earth) ; while the earth by moving on its axis causes the rising and setting
 of the stars."

He again says.

अनुलोमगतिर्नैस्थ पशत्यचलं विलोमगं यद्वत् ।

अचलानि भातितद्वत् स पश्चिमगानि लंकायामिति ॥

"Just as one sitting in a boat sees everything immovable going
 to the contrary direction, so does one see everything immovable going
 to the west in Lanka."

From these passages, it is clear that there were astronomers in ancient India who accepted the *heliocentric* view. Gavāmayana which is an annual sacrifice shows that the ancient Aryans knew the annual motion of the earth. They also knew the procession of equinoxes to an exact point.

The Gavāmayana commences from the 8th of the black half of Māgha which is called Ekāṣṭakā when the sun is said to turn from the south in the Zodiac sign of *capricornus* towards the equator. The Viṣuvān will, therefore, take place on the 8th day of the dark half of Śrāvana. The Gavāmayana is a Soma sacrifice and in an annual Gavāmayana there are 860 Sutyās, one Sutyā being performed every day. See at P. 753. The initiatory ceremony in it, is called Atirātrasoma sacrifice or Prāyaṇīya Atirātrasoma sacrifice and is performed on the first day. On the second day another modified Soma sacrifice is performed which is called Ārambhaṇīya Chaturviṃśā Ukthya. Then we have six days following them taken up in performing six Soma sacrifices; they are really three

described. **प्रवर्धय and चतुर्विंश** called Jyotiḥ, Gauḥ and Āyuh; but as they are repeated in an inverted order, *viz.*, Gauḥ, Āyuh and Jyotiḥ, they are called Abhiplavas; because they last for six days, they are also called Śaḍaha. They are repeated four times and so we have 24 days already. Then follows **वदहपुष्ट** explained. Śaḍahapriṣṭa; it is a sacrifice in which a musical

mode called Priṣṭa is sung. We have already explained what Brihat and Rathantara are. The musical mode which is sung in a higher key is called Brihat and the one which is sung in a lower key is called Rathantara. The musical mode which is based upon these in a particular way is called Priṣṭa. Stotra is a musical mode and is distinguished from Śāstra which is a recitation of a prose composition. A Stotra is also called Stoma. A **वदहपुष्ट** consists of त्रिवृत्, स्तोत्र, षड्वदयस्तोत्र, सप्तवदयस्तोत्र, चतुर्विंश स्तोत्र, त्रिषवस्तोत्र, and त्रयस्त्रिंशस्तोत्र. All these have been explained before. The six days of Śaḍaha are completed by singing of these six Stomas and performance of the six Sutyās, thus bringing the first month consisting of 32 days to an end.

Similarly with the exclusion of the first two days of the first month, the same ceremonies are performed in the second, third, fourth and fifth months. A month consists of thirty days. In the sixth month there are three Śaḍah Abhiplavas lasting for 18 days, then the Priṣṭyaha of six days, one Abhiṣṭ of one day and lastly three Svara Sāmas of one day each. The Abhiṣṭ and Svara Sāma are the modified Soma sacrifices. Thus the total of the sixth month comes to twenty-eight days; adding the first

two days of the 1st month, the total of the days of the six months comes to 180 days.

The Viṣuvân sacrifice which is performed on the completion of the six months shows that it was on the occasion of the summer solstice when the sun commenced to move from the north to the south in the Zodiac sign of cancer. All ceremonies in this period were therefore performed in the reverse order. After the Viṣuvân ceremony, three days were taken up in the performance of three Svara Sâmas. The fourth day was taken up in the performance of the Vis'vajit sacrifice. Prîṣṭya Sadâha was performed for six days, the order of the Prîṣṭas was reversed; त्र्यस्त्रिंश, त्रिषव, एकविंश, सप्तदश, पंचदश and त्रिदश were sung in the above order. In this way ten days were finished; then three Abhiplavas of six days each were performed thus bringing the total days of the 7th month to twenty-eight days.

In the eighth, ninth, tenth, eleventh months, a Prîṣṭya of six days is performed, the songs being sung in the reverse order as in the 7th month. Then follow four Abhiplavas of six days each thus making the total of 80 days of each month. Similarly in the 12th month the order with some modification is reversed. We have three Abhiplavas of six days in the beginning, then follow Āyuh and Gau of one day each. Thus we have twelve days; then follow ten days of a Dvâdasâha sacrifice. Thus we have thirty days of a month; we have to make up the deficiency of two days of the 7th month; the thirty-first day is occupied in the performance of the Mahâvrata sacrifice and the thirty-second day in the performance of Atirâtra. Thus we have 180 days in the second half of the year called Dakṣinâyana. The Viṣuvân is a separate day; if it is included, the total number of days comes to 181.

From the above analysis, we find that the Mahâvrat is the last but one day of the Gavâmayana; it will, therefore, fall on or about the winter solstice. - "It is not a bloodless sacrifice. There was either one beast sacrificed to Indra and Agni or a batch of eleven animals and in either case there is an additional sacrifice of a bull to Indra or to Prajâpati and in the former case of a goat to Prajâpati. Now at least in some cases the skin of the sacrificial animal was removed and used to form the drum (सुनिडुदुनि) on which with the tail of the victim the priest made solemn music."

"To the left of the Agnidhra priest were placed two posts on which was hung up as a target a completely round skin or according to Lâtyâyana two skins, one for the chief archer and the other for any others who were

good shots. At one point in the ceremony the king or a Rajput mounted the chariot and driving round the *Vedi* pierced with three arrows the skin leaving the arrows to stick in the skin." See Keith's *Sankhāyana Aranyaka* (Harvard oriental series, vol. xviii).

I would invite the attention of the curious reader to Tilak's Orion about the explanation of *Ekāṣṭahā* which is the eight day of the dark half of *Māgha*. He has discussed the different views on p.p. 43-54.

From the above analysis and the table given at p.p. 753-754, we see that the circle of the year is divided into 361 days, if we include the *Viṣuvān*. The 6th and the 7th months which are near the *Viṣuvān* are of 28 days and the 1st and the last months consist of thirty-two days. The rest of the months *viz.*, the eight months are of 30 days each. If we divide the circle into two parts we have two semi-circles of six months each; in the first semi-circle we have 180 *Somasutyās* each one consisting of three oblations. The order of the ceremony is reversed in the second semi-circle. This circle represents the year called *Prajāpati*, presided over by the twelve *Ādityas* of the twelve months into which a year is divided. Kuṇṭe considers it a ceremony in remembrance of the migration of the *Āditya* race of the Aryan tribe just as *Angirasamayana* and *Śākyaamayana* are in remembrance of the migration of *Angirasa* and *Śākya* races.

गवामयनेनयंति गावोवाआदित्या
Vedic tradition.

Gavāmayana is described in the *Aitareya Brāhmaṇa* in the 4th Pañchikā, Chapter 18, Khaṇḍa 3. and verse 17.

गवामयनेनयंति गावोवाआदित्या आदित्यानामेवतदयनेनयंति । गावोवैसक्र
मासत शफाञ्शृङ्गाणि सिषासत्यस्तासां दशमेमासि शफाः । शृङ्गाण्यजायन्तता
अब्रुवन् यस्यैकामाय दीक्षामहापामतमुत्तिष्ठामेति तायाउदतिष्ठस्तापता-
शृङ्गाण्यः । अथयाः समापयिष्यामः संवत्सरमित्यासततासामश्रद्धया
शृङ्गाणि प्रावर्ततता एतास्तूपाऊर्जत्वंतुन्वं तस्मादुताः सर्वानृतून्
प्राप्त्वोत्तरमुत्तिष्ठन्त्यूर्जं ह तुन्वं सर्वस्य वैगावः प्रेमाणः सर्वस्य चारु
तांगताः सर्वस्य प्रेमाणं सर्वं स्य चारुतांगच्छति एवंवेद । आदित्याश्च
द्वाअङ्गिरसश्च स्वर्गलोकेऽस्पृधंत वयंपूर्वपृथ्यामोवयमिति तेहादित्या पूर्वं
स्वर्गलोकांजमुः पश्चेवांगिरसः पृथ्यां वावर्षेपु । यथा वा प्रायणीयो त्रिरात्रश्च
तुर्विंश उक्थ्य सर्वेऽभिप्लवाः षडह आक्षत्यन्यान्यहानितदादित्यानामयनम् ।
प्रायणीयोतिरात्रश्चतुर्विंश उक्थ्य सर्वे पृथ्याः षडह आक्षत्यन्यान्यहानिः
तदंगिरिसामयनम् । सायथा सुति रंजसायन्येवमभिप्लवः षडह स्वर्गस्यलोकः
स्याथ यथा महापथः पर्याणपर्वं पृथ्यः षडहः स्वर्गस्यलोकस्य तद्यदुभाभ्यां
वैयन्नरिष्यत्युभयोः कामयोः पात्यैयश्चाभिप्लवे षडहेयश्चपृथ्ये ॥

" They resort to गवात्मयन because cows are suns ; it is the session of the suns (आदित्यस) ; they therefore resort to this session. Formerly the cows desirous of hoofs and horns resorted to this session. Their horns and hoofs sprang forth in the tenth month. They said 'the purpose for which we were initiated is fulfilled ; let us then rise '. They therefore rose these are the horns. And those that wanted to complete it within a year, resorted to it ; by reason of their want of faith, the horn did not come out ; they are, therefore, hornless but they obtained vigour. They therefore, having passed all the seasons, rose and obtained power. They became dear and charming to all. He who understands this becomes favourite and charming to all. The descendants of अदिति and अक्षिण competed for possession of heaven ; ' let us go first, let us....' The descendants of अदिति (gods) first went to heaven ; subsequently the descendants of अक्षिण went sixty years after. It is the session of the descendants of अदिति, where besides प्रायश्चीय and अतिरात्र चतुर्विंशत्य, all the अग्निप्लवस are पदह. It is the session of the descendants of अक्षिण where besides प्रायश्चीय and अतिरात्रचतुर्विंशत्य all the days are occupied by पृथुपदह. Just as the highway leads through thornless path, so does अग्निप्लवपदह lead one to heaven ; just as the highway leads to alternative places, so does पृथुपदह lead one to heaven. One goes by two (feet) so that he may not fall ; one therefore resorts to both the अग्निप्लवपदह and पृथुपदह so that both kinds of his desires may not fall short."

The same kind of description is found in Taittiriya Samhitā Kāṇḍa VII, Prapāṭhaka 5 and Anuvāka 1 and the following.

From the above texts, we find that the Gavāmayana is of two kinds. The Gavāmayana is the model of all annual Sattras. one lasting for ten months and the other for twelve months. It may be mentioned here that the Gavāmayana is the model sacrifice amongst all the annual sessions. If you perform a Gavāmayana lasting for ten months or 300 days, we have to omit five Śaḍahas from the first five months in the first semi-circle and 5 Śaḍahas from the 8th, 9th, 10th and 11th months in the 2nd semi-circle, because these are the only variable or elastic part of the Gavāmayana. The first and the last days of the Gavāmayana called the introductory and final Atirāttas, the 2nd day called the Chaturvims'a, the pentultimate day called the Mahāvratā, one Abhijit and the three Svarasāmas before the Viṣuvān and three Svarasāmas and one Viś'vajit after the Viṣuvān with ten days of Dvādas'āha make up 22 days and constitute the fixed part of the Gavāmayana. See the list at p. p. 753-754.

We also find in the above quotations that the Śadahas are of two kinds ;
 आदित्यानामयन and Abhiplava Śadaha and Priṣṭya Śadaha. If the
 अङ्गिरसामयन. annual sacrifice of the Gavāmayana is performed
 with all the Abhiplava Śadahas it is called
 Ādityānāmayana but if it is performed with all the Priṣṭya Śadahas, it is
 called Angirasāmayana. If one wishes to adopt a lunar year consisting
 of 354 days, he shall have to omit six days from the above scheme. This
 उत्सर्गिनामयन. modified form of the Gavāmayana is called Uts-
 argināmayana. It is fully described in Tāndya-
 mahābrāhmaṇa in the 5th Chapter and Khanda 10. Śāyana in his com-
 mentary says that in every month, one day is omitted. According to
 the T. S.

“यदादिष्टमुत्सृजेयुर्यादृशेषुनः पर्याप्तावेमध्ये षडहस्य संपद्येत षडहैर्मासा-
 न्संपाद्यत्सप्तममहस्तस्मिन्नुत्सृजेयुः ।”

If one omits the ordained one which recurs repeatedly in the
 Śadahas, it shall be omitted on the 7th day on the same recurring after
 completing the months with the Śadahas.

Śāyana on commenting upon the passage says:

यदिशास्त्रोपदिष्टस्याप्युत्सर्गापेक्षयातदानी मपि यादृशे यादृश महर्ज्योति
 रादिकं पुनः पुनः पर्यावर्तमानेषडहस्य मध्येसंपद्यते, तादृशमेवोत्सृजेत् । न तु
 प्रतिपदोक्तं विषुवदादिकमित्यध्याहरणीयम् । तस्मादभिप्लव पृष्टाख्यैः षडहै
 र्मासम्पूरयित्वा पृष्ठ्य षडहादुर्ध्वभावि यत्सप्तममहस्तस्मिन्नहनि प्राप्तंज्योति-
 र्यागं मुत्सृजेत् ॥

“In comparison with the omission of the one ordained by the scripture,
 that which of the Jyoti etc., recurs over and over again in the Śadahas
 shall be omitted ; but not the Viṣuvān etc., mentioned above should be filled
 up as an ellipsis. Completing a month by the Śadahas consisting of
 Abhiplavas and Priṣṭyas, if the 7th day subsequent to the Priṣṭya Śadaha
 happens to be the day of Jyoti, it shall be omitted.” In this view there will
 be five such Jyoti days before Viṣuvān and there will be only one Jyoti day
 in the 12th month. So only six days will be omitted.

According to Keith the passage quoted from the T. S. is obscure ; but
 Tilak in his *Arctic Home in the Vedas* is of opinion that in the Utsargi-
 nāmayana six days are omitted from the Gavāmayana but he does not say
 which six days are to be omitted.

Tilak is of opinion that the year of the ancient Aryans consisted of ten months as that of the ancient Romans; this he says can be explained only by the fact that the Aryan lived in circumpolar region where it was possible for a year of ten months. This is one link in the chain to support his theory.

I have described the Gavāmayana with all its modifications. If any one is desirous of knowing more about it, he can read the concluding Kāṇḍa of the T. S. or any Brāhmaṇs or Śrauta Sūtras.

PĀDA 6.

The author proceeds to deal with the right of persons to perform a Sattrā. The opinion of Gāṇagāri according to As'valāyana Śrauta Sūtra is that persons of the same Gottra can perform a Sattrā but the opinion of Śaunaka is that people of different Gottras but of the same Kalpa can perform a Sattrā. See at p p. 455 and the following of that work as published in the Ānandās'rama Sanscrit Series. What is a Kalpa? There are two sacrificial systems called the Naras'ansa and the Tanūnāpāta. They are the verses of the Rigveda repeated at the time of the Prayāja offerings. Those who repeat the Nāras'ansa verses belong to that Kalpa and those who repeat the Tanūnāpāta verses belong to the Tanūnāpāta Kalpa. According to our author the persons belonging to the same Kalpa though professing different Gottras are entitled to perform a Sattrā.

Taking Kulālayajña as a model sacrifice, it is said “स्तेनराजपुरोहितो राजपुरोहितो explained. सायुज्यकामौयजेवाताम्” By this, the King and his priest desirous of salvation should perform a sacrifice? The term राजपुरोहितो is explained; there are four views as set forth in जैमिनीयन्ब्राह्मणा (1) two priests of a King (पृथीतद्वय) (2) a priest of one King and a priest of another King. (3) Two Kings who officiate as priests, (कर्मचार्य) (4). A king and his priest (द्वि). The author accepts the last view; in this view, the king and his priest are entitled to perform the Kulālayajña.

A विरवनिष्ठ ब्राह्मण is entitled to perform a सत्र. Only a Brāhmaṇ is entitled to perform a Sattrā; other two castes are not entitled to act as Ritviks. It is only of the family of Viśvāmitra belonging to the same Kalpa that can participate in a Sattrā.

An *Āhitāgni* is entitled to perform a *Sattra*.

Before a *Sattra* can be performed, it is necessary to perform the *Agnýādhāna*; in other words, a person who is an *Āhitāgni* (who has established fire) is entitled to perform a *Sattra*.

The sacrificial vessels such as the *Juhu* etc., should be new; they should not be borrowed, because if the lender happens to die during the continuance of the sacrifice, the borrower shall have to return them to be burnt with the dead under the text

अहिताग्निमनिभिः दहन्ति यज्ञपात्रैश्च. "A person who has established fire, should be burnt with fire and the sacrificial vessels."

All twice born are entitled to repeat *सामधेनी* verses.

In a modified sacrifice, all the three castes are entitled to repeat the *Sāmadhenī* verses.

The *Sāmadhenī* verses are the fire-kindling verses and sticks are thrown on repetition of the verses in the fire. What are *सामधेनी* verses? They are eleven in number and are given in T. B. III. 5.2. The use of these verses is fully explained in *Sāyana's* commentary on T. S. II. 2. 5.7-8. The poetical translation of the eleven *Sāmadhenī* verses is given by Eggeling in his translation of *Ś. B. Part I*, p. 102 (S. B. E.) By repeating the first and the last verses three times they are increased to 15 verses. They are all in the *Gāyatrī* metre. Two *Triṣṭubh* verses are added to complete the number seventeen. See *Ś. B. VI. 2.2.10*.

PĀDA 7.

The author now proceeds to deal with those things that can be given in a gift. In connection with a *Visvajit* sacrifice it is said '*सर्वस्वमिति सर्वस्वं ददाति*'. "He gives his entire wealth". What is the meaning of entire wealth? It includes everything over which a sacrificer has proprietary possession save the sacrificer's parents over whom he has no proprietary right, the landed property which is vested in the crown, the future property that does not exist and the past property that is spent. A horse cannot be given in fee because it is of no use for a priest and a pious and religiously disposed slave should not be given. Accordingly, '*Saryaśva*' means all kinds of moveable property over which a sacrificer has proprietary right and which is not forbidden. Such property in existence at the

time of the performance of the sacrifice can be validly given as fee of the sacrifice to a priest.

The wealth is divided into three parts (1) that which is for one's own enjoyment; (2) that which is for the sacrifice and (3) that which is for the priest's fee. If a sacrificer gives away all kinds of the above said wealth, what is to be paid for the ceremonies after the sacrificial bath? The author, therefore, thinks that the 'Sarvasva' consists of the wealth set apart as fee of the priests.

What is the fee of the Vis'vajit which is performed in the beginning in an Ahargana sacrifice? It has eight days consisting of विरजित्, ज्येति, गैर, श्रायु, श्रायु, गौ, ज्येति and अभिजित्. It is the modified form of the Dvâdâśâha. We know in an independent Vis'vajit sacrifice the fee is 'Sarvasva', viz., that portion of a sacrificer's wealth which is set apart as the priest's fee. The same is the fee in a Vis'vajit, and also in an Ahargana according to 'Śābara, but according to Kumārila, it consists of 1,200 cows. We have followed Śābara's view in the interpretation of the Adhikaraṇa treating of the present subject.

A person not possessing 1,200 cows is not entitled to perform the विरजित् sacrifice.

In order to entitle one to perform a Vis'vajit sacrifice, he should possess 1,200 or above 1,200 cows. A person, therefore, not possessing 1,200 cows or possessing less than twelve hundred cows is not entitled to perform a Vis'vajit sacrifice.

In an Agnyâdhâna ceremony it is said *inter alia* that unlimited अपरिमित means a large gift over 1,000. What is the meaning of it? According to our author it means 'a large gift'. As all the definite numbers up to 1,000 are mentioned, 'the large gift' necessarily means any number above 1,000.

A Parakṛiti is the narration of the acts of one individual and a Parâkalpa is the narration of the acts of a community. They are denoted by the terms कृति, कल्प and कल्प. They are in the nature of an Arthavâda (supplementary sentences) in support of a Viddhi or Nisêdha. The acts of ancient people in the bygone ages are either good or bad. The acts of the former class are praised and held up as ideals to be followed and those of the latter class are censured and denounced, so that they may not be followed.

The author now proceeds to fix the period of the performance of a *विरवहुजानयन* *सयनं*. The extreme limit of it is said to be of 1,000 years. What is the meaning of 1,000 years in the text quoted at p. 399? There are eight views on this subject. The first view is that as one cannot attain the age of 1,000 years, the *विरवहुजानयन* is the sacrifice of the gods. The second view is that a man can attain the age of 1,000 years by use of *elixer vitae* or prolong his age by other means, so the sacrifice can be performed by perfect men. The third view is that of *काण्डर्पिनि*. A man can have the sacrifice performed in several generations by himself and his descendants for a period of 1,000 years. The fourth view is that by performing the *विरवहुजानयन* a man attains the age of 1,000 years. The fifth view which is that of *सायनायन* is that a number of 250 persons can join in performing it and complete it within a period of 4 years thus making the total of 1,000 years, because a year in this view is used in a secondary sense. The sixth view is that a year is variable; it is solar, lunar or seasonal: you can attach any sense to it. In this view, a year means 'a month'; Accordingly, the *विरवहुजानयन* is of the duration of 83 years and 4 months. The seventh view is that a year means 'twelve nights'; accordingly the duration of the sacrifice comes to 83 years and 4 months. The eighth and the last view is that a year means 'a day'; accordingly the period of duration for the performance is 2 years, 9 months and 10 days; this is the view of the author.

PĀDA 8.

The Chaturhotri is a homa which is performed with the object of propagation of one's species. There are two portions of it; one consists of the offerings and the other of the soma cup. The mantras that are pronounced are originally given in the T. A., but they are fully explained and commented upon by Sāyana at p.p. 388 and 389 of T. B. Vol. I of the Ānandās'rama edition. As to the performance of the Chaturhotri homa, it should be done in an unconsecrated fire.

Similarly, the Upanayna homa consisting of three oblations *हवपतीहि* *उपनयनहोम*, *हवपतीहि* and *हवपतीहि* are performed in an unconsecrated fire. *हवपतीहि* is performed as a penance by a religious student when his vow of chastity is unintentionally broken and in which an ass is sacrificed to *निश्वसि* are performed in an unconsecrated fire.

The ceremonies are of two kinds (1) देव and (2) वैश्व. The देव ceremonies are also of two kinds (1) शीत and (2) स्मृत. The स्मृतदेव ceremonies are performed when the sun is in the north, in the bright half of a month and during the day. While on the other hand, the Paitrya ceremonies are performed when the sun is in the south, in the dark-half of a month and at night.

An initiated one in a Jyotiṣṭoma has to beg alms for twelve nights for his maintenance and purchase soma; the wealth is immaterial. He shall have to do it under a Vedic precept whether he possesses wealth or not.

Similarly, there are many other rites which are invariably performed and are therefore permanent as, for example, the Brāhmaṇa's milk diet, warrior's food consisting of gruel and a merchant's Āmīkṣā dish in a Jyotiṣṭoma; certain orders in the Dars'apūrnamāsayāga, putting on grass dress performing संहार and recitation of the हवमन्त्र in a Vājapeya. These ceremonies are performed whether the reason for their performance exists or not.

The rule is that in a Jyotiṣṭoma sacrifice, a fast is broken in the midday or after the midnight; but if a sacrificer is suffering from any digestive complaint, he need not observe the rule strictly; and break the fast to suit his convenience.

In a Jyotiṣṭoma, it is said that an initiated shall sacrifice an animal to the dual gods Agni and Soma; but under a special text, a goat is specially ordained. The author has discussed many views upon the subject by reason of the difference of opinion as to the denotation and connotation of a term fully explained in the preceding pages of the introduction. The author's view is that the animal is genus and the goat is a species. As soon as one utters the word 'goat' which is naturally connected with the sense, it brings before his mind's eye a certain figure of a quadruped which is classed amongst the species of the goat.

CHAPTER VII.

PÂDA 1.

The author in the first six chapters has dealt with Upades'a. He now proceeds to deal with Atides'a in the remaining last six chapters. Before explaining Atides'a, it is necessary to define Prakṛiti and Vikṛiti.

प्रकृति and विकृति
explained.

The sacrifice is of two kinds namely (1) Sakalāṅga (2) Vikalāṅga. If a sacrifice is performed with all the details, it is of the former class and is technically called Prakṛiti because it is a model in itself and serves as a pattern to others. A crippled or Vikalāṅga sacrifice is one in which some details are omitted; it is, therefore, called in the ritualistic literature Vikṛiti or modified sacrifice. They are also called archetype and ectype respectively. There are certain sacrifices which are models in themselves; as for example दस्युर्गन्नासवाग are the models of all रक्षि, ऋग्वेतिष्टोम is the model of all soma sacrifices and गदाध्वज is the model of all animal सवस and so on.

There are some archetypal details which are transferred to the modified sacrifice. This transference of the details

प्रतिदेश defined. from the model sacrifice to the modified sacrifice is called Atides'a. The Apurva is laid down by a Vidhi text and applies to the model sacrifice; the Chodaka text makes the details of the model sacrifice applicable to the modified sacrifice. The Atides'a is of several kinds as shown in the table given at p. 278.

Classification.

There are two modifications of the Jyotiṣṭoma called Iṣuyāga and Śyenayāga. In connection with Iṣuyāga, it is said 'सवानमितर ऋग्वेदेन' the other is similar with रवेन. The Iṣuyāga and Śyenayāga have borrowed certain details from the Jyotiṣṭoma which form their *differentia* but over

and above this differentiating feature the Iṣuyāga resembles Śyenayāga in other details. In this view, the text is an Atides'avidhi.

There is चातुर्मेसवाग which is fully explained in the preceding pages; in connection with the वैरवदेव which is its subordinate part, eight offerings mentioned at p. 424 are laid down. In the Brāhmaṇa, these offerings are praised in the form of an Arthavāda. The details called Angavidhi are also described. The five offerings and their Brāhmaṇa are made applicable to the दस्युसवाग

When the offering and their प्रायश्चित्त are transferred from the वैरवदेव to the दस्युसवाग, the details are necessarily transferred.

another subordinate part of the चातुर्मास्य. Now the question is whether the details are also transferred. The view of one side is that only the five offerings and their अर्थवाद are transferable under the text "एतद्वाह्यं न्येष पंचद्वीषिवद्वाह्यनीतपाणि". The same Brâhmana which applies to others applies to these five offerings. The author's view is that the details with the offerings and their Arthavâda are made applicable to the Varunapraghâsa, because the transference of the offerings without the details is of no use. The Brâhmana includes both अर्थवाद and Angavidhi.

Ekakapâlabrâhmana is read in connection with Vais'vadeva and Aindagnabrâhmana is read in connection with Varunapraghâsa. Both these Brâhmanas are transferred to the Sâkamedha another subordinate part of the Châturmasya. In view of the principle laid down above, the Brâhmana includes both the Arthavâla and the details.

The Ekakapâla Brâhmana as we have seen is transferred to the Sâkamedha. We have Ekakapâla consecrated to heaven and earth in Vaisvadeva and another Ekakapâla consecrated to the lord of the universe in Varunapraghâsa. Which Ekakapâla is meant? Whether it is the एक कपाल of the वैश्वदेव or that of the वरुणप्रसाध that is transferred to the साकमेध? The author decides in favour

Reasons for the same, of the transference of the एककपाल of the वरुणप्रसाध to the साकमेध. The first reason is that the latter is very close to the वरुणप्रसाध. See the description of the चातुर्मास्य in the preceding pages. (2). The ईदग्न्य ब्राह्मण which is read in connection with the वरुणप्रसाध is also transferred to the साकमेध and (3) the transference of the एककपाल from the वैश्वदेव is meaningless because the offering of the एक कपाल in the वैश्वदेव does not complete the sacrifice and further at the time of the sacrificial bath there is a double offering.

ब्राह्मण explained.

The word Brâhmana used above is thus explained.

पूर्वेषांब्राह्मणं यत्तदुत्तरेष्वतिदिश्यते ।

चोद्यते येन वाक्येन तत्तेषां ब्राह्मणमन्तं ॥

"When a ब्राह्मण of the model sacrifices is transferred to the modified sacrifices, (by virtue of the) श्रौतक text under which it is done (it) becomes their ब्राह्मण." We have already noted the difference between the श्रौतक and ब्राह्मण. When the ब्राह्मण of the model sacrifice is transferred under a श्रौतक text to the modified sacrifice, it becomes the ब्राह्मण of the modified sacrifice. It includes both अर्थवाद and अङ्गविधि.

PÂDA 2.

We have described the Vedic music at p. XCI of the introduction and explained many musical terms. In the present Pâda transference of certain musical air is explained. It is said that Kavatis should be sung in Rathantara. The Kavatis are certain verses of the Rîgveda commencing with कथानश्चित्र etc.; there is another verse अग्निहोत्रोत्तम which is technically called अग्निवती and is sung in रथंतर tune.

The question is whether रथंतर stands for this typical अग्निवती verse, the line marks (स्वरः) of the अग्निवती verse or the word रथंतर. The author says that such absurd questions cannot arise; the text is simply a direction to transfer the air to the Kavatis. The result is that the Kavatis are to be sung in the low air called Rathantara tune. Singing in a sacrifice produces an invisible result, because it is under a Vedic command; while singing with a view to learn it produces no invisible effect.

PÂDA 3.

In the preceding Pâdas, we have dealt with those transfers of the details which take place under the direct Change of name. texts and which are technically called मरवचन (see the classification at p. 422.) Now we come to the change of names called नामातिदेश. We have seen what अग्निहोत्र is; it is a name of a particular sacrifice. If an अग्निहोत्र is performed for a month continually, it is called Kunda-pâyina sacrifice; it is, therefore, a sacrifice in which all the characteristics or qualities of Agnihotra are transferred. It is a case of change of names.

The first day of Dvâdasâha is called Prâyanîya and the first day of the Gavâmayana is also called Prâyanîya. It is a compound word and is not a case of the change of name as enunciated above. The first day in a sacrifice is called Prâyanîya. There is therefore no transfer of the characteristic of the first day of the द्वादशरात्र to the first day of the गवांमयन.

The author now proceeds to determine what Sarvapriṣṭha means in the text "विश्वजिद्व सर्वप्रियोमवति" A Vis'vajit, In सर्वप्रियोमवति of a विश्वजिद्व, is Sarvapriṣṭha. We have explained the term सर्वप्रियोमवति songs of गवांमयन Priṣṭha at p. XCII. The question is which are meant. Priṣṭha is meant to be sung in a Vis'ajit? Is it a Priṣṭha of the Jyotiṣṭoma or that of Gavâmayana? The author is of

opinion that as in a Jyotiṣṭoma there are not many Priṣṭhas, though there are many Stomas, the Priṣṭhas of the Gavāmayana are, therefore, transferred; they are six in number viz, रबतर, हवत, वैरूप, वैराज, याक्कर and रैवत.

In connection with the वरुणप्रपाच, it is said “वारुणयानिष्कासेनतुये दवाव धुवंति.” They go to the bath with the remnant of अमिक्षा and husk. The sense of the term ‘bath’ is to be determined. Which bath is meant, whether it is the bath of the full and new moon sacrifices which are the models of the वरुणप्रपाच or that of a सोमयाग where it invariably takes place? In the new and full moon sacrifices water is sprinkled in all directions with the mantra given at p. 438. This sprinkling of water is figuratively called ‘bath’. It cannot be a transference of the so-called bath of the दस्यपूर्णमासयाग to the Varuṇapraghāsa. The result according to our author is that it is the bath of a Somayāga, that is borrowed. Now the question is whether the material of the Somayāga should be used in the sacrificial bath transferred or not. The author says that as the text quoted above expressly mentioned the materials, namely, the remnants of Amikṣa and husk there is, therefore, no necessity of borrowing the puroḍāśa cake from the Somayāga.

In a Somayāga, there is an Ātithyesti; in its connection, it is said What is the meaning of ‘Vaiṣṇavonavakapāla’ which is a cake baked on nine potsherds in honour of विष्णु. In a राजसूय ceremony there is a cake baked on three potsherds in honour of Viṣṇu. Is it a case of transference of the cake of the Ātithyesti to the Rājasūya? The author says that it is not a case of borrowing; the word Vaiṣṇava (pertaining to विष्णु) is used in the derivative sense; so the principle of Agnihotranyāya does not apply. The Rājasūya will have, therefore, cakes baked on three earthen pans in honour of Viṣṇu.

Similarly, nirmanthya, Varhi and Ājya are used in the derivative sense in the texts at p. 440 in connection with an animal sacrifice. By reason of these words occurring in the context of the Darśapūrṇamāsayaṅga, it cannot be said that the peculiarities of an animal sacrifice are transferred to the Darśapūrṇamāsayaṅga. The Prayāṇiyanyāya therefore applies.

In connection with the Châturmâsyayâga, it is said "द्वयोः प्रयवन्ति तस्माद् द्वयोः प्रयवन्ति maxim explained. " They carrying in two, therefore with two they go " There is an Agniprapayana ceremony in Dars'apûrnamâsa and Somayâgabs.

अग्निप्रयजन explained. It consists in carrying three burning sacrificial sticks of Udamvara wood besmeared with ghee from the Âhavanîya fire of the Prâchînavams'a to the Uttaravedi in a soma sacrifice (See the plan in the frontispiece fig I.) During the ceremony the मैत्र्य mantras and other Mantras are recited at every stage of it. The Mantras are given in the Taittiriyaśanhitâ 3152 at seq. of the Anandâs'rama edition. The description of Agniprapayana is also given in the Aitareya Brâhmaṇa 1st Pañchikâ, 5th Adhyâya, 2nd Khandâ, verse 28. Now the question is, whether the Agniprapayana of Somayâga where it plays an important part or that of the Dars'apûrṇayâga which are the models of the Châturmâsya is meant. The author says that the Agniprapayana is used here in its derivative sense; no principle of transfer (Atidesha) is involved. The next question is, what is the nature of the text quoted above? Whether it is Parisankhyâ Guṇavâda or Arthavâda? It is not a Parisankhyâ, for Parisankhyâ has three defects as said repeatedly. It is not a Guṇavâda as there is no description of a quality, It is a therefore an Arthavâda.

There are four parts of Châturmâsya as said in the preceding pages of the introduction in connection with the description of the Châturmâsya (1) Vais'vadeva (2) Varunapraghâsa (3) Śakamedha and (4) Śunâs'irîya. In connection with the text 'द्वयोः प्रयवन्ति' there are three other texts to be interpreted; the first is 'उपान्वयवन्ति' "Here they make an offering" It is an Anâravyavidhi and means that in the northern altar, they make offerings. Then there is the prohibitory text "न वै रवदेवे उत्तरवेदिं प्रयवन्ति ननु रवदेवे" They do not construct a northern altar in a Vais'vadeva sacrifice nor in a Śunâs'irîya. If there is no Uttaravedi in a Vais'vadeva or Śunâs'irîya, there cannot be an Agniprapayana. Then after this prohibition, we have the third text in the nature of Pratîprasava "उरुयास्तौ यजस्व, यद्वयस्य प्रयासः साकनेयसः" "Verily they viz., यजस्वप्रयास and साकनेय are the two thighs of a sacrifice". The result is that the text Dwayopranayanti applies to the Varunapraghâsa, and Śakamedha and the Agniprapayana ceremony takes place there.

The applicability of the principle of Dwayapranayanti is very important in interpreting the smṛiti texts and the smṛiti commentators have very often resorted to it. It is a simple legal truth which is very often resorted to by the lawyers of the British literature.

Courts of Justice viz., the principle of estoppel "One should not bow hot and cold at the same time". See Kishori Lal Sircar at p. 324.

There is a text in connection with Gavāmayana, "अभिवादिवाकीत्ये नवस्वरचानानः" "On both sides of Divākīrtya there are three Swarasāmas". The Divākīrtya is the Viṣuvan day; there are उस्वरचानानः in both the semi-circles of Gavāmayan on both sides of the Divākīrtya which is like a diameter. See at p. 753. In these Swarasāmas by reason of the continuity of the Atigrāhya cups, there the Saptadas'astoma is sung. We have पुरपदह in a Gavāmayana, in it we have Tribrit Pañchadasa, Saptadas'a, Ekavims'a, Tripava and Trayāstrims'a songs. There is a transference of the peculiarities of the Swarasāmas to the Priṣṭaṣaḍahas by virtue of the text "पृथ्वः पदहः द्वीस्वरचानानो." Priṥṭa has six days and two Swarasāmas. Similarly we have the transference of the peculiarities of the Vais'vadeva cake to the अग्नयज्ञ sacrificial cake and the peculiarities of the Vais'vadeva Amikṣa to the नैत्रावस्यवाभिवा.

There is a text "वासेददाति अनेददाति." He gives cloth; he gives a cart." Here the terms 'cloth' and 'cart' are used for cloth and cart when ready but not when they are being prepared by a weaver or a carpenter.

In connection with नैत्रावस्य, it is said "अग्निमुपनिषायस्तुदीत." "Having placed fire, he praises." Here in the text, 'fire' means common unconsecrated fire. Unless there is a text to the contrary, 'fire' means unconsecrated fire.

There are eleven sacrificial posts in an Ekādas'ini sacrifice; the last one from the south is called Upas'aya. Animals When the term 'यूप' is applied to उपयय, it is in a secondary sense. are tied to the ten sacrificial posts; no animal is tied to Upas'aya; consequently no ceremonies are performed. The Upasaya is a sacrificial post only in name; the word 'sacrificial post' applied to it, is in a secondary sense.

In connection with the Agnichayana ceremony, it is said "पृथ्वीपतिर्हते." "They worship with songs". The पृथ्वी is also sung in a Jyotiṣtoma in Madhyandinasavāna. It naturally arises in one's mind that the Priṣṭa of the Jyotiṣtoma is meant to be sung in the Agnichayana. The author says that the word 'पृथ्वी' means a common song and any verse from the Rīgveda would, therefore, do for the purpose of singing.

PĀDA 4.

The author now proceeds to deal with the inferential Atides'a the second division of Vachana (see the table at p. 422). We have explained वाच्य, साधन and इतिकर्तव्यता in the preceding pages; "अग्निष्टोमेन स्वर्गं कामोयजेत" "Let one who is desirous of heaven perform an Agniṣṭoma." In this text we have all the three elements of भावना mentioned above. Heaven is (वाच्य) an end in itself; sacrifice is the means (साधन) and the अग्निष्टोम is the इतिकर्तव्यता. But where in a text, the वाच्य and साधन are mentioned but the इतिकर्तव्यता is not given, it shall be presumed to be of the model sacrifice. As for example सूर्यं च नित्यं पितृभ्यश्च नमस्कृत्य 'A person desirous of Brahmanic splendour should offer boiled rice to sun.' Here we have all the elements excepting the Itikartavyatā. Brahmanic splendour is the object and the Saurayāga is the means, while the procedure is not known. The model sacrifice of the Saurayāga is Dars'apūrṇamāsa sacrifice; the procedure in the Saurayāga is therefore governed by that in the Dars'apūrṇamāsayāgas. In such a case, the Itikartavyatā

Further presumption is that it is Vedic.

will be presumed to be Vedic but not profane or secular.

The sentence or command on the strength of which a person acts or which prompts or induces a person to act or omit to act is a Vidhi. The Vidhyanta is the entire Brāhmaṇa with the Purodās'a excepting the principal Vidhi, on the contrary the Vidhyadi consists of the Brāhmaṇa and Purodās'a. The former is the procedure and the latter is the substantive law.

In a Hindu kitchen house when rice or any pulse or *khichri* is cooked, it is put with certain quantity of water into a cauldron or brass pot. The cauldron or the brass pot is placed on an oven and heated. The above said materials heated are not stirred by a spoon but after a certain time, the cook wants to know whether the material put on the fire is boiled or not; he takes it out from the cauldron or the brazen pot by means of the spoon to ascertain the fact. From two or three grains of the materials that are taken out and felt by the fingers, inference is made from these sample grains about the whole class. This is a homely proverb amongst the Hindus even now and corresponds to the Latin maxim "*Ex uno disci omnes*" as said by Jacob in his

Loukikanyāñjali. In Logic, it is just the converse of the well known Aristotle's " *Dictum de omne et nullo* ". Sthalipulākanyāya is, therefore, the inductive method of arriving at a universal proposition from the observation of two or more particular individuals of a class of which you predicate generally by reason of the similar situation in which they are placed.

The next question for determination is whether the Gavāmāyana is governed by the procedure of Dvādas'āha or Ekāha. In the गवामयन as we have seen, there are certain days called Jyoti, Gau and Ayuh ; as they last for more days than one, they come under a sacrifice, the model of which is a Dvādas'āha. On the other hand, they have their names fixed conventionally, they are therefore Ekāhas. In this state of conflict between an inference and the conventional name, the author says that the name has preference over the inference. He, therefore, decides in favour of the procedure of the रकार being applicable to the Gavāmāyana.

CHAPTER VIII.

PĀDA 1.

The author having discussed the general features of the Atides'a in the preceding chapter now proceeds to illustrate it by means of the particular cases of it in Chapter VIII.

We have already seen in the preceding pages that the text which allows Saurayāga to be performed contains the सध्व and सधन but not the Itikartavyatā. The model of सौरयग is आग्नेय.

How are we to determine it? There is the word 'Nirvāpa' from which we can trace the origin or the model.- We have a text in connection with the दग्धपूर्णवासवाग "आग्नेयमष्टकपालनिर्वपति" 'He offers a cake baked on eight potsherds to Agni'. We at once find the Vidyhanta in the Agneya. So the model of the Saurayāga is Agneya and it is governed by the procedure of the latter.

सोमयग is a model in itself. On the other hand Somayāga is a model in itself and is therefore not governed by the procedure of the Itis.

What is the Vidhyanta (procedure) in Aindrāgna? The procedure of the दग्धपूर्णवासवाग is governed by: Darsapūrnāmāsa governs the Itis ; in connection with the Aindragna, cakes baked on eleven potsherds are ordained ; the word used in this

connection is 'निर्वाप.' It is an offering of ghee or other materials by means of an Agnihotrahavani in the दग्धपूर्णमास sacrifices. This indicative mark shows that the procedure of Aindraṅga is governed by the new and full moon sacrifices.

Similarly, the Agniṣomiya animal sacrifice is governed by the Vidhyanta of the Dars'apūrṇamāsas, because the Vedic texts which permit Prayāja, Anuyāja and sprinkling of ghee on the animal, which are the peculiar characteristics of the Dars'apūrṇamāsas show that the procedure of the Agniṣomiya is governed by that of the new and full moon sacrifices.

The author says that the procedure of the Agniṣomiya animal sacrifice governs all other animal sacrifices *vis.*, Savaniya, Nirūḍha and Paśuvandha. The indicative mark in the word 'आलभेत' which is the common injunctive verb in all animal sacrifices

shows that the procedure of the Agniṣomiya governs all the animal sacrifices. The second reason is that the procedure of Savanas is also common to all the animal sacrifices; as "वप्या मातः सवनेचरन्ति, पुरोडायेनमाच्यदिनेऽग्रेस्तृतीय सवने" "They complete the morning libation with fat, the midday libation with पुरोडाश cake and the third libation with limbs".

The Savaniya is the model of the Ekādas'ini sacrifice in which eleven animals are offered, because the two ropes by which animals are tied round a sacrificial post and the time for preparation of soma are common to both. While the Ekādas'ini is the model of a Paśuṅga sacrifice, because it is

the former in which there are more sacrificial posts than one.

The model of the sacrifices of which the materials and the deity are not known is the Soma sacrifice; the Dvādas'āha is the model of the Ahargana sacrifices from Dvirātra to Śatarātra. The Gavāmayana is the model of all the annual sacrifices such as Ādityānamayana, Tapasvināmayana etc.

The procedure of the preceding day governs the procedure of the succeeding days in सादारण and साहस. There are sacrifices which last for days and are called by one name, Sadhyaskra and Sahastra. In them, the procedure of the preceding days is provided for, but not that of the succeeding days. In this state of uncertainty, the author says that the procedure of the preceding days governs that of the succeeding days.

The author now proceeds to mention those ingredients of a sacrifice, which cannot be transferred. (1) The principal Untransferable ingredients of a sacrifice. (2) the fruit (3) the rule (4) the sacrificer (5) the aggregate or bundle of qualities which constitute the name of a sacrifice. When the modification of a sacrifice is a separate act, it resembles the model sacrifice in some of the minor details only. The fruit, the rule, the sacrificer, the name must necessarily be separate and cannot, therefore, be borrowed. These four above mentioned ingredients are the *differentia* of each sacrifice, either model or modified; hence they are non-transferable entities.

If an object pertaining to a minor act in a sacrifice is for the benefit of a modified sacrifice, it will be transferred from the model sacrifice with the object, to the modified sacrifice but if it is to benefit the performer of the sacrifice, it shall not be transferred. As for instance, it is said in connection with the Dars'apûrnamâsayâgas 'गोदोदनेन प्रचयेत्पशुकामस्व उतास्वै नाचतानर'. Let him carry water in a milk pail, if desirous of cattle; the sacrificer explained.

O! singer, sing for him', I may tell you what Apam-pranayana is; it is described in the Satapatha Brâhmana in Book I Chapter 1 Brâhmana at p. 34 of the A. S. edition. There is a note by the editor of it. An अष्टव्यु taking the चनर vessel made of वारव wood (Crataeva Roxburghii), in the left hand pouring water in it from the water vessel which he has in his right hand and placing it with the right hand on the northern side of the गार्हपत्य fire, asks ब्रह्मा "May I bring water" and orders the sacrificer to keep silence. The Brâhmâ utters 'Bring to the sacrifice' etc., in a low tone; then he commands in a sufficiently loud tone so as to be audible to the Adhvaryu "well bring it". Then the Adhvaryu taking the चनर vessel to the north of the Âhavanîya hearth places it on the spread out *darbha* grass on the external altar." See also Eggeling's Satapatha Vol. I. p. 9. The water so carried is called Pranîtapah and is used in the sacrifice.

प्रचीता water. There is a further text in the same connection, चननेनापः प्रचयेत् । गोदोदने नपशुकामस्व'. "carry water with a spoon; if one desirous of cattle with a milk pail". The Sauryayâga is the modified form of the new and full moon sacrifices. The carrying of water will be performed with the Chamasâ vessel; because the carrying of it in a pail is with a particular object of a sacrifice.

foer; so it shall 'not be transferred. When the minor part is for the Kratvartha, it is transferable; as for instance 'खादिर् दीर्घकामावद्' 'कुर्वीत'. "Let him construct a sacrificial post of Khadira wood, if desirous of strength." A sacrificial post must necessarily be constructed of some wood; it is not a modification but an essential element of a sacrifice; hence it is transferable.

In the Dars'apûrnamâsayâga, there are two acts of Abbimars'an performed on the full moon day with Chatuhotra-mantras and new moon day with Pañchahotr-mantras. The Saurayâga is the modified form of the Dars'apûrnamâsayâgas. The question is, whether the Abbimars'ana is to be performed with the Chatuhotra-mantras, if it is performed on the full moon day and another with the Pañchahotamantras on the new moon day. The author says that in the Dars'apûrnamâsayâga the time of performance is fixed but it is not so in the Saurayâga; there will be, therefore, an option.

The next question for determination is whether the Vidhyanta of any प्राग्नेय is the model of offering of the boiled rice. of the subordinate acts of the Dars'apûrnamâsayâgas or of the Agneya as to boiled rice, is transferred to the Saurayâga. The author decides in favour of the Agneya being the model of the Saurayâga as to the procedure relating to the offering of the boiled rice, because the deity in both of them is one. The unity of the deity in both of them makes one the model of the other.

Where there is a conflict between the indicative mark afforded by the deity and the offering in determining the procedure, the inference derived from the offering prevails over that afforded by the deity; because the former is the internal part and the latter the external part of a sacrifice. As for example 'ईदमेतादशकपालं निर्वपेद्' 'Let a cake baked on eleven potsherds be offered to ईद'. Here in the passage we have two words viz., Aindra and Ekâdas'akapâla which afford an indicative mark to determine the Vidhyanta. The former is governed by a Sannâya procedure and the latter is by that of the Puroḍâs'a. In this state of conflict between the deity and the offering, the procedure of the latter will prevail under the rule laid down above.

In a Hiranya sacrifice there is a minor sacrifice called Satakrīṣṇala. In it a hundred pieces of gold weighing one Krīṣṇala each in the shape of wild rice are boiled in ghee and offered to Prajāpati. The question is what is the procedure? Whether it is governed by the practice that obtains in the oblations of ghee or that which prevails in the offering of the boiled rice. The author says that the gold pieces resemble the wild rice and are also boiled; so the procedure relating to the wild rice governs the one relating to the gold pieces.

In connection with the Chitrāyāga, it is said 'दधिमधुपूर्यधाना उदकं तंडुलाः तत्संहृतं प्रजापत्यंभयति'. 'curd, honey, ghee, fried rice, water and rice; all these mixed together are fit offerings to प्रजापति'. Here in the text we have a mixture called Madhūdaka (honey and water.) What is the procedure? Whether it is of Sannāya or of ghee oblations. The author says that ghee and मधुदक both resemble each other in colour and fluidity. The milking process which applies to Sannāya is not applicable to Madhūdaka. The procedure of ghee oblations i.e., offering it in a low tone, therefore, applies to the मधुदक offering.

PĀDA 2.

The Iṣṭis are the models of the Vājinejyā and Sautrāmaṇi, because Vājina (whey) is the modified form of Sannāya and wine the ingredient of Sautrāmaṇi is the fermented preparation from the vegetables. They do not, therefore, borrow the procedure of the Somayāga as is contended for by the objector.

The procedure of Sannāya applies to the animal sacrifice for two reasons (1) the milk and flesh are both produced from an animal and (2) the Ukhā which is used in Sannāya is also found in an animal sacrifice. For these reasons, says our author, the procedure relating to the Puroḍāśa does not apply to the animal sacrifice.

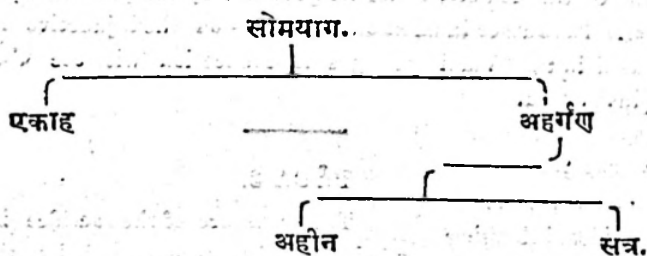
Now having established the procedure of Sannāya to be applicable to the animal sacrifice, the next question is whether the procedure relating to milk or relating to curd applies. Our author decides in favour of the procedure relating to milk applicable to the animal sacrifice for two reasons, (1) an animal is moveable and

milk is flowing; both are therefore moveable things, while curd is solid and thick. (2) Milk and flesh are directly obtained from an animal while curd is obtained from milk.

We have already explained Âmikṣâ and its preparation in the preceding pages. The question is, whether the procedure relating to milk applies to curd, milk or both applies to it, because Âmikṣâ is a modification of both. The author decides in favour of the procedure relating to milk applicable to Âmikṣâ, because in Âmikṣâ the quantity of milk preponderates over the quantity of curd; and in the absence of curd, any other substance can be also put into the heated milk for thickening it and lastly milk is fresh and the deity to whom Âmikṣâ is offered is also fresh, while on the other hand curd is stale.

Division of सोमयाग.

The division of Soma sacrifices will explain the principle laid down here.



These Soma sacrifices have been explained in the preceding pages. One can also refer to As'valāyana's Śrautasūtra Chapter X. The sacrifice that lasts for a day is called एकाह; those sacrifices that take from 2 nights or upwards up to 12 nights are Ahīnas and those that last from 13 nights and upwards upto 10,000 years are सत्र. The Ahīna sacrifice is governed by the injunctive form of the Yajati verb; while the Sattrā is governed by the injunctive forms of 'Upāsiran' and 'Upeyuh'. The Dvādas'āha which is one of Ahīna sacrifices is of several kinds; it partakes the nature of both Ahīna and Sattrā. Now the question for decision is, what is the procedure in the Ahīna and Sattrā? Whether it is the procedure of Dvādas'āha? The author's reply is that an Ahīna sacrifice is governed by the procedure of Ahīna and is indicated by the injunctive form of Yajati and a Sattrā is governed by the procedure of a Sattrā and is indicated by the injunctive

forms of the verbs 'उवाचीरन्' and 'उपेयुः'. As a Dvādas'āha partakes of the nature of both of them, these verbs, therefore, show the procedure to be adopted.

The next question for determination is the procedure that governs the Pañchadas'arātra and Kuṇḍinamayana. The former consists of fifteen nights made up of Trivrit, Agniṣṭut and Agniṣṭoma for three nights, Das'arātra for ten nights, Udayaniya and Atirātra each for one night. The latter con-

The procedure relating
to a Sattra applies
to the पंचदशरात्र
and कुण्डिनमयन.

sists of a monthly Agnihottra in the beginning and Das'arātra Mahāvṛt, Udayaniya and Aratirātra in the end. The difficulty arises by reason of the Atirātra occurring at the end of each of them but not in the beginning. There is a

text 'यदन्यतरतोतिरात्रस्तेनाहीनः' 'because the latter part is अतिरात्र, therefore 'Ahina'. It will, of course, follow as a corollary from the rule laid down above that both the sacrifices extending over a period above twelve days are Sattras and are, therefore, governed by the procedure pertaining to a Sattra. The author in addition to it relies on the injunctive forms of the verbs used in the Vidhi passages in connection with the पंचदशरात्र and Kuṇḍinamayana.

PĀDA 3.

The sacrifices belonging to a single deity and the dual deities are the models of the sacrifices in honour of a single deity and the dual deities.

The procedure of the sacrifice in honour of a single deity is governed by that of the sacrifice pertaining to a single deity and that of the sacrifice held in honour of the dual deity is governed by that pertaining to the sacrifice in honour of the dual deity; as for instance the Agneya is the model of Śucidevata and the Agniṣomiya is that of the Agnāvaiṣṇava.

There is a ceremony called Janakasaptarātra which lasts for seven
ह्रदयार is the model of
जनकसप्तरात्र.

nights. It is described in As'valāyana Śrutarātra at p. 406 of the Ānandās'ram edition.

The question, is whether the procedure in the subsequent days is governed by the procedure of the first day as laid down in the preceding pages, or the procedure in Janakasaptarātra is governed by what obtains in a Dvādas'āha. The author says that as in the text quoted at p. 483, the Agniṣṭoma heads the list of the Trivrit songs, so the procedure of the ह्रदयार applies; the first four days will be occupied with the Trivrits headed by the Agniṣṭoma and then subsequently Pañchadas'a, Saptadas'a and Ekaviṃśastomas will come from the Dvādas'āha.

What is the procedure in a Śattrins'arātra? Whether it is the procedure of a Dvādas'āha or a Śaḍāha. A यजुः is the model sacrifice of the दक्षिण्यरात्रि sacrifice. The Śattrins'arātra is a Soma sacrifice lasting for 36 nights. The author says that the lower number of the Śaḍāha viz., six which divides the number 36 is the criterion in order to determine the model sacrifice; hence the Śaḍāha is the model of the Śattrins'arātra sacrifice. The opinion of Bādari is that it is governed by the procedure of the Dvādas'āha.

We have explained the word 'चंस्वा' in connection with Jyotiṣṭoma sacrifice in the preceding pages. The objector says that as the चंस्वा happen to be in the Jyotiṣṭoma, the procedure therein is determined by that of the Jyotiṣṭoma. The यजुः etc., are the Stomas. The rule is that the ceremony which ends in a particular Stotra song is called by the song of that चंस्वा. In the Dvādas'āha days only, the names of the यजुः etc., are possible; so the procedure of a Dvādas'āha is applicable to the Sansthās.

The songs from the यजुःतिथौ are borrowed in a यजुःयजुः and यजुःतिथौ. There are seven Sansthās in a Jyotiṣṭoma and 12 Stomas as detailed below:—

Morning libation

1 बहिर्यजुःपदानस्तोत्र

4 आचम्य स्तोत्र

Midday libation

1 स्तोत्र

4 यजुः स्तोत्र

Third libation

1 आर्चय पदान

1 यजुःतिथौ performed by यजुःपदीय song.

There are no songs in a Dvādas'āha. In a Śatokathya and Śatātratra, the songs will be, therefore, borrowed from the songs of the Jyotiṣṭoma but not from the Dvādas'āha where there is none.

There are Vedic metres such as Jagati, Anuṣṭup and Triṣṭubh. A यजुःपदीय means a यजुः verse. Gāyatri consists of 24 letters; a Jagati consists of 24 letters but not any combination of 24 letters; a Jagati consists of 48 letters; an Anuṣṭup consists of 32 letters; and a Triṣṭubh consists of 44 letters. A Brihaspatīsava is performed after a Vājpeya and is a one day sacrifice. In it many verses of several metres are transferred from the Jyotiṣṭoma, the model sacrifice. The objector says that a Gāyatri can be made by dropping letters of a Jagati metre; there are 48 letters in a Jagati out of which you can drop 24 letters and thus convert it into a Gāyatri metre. As there is an abundance of metres transferred to it from the model sacrifice, you can

have Gāyatri day in the दृष्टस्पर्तिव by dropping letters from other metres and converting them into Gāyatri metres. The author says, it cannot be so. The word 'Gāyatri' is always used in a conventional sense ; it does not mean any combination of 24 letters, but it means an original verse from the Rīgveda consisting of 24 letters.

PĀDA 3.

What is दर्वि ?

In the present Pāda the author deals with a Darvihoma. It is a word made up of Darvi

and Homa. Darvi is a ladle and is thus described.

इधमजातीय मिधमाद्धं प्रमाणं मेक्षणं भवेत् ।

द्वृत्तचांगुष्ठपृथ्वग्र मवदानक्रियाक्षमम् ॥

एषैवदर्वीयस्तत्र विशेषस्तं महंघ्रुवे ।

दर्वीद्व्यंगुलपृथ्वग्रा तुरीयोऽनं तुमेक्षणम् ॥

See वाचस्पत्य.

" A Meksana (a ladle) is half the size of Idhma (sacrificial fuel) belonging to the class of Idhma wood. It has a circle of the size of one thumb, an extensive front part and is fit for making an offering. It is also Darvi with the difference which I tell you and which is that it has the front part of two fingers and the Meksana is less than 4 fingers ".

What is इधम ?

Idhma is described at p. 928 of वाचस्पत्य as follows :—

इधम प्रमाणं चारतिनरितिसद्भिः प्रकीर्तितम् ।

Then again.

समित्प्रवित्रवेदं च कुर्यात्प्रादेशसंमितम् ।

इधमस्तु द्विगुणः कार्यः परिधि त्रिगुणः स्मृतः ॥

" Idhma is said to be of one cubit by the educated persons. A Samit, Pavitra and Veda should be made of the size of one span. An Idhma should be made double of this size and Paridhi should be three times of it in size."

Having explained the term Darvi, it is now very easy to explain Darvihoma. The question is whether the Darvihoma is a Gupavidhi or Karmanāmadhaya.

If one wishes to perform a *homa* with one, he shall do it with Darvihoma. It is both profane and religious. According to our author, it is the name of a *homa* wherein Juba etc., which are generally permitted are not used. The Darvihoma is both profane and religious. It is governed by the Juhoti Chodanā or the injunctive form of the verb Juhoti, because Vidhiling form (उद्दिष्ट) is used.

Before I proceed further I may thus explain the dictum of *Sinhāvalokana Nyāya*. A lion on killing his prey looks backward and forward with a view to see whether there is any other animal of prey so that he may kill it as well, on his way to some solitary place. In grammar, when a word is connected backward and forward, the maxim is applied. Here the principal of *Sinhāvalokitanyāya* is applied to recapitulate the same thing which the author has already discussed previously.

He says that Darvihoma can not be considered a *Guṇavāhidhī* (compound name) in which a ladle called Darvi is used, because there are many other things which are as well used. It is a conventional term and is, therefore, a name of a ceremony *Karmanāmadheya*.

The next step is to find out its ety or model? The first view is that it is governed by the procedure of a *Somayāga*. It cannot be so, says the author, because (*Vaṣaṭ*) is used in a *Somayāga* while in the Darvi Homa, the word (*Svāhā*) is used.

The second view is that the Darvihoma is formed by the procedure of a *Nariṣṭahoma* as both have the word '*Svāhā*' along with the offering and have the injunctive form of the verb '*Juhoti*'. The author says that the *Nariṣṭahoma* cannot be a model of Darvihoma because in a *Triambakeṣṭi* which is performed like the Darvihoma, grass, fuel, *Anuyāja*, *Prayāja* and *Samadheni* are prohibited. If *Nareṣṭi* had been a model of the Darvihoma, they would have found their place in the *Triambakeṣṭi*.

The third view is that the *Patni Sanvāja* is the model of Darvihoma. The author rejects this view as well, because if *Patnisanyāja* be considered its model, the procedure relating to *Ughe* would apply; but this is not the case.

The fourth view is that a Darvihoma is governed by *Piṣṭikarāṇahoma* and *Phalīkarāṇahoma* explained in the preceding pages. The author says that they are more in the nature of a *pratipattikarma* and cannot, therefore, be models.

The author after discussing the above four views and rejecting them says that a Darvi homa is a model in itself and has, therefore, no separate eotype or model.

CHAPTER IX.

PĀDA 1.

Chapter IX treats of Ūha. When the details are transferred from the model sacrifice to the modified sacrifice and adapted to suit the circumstances, the modification or adaptation is called Ūha. As for instance the Âgneya is the model of the Saurayāga; in the former, the formula is 'I offer the pleased one to the fire': it is of no meaning. So the formula in the Saurayāga will be thus modified 'I offer the pleased one to the sun'.

Different heads into which ऋ is divided. The subject of Ūha has been treated under three heads as shown in the table at page 504. They are (1) Mantra (2) Sama and (3) Sanskāra.

Before proceeding further, it is necessary to explain Prayojaka and Nimitta. What keeps one engaged is Prayojaka. The Prayojaka is one that actuates any person to act in a certain way; the existence of the thing which is a means for the engagement is Nimitta. An illustration will better explain them. You keep a gardener for the protection of your garden; the protection of the garden is the end for which you engage the gardener and pay his wages. The garden is the means or nimitta. Take the reverse side of the same; for a gardener, the monthly receipt of pay is the end or prayojaka which engages him in his work of gardening: the garden is the means by which he earns wages. One is a means and the other is an end. Similarly, the Apūrva which we have explained in the preceding pages is the prayojaka and the sacrifice is the nimitta. Now if a sacrifice be considered an end, there will be no necessity of the principle of Ūha; any sacrifice would serve the purpose; but according to a Mīmāṃsaka an invisible result is produced by the performance of a sacrifice. According to the well-known verse,

भकामस्य क्रिया काचित् दृश्यते नहि कर्हिचित् ।

पयश्चि कुर्वते कर्म तत्तत्कामस्य चेष्टितम् ॥

No action is possible without an object in view. "No where an action is possible for a person without any object in view. Whatever act is done, it is stimulated by a certain object."

प्रयोजनमनुद्दिश्य न मंदो ऽपि प्रवर्तते ।

जगत्त्व सृजतस्तस्य किं नाम न कृतं भवेत् ॥

भट्ट quoted in चन्द्रमौलिचरण

"Even a stupid fellow will not act without a purpose in view; could an act be a means and not there be His name by creating the universe? the end."

To Mīmāṃsaka, therefore, every act presupposes an end; the existence of the act is, a means called here Nimitta and the attainment of the 'extraordinary principle which surrounds a performer with an invisible halo and makes him fit for the attainment of heaven is the prayojaka. Having explained the rudimentary principle of the *prajāpati*, it will be very easy to understand the nature of Ūha.

In connection with the *Dars'apūrṇamāsa*, rice is pounded by a pestle and mortar and ground by a slab and muller. Before these sacrificial weapons (as they are called) are used, they are sprinkled over with water after repeating the Vedic mantras. This is called *prokṣaṇa*. The apparent object of pounding is to remove the husk from the rice; if that were the simple object, there is no necessity of sprinkling of water on it; but over and above it, there is an invisible effect produced by the *prokṣaṇa* ceremony. In this view, if nails of a person are used in removing the husk from rice, instead of pestle and mortar, the principle of Ūha will come into play and the *prokṣaṇa* ceremony will be performed on the nails before they are used in peeling off the husk.

Again in connection with the *Dars'apūrṇamāsayāgas*, it is laid down 'Let us obtain heaven; let us be united with light'. It is as regards the fruit to be achieved. As to the deity, it is said 'let me obtain the highest victory after the victory of Agni; let me obtain the highest victory after the victory of Soma'. In a *Somayāga* which is a modified form of *Āgneya*, a subordinate part of the *Dars'apūrṇamāsayāgas*, it is said 'let one who is desirous of Brahmanic glory offer boiled rice to Sun'. The deity and the fruit are different from those of the *Dars'apūrṇamāsayāgas*. So the text quoted above will be modified to suit the circumstances of the *Saurayāga* and will be read as 'Let me obtain the Brahmanic splendour; let me obtain the highest victory after the victory of the sun'.

There is another objection to the applicability of the principle of **उवाच**. The objection that the object being to obtain the favour of a deity the principle of **उवाच** does not apply, refuted.

The different deities are worshipped in different sacrifices and their favour is secured. They are corporeal beings as described in the Vedic texts. In this view, no mantras should be uttered nor should they be altered to meet the exigencies of the different cases. The author's view is that the corporeal nature of the deity described in the Vedic texts is by way of allegory and the deities are subordinate parts of the sacrifice. The object is the Apūrva and the sacrifice is the direct means of attaining it. (Arādupakāra) and the deity is only a Sannipattyopakaraka in the language of the Mīmāṃsā.

The object is **अपूर्व** and the deity is subordinate.

The uttering of **मन्त्र**s and altering them to suit the nature of the modified sacrifice is, therefore, with a view to secure the **अपूर्व**. In this view, the principle of **Ūha** is indispensable.

Similarly, Prokṣaṇa ceremony on the wild rice is not for the wild rice but for the attainment of the Apūrva. What-ever is laid down in a Vidhi passage should be strictly observed to the letter in order to attain it. As for example low reading in a Jyotiṣoma before the Agniṣomiya, should be made in that part of the sacrifice where the minor oblations are performed but not in the entire sacrifice.

In an Agnichayana ceremony, the bricks are pulled out and sprinkled with water. The question is whether the ceremonies of Vikarṣaṇa and prokṣaṇa are performed on each brick separately or on all of them simultaneously. The author says that these ceremonies are performed on all of them together, because the fire which is piled is one.

In connection with a **द्वादश**, it is said 'पत्नीसंययादिनि अहानि इतिहते'. They maintain it up to the Patnīsanyāja days. *Prima facie* the text shows that all the days of a Dvādaśāha are characterised by the Patnīsanyāja and the final day must end in it; but the Linga shows otherwise. The whole text runs as follows "They maintain it to the end of Patnīsanyāja days; no grass is subsequently brought and the sacrifice is, therefore, incomplete." It shows that the sacrifice does not end

with the Patnīśanyāja because the sacrifice is said to be incomplete. The result is that all the days of a Dvādas'āha except the last day is characterised by Patnīśanyāja. Patnīśanyāja as explained in the preceding pages of the introduction consists of the offerings of ghee made at the end of a sacrifice to the wives of the gods.

We have already described the Samadhenī verses in the preceding pages of the introduction. We have also given the verses ; they are originally eleven in number. They are increased to the number fifteen by repeating the first and the last, three times. In that connection the text is 'त्रिः प्रथमं पञ्चमं त्रिदशमं पञ्चमं'. He repeats the first verse thrice at the end and repeats the last verse thrice at the end."

The question is whether the verses 'Pravovāja' etc., should be repeated thrice. The author says that the verses 'Pravovāja' at any other place should not be repeated ; it is only the first and the last of the eleven verses, that go under the name of Sāmadhenī verses and have been fully described in the preceding pages, are to be repeated thrice.

An Ārambhañīyeṣṭi which is a preliminary ceremony in connection with the Dars'apūrṇamāsayāgas and consists in a vow to be taken by a sacrificer to perform the Dars'apūrṇamāsayāgas for his whole life should be performed when they are commenced at first. It should not be repeated on the occasion of each performance of the Dars'apūrṇamāsayāgas. It is only a vow to perform the sacrifices for one's life and the repetition of the vow with each repetition of the sacrifices is simply redundant and useless. In this view, the Ārambhañīyeṣṭi is a preliminary ceremony to the Dars'apūrṇamāsayāgas when commenced for the first time but not to the subsequent performance thereof.

If in the Nirvāpa mantras, the terms used do not convey the conventional sense or the names of the deities but they are meant to secure the favour by praising the deities, the principle of Ūha does not apply. As for instance, O ! Havi, I being inspired by Savita offer thee who art beloved of Agni with the arms of As'vin and the hands of Pūṣa". The words 'Savita' 'As'vina' and 'Pūṣa' are not the names of the deities ; they are not proper nouns but they are common nouns used in praise of the offering. (See the explanation at p. 522). In this view of the author, there will

If in the निर्वप mantras, the terms used are common nouns but not the names of the deities, the principle of उवा will not apply.

be no **उर** and the Nirvāpamantra quoted above will be read unaltered in the modified sacrifice.

When a word conveys a conventional sense, it is said to be Samaveta and when it is not tied by convention and used as a common noun it is called असमवेत. Now the question is whether the term 'Agni' in the above quoted text is Samaveta or Asamaveta. It is used as a proper noun and shall be adapted in the modified sacrifice in view of the principle enunciated above.

Principle deduced
succinctly stated.

There are other illustrations given at p. p. 523 and 524 from which the principle deduced is thus succinctly stated.

When the sense of a term can be adjusted to the occasion, there will be no **उर** as the term can be used in any sense suited to the occasion but when the sense of a term is unchangeable, then there can be a substitution of any other word to suit the occasion in the modified sacrifice.

In the Darśapūrṇamāsayāga there is a verse quoted at p. 524 and repeated to invoke **इन्द्र**. The word 'Yajñapati' is used in a singular number. In a **यज्ञ** where there are many sacrificers, will it be in plural? The author says that the text in which the term 'Yajñapati' occurs, is asamavetavothana and is in praise of **इन्द्र**. It is with a view to stimulate a sacrificer by praising it and the sacrificer is, therefore, subordinate and not principal. The principle of **उर** will not apply and the text will be read unaltered in a **यज्ञ**. If the sacrificer is principal, the principle of **उर** will come into play; as for instance in the Darśapūrṇayāgas, there is a hymn which is read at the time of Prastarapraharaṇa (throwing off the used up grass in the fire) and longevity of the sacrificer is prayed for. Here the sacrificer is principal and in a Mantra where there are more sacrificers than one, the plural number will be used.

There are, therefore, two kinds of Mantras; one class consists of Kriyāprakāśaka explaining the performance of an action and the other consists of Phalaprakāśaka explaining the reward of an action. In the mantras of the former class, the principle of **उर** does not apply because the performer is there subordinate in relation to the action while in the mantras of the latter class the **उर** will come into play, because the performer is principal in relation to the fruit achieved.

प्रकारिका and **उर**
प्रकारिका explained.

There are, therefore, two kinds of Mantras; one class consists of Kriyāprakāśaka explaining the performance of an action and the other consists of Phalaprakāśaka explaining the reward of an action. In the mantras of the former class, the principle of **उर** does not apply because the performer is there subordinate in relation to the action while in the mantras of the latter class the **उर** will come into play, because the performer is principal in relation to the fruit achieved.

In a Subrahmanyagada in a यजुर्वेद sacrifice there is a verse "O
The principle of यजुः ex- Indra! Who has horses, O! ram of Medhātithi
plained in connection O! lover of Vṛṣṇas'va's daughter, O! white
with सुप्रसवयिगद. attacker, O! paramour of Ahalyā, come". This
गिगद is transferred to the Agnistuti under a

ohodaka text. There in the text the word Indra is Samaveta and it
will therefore be adapted and the word Agni (fire) will be substituted but
the other epithets used for Indra are Asamaveta and shall be read un-
modified. Their significance is fully explained at P. 526. As to the expla-
nation of the term 'Ahalyāyājara' See Kumarilabhaṭṭa * quoted in the
History of the Ancient Sanscrit Literature by
The mytology of अहिल्या and her paramour. Max Muller at P. 273 of the Pāṇini Office publi-
cation, Raja Shiva Prasad's Itihāsatimiraṇasaka
Part III., P. 11., S. Dayānanda Saraswati's Rīgvedādibhāgyabhūmikā
P. 183 (Sanskrit edition) and Tilak's Arctic home at P. 347. The mytho-
logy of Ahilyā and her paramour is too well known to be explained here.

In an Agnistoma several animals are sacrificed to the different deities
अग्निगुमेव shall not be as for instance Agni, Aindragna and Sarasvatī
repeated in the To the last deity an ewe is offered. In connection
वरसवती sacrifice. with the Agni Śomiya, there is an Adhriḡapraiṣa
(a command to an अग्निगु priest) "उपनयतमेवमाहुः"

आयाचाना जेवदतिभ्यनिध्वद् । प्रास्ता अग्निं सरत " See at P. 1005 of वैतथीय व्याख्य
of the Ānandās'rama edition. "Place the consecrated animals at the
gate for slaughter for the two masters of the sacrifice, (husband and
wife or the sacrificer and the priest) for the sacrifice. For him, nourish
fire". The question is whether the अग्निगुमेव should be recited in the वरसवती
sacrifice where ewe is offered. The author's reply is that it is a common
command and as 'ewe' is feminine, the formula shall not be repeated at all.
The question which is for solution, here, does not in the author's view, arise.

Having dealt with the principle of यजुः as applicable to the वेद, the
author now proceeds to explain its applicability to the songs.

In the Jyotiṣṭoma sacrifice, song called Yajñayajūi is sung. In this
connection it is said "The word 'girā' should

Modification of गिरा to not be pronounced as girā; if a singer pro-
नृत्त in a यजुर्वेदीय song nounces 'गिरा' as गिरा, he shall throw himself
and to आहूत when up and by making it 'aira' shall sing it. In
set to music. the song the word 'गिरा' occurs. The ques-
tion is whether Girā should be pronounced with 'Ga' or without 'Ga'.

* See तन्त्रवार्तिक Chap. I, pada 8 sūtra 7 at p. 133 of the Chaukhambhā
edition.

The author's reply is that it should be recited without 'ग' as it is expressly laid down by the Vedic text. Further, it shall be set to music and sung as 'आहूत' as said in the text 'उदगवनाहूतवादा' 'should be sung as 'आहूत', 'वा' and 'Dakṣāśū'. The principle of Ūha, therefore, applies to 'गित' and it is modified as 'हूत' and when set to music, it becomes 'आहूत'.

PĀDA 2.

We have already explained what a Sāma is and how it differs from a Stotra. It is a song and conveys the idea of a tune. It is a generic term and रचन, हस्त etc., are its species. It is not principal but only subordinate. It is for the purpose of altering the words in a melodious way. It, therefore, exists for the purpose of another. When a Rik verse is sung it is pronounced melodiously. The verses sung while learning music are useless and do not serve the purpose of the sacrifice. A song is, therefore, a purificatory act (Sanskāra Karma).

A Sāma consisting of three verses from the Rigveda is called a हूत; Each verse of a हूत is to be sung separately. the first verse of a हूत is called Stotriya, the second is called Anurūpa and the third is called पर्वति. According to the author each verse should be sung separately in order to constitute a group of three verses called हूत, because (Anavāna) singing *uno tenore* is possible when each verse is sung separately.

As we have seen above in a हूत, there are three verses; the tune of the first verse governs the tune of the last two verses. The question is, what should be their measure? If the metre of the first verse is different from that of the two succeeding verses, there will arise two defects called Sans'ara and Viles'a. If the first verse is of larger measure i.e., it has more letters than those in the succeeding two verses, the redundant portion from the first verse will have to be deleted in order to harmonise the song. This kind of defect is called रचन (superfluity). If on the other hand, the measure in the last two verses is longer i.e., if it contains more letters than those in the first verse, the redundant portion of the two verses will be without a song. This kind of defect is called Viles'a (deficiency). In order to avoid these two defects, all the verses of a हूत should be of equal measure.

The first verse in a **युग्म** is called Yoni and the last two verses are called Uttara. There are two treatises for the guidance of the singers; they are (1) Chhanda-grantha in which a variety of योनिs are given and (2) Uttara Grantha in which several varieties of Uttaras are mentioned. As said above, the tune of the Yoni is the tune of the Uttara; so the principle of Ūha applies to the Uttara.

On the other hand in a Pragātha the rule that the verses of a Yoni and Uttara shall be of equal measure is not observed. I have fully explained Pragātha at p. 542 with an illustration. I have shown how a verse of a Yoni and Uttara are adapted to the musical mode by changes and modifications. It is useless to repeat the same here. Different varieties of songs are produced by mixing two kinds of verses on the principle of Pragātha.

Different modifications at the option of a singer. We have seen that the verses of the Rigveda are adapted to a certain tune. It is, therefore, optional to a singer to adopt any of the modifications of letters called Vis'leṣa, Vikarṣaṇa, Abhyāsa, Virama, Stobha etc.

In a Stotra the praise of a deity is prominent in the mind of a singer, while in a चान् the idea of music is prominent. The Stotra and Sāma are both the same. It follows as a corollary that a deity should be praised by a Sāma.

Change of letters in the उत्तर is effected at any place where 'र' occurs. The change of letters called Vis'leṣa in the Uttara is not necessarily governed by the similar change in a Yoni. Any letter, where cerebral 'र' occurs is changed into Āi under the rules of music.

A Stobha is a musical stop. During the course of singing there are some expressions which are used by a musician to gain time. The first kind of expression is the repetition of the same word, as 'Adri ! 'अद्रि'; it is called Adhika by our author. The second kind of pause is by means of a word without any meaning, as **बोम्बार्**; it is called Vivarna.

A स्तोम is transferable. Though Stobha is a pause in order to gain time in singing, yet it is transferable; if a song is transferred, it is transferred with all its incidents.

The author proceeds to deal with the third head of Ūha called the **वृष** as applicable to the purificatory ceremony from the sūtra 40.

The principle of **वृष** applies to purificatory rites. The author says that the principle of **वृष** applies to (1) the substance (2) quality (3) modifications, (4) transgression and (5) prohibition ; as for instance. (1) Prokṣaṇa ceremony

is performed on Vrihi (wild rice) before it is boiled and offered to a deity. If Nivāra is offered instead of Vrihi, the Prokṣaṇa will also be performed on it.

(2) The applicability of the principle of Ūha in the case of the quality ; the text is " Let him eat honey or clarified butter when engaged in a sacrifice lasting for six days ". The author says that the same silence is observed in eating honey as is done when ghee is used in fasting.

(3) Applicability of Ūha to the modifications. The pestle and mortar are sprinkled over with water in a model sacrifice ; when nails are used in removing the husk from rice in a modified sacrifice, they are to be sprinkled over with water before they are used.

(4) The rule of Ūha in cases of transgression. The ceremonies in connection with a sacrificial post should be performed on a Paridhi when it is used in the place of the sacrificial post.

(5) The rule of Ūha in the cases of prohibition. When 'वृष' is uttered in music in place of 'गिर' the former should be treated as 'गिर' for all intents and purposes.

We have seen above in the illustration No. 4 that the ceremonies pertaining to a **वृष** are performed on a paridhi. No change in the **वृष** in case of a **परिधि** when treated as **वृष**. In the model sacrifice, there is a praiṣamantra (an order) to the effect "order for the anointed sacrificial post (Yūpa). The question is whether **वृष** should be used in place of 'वृष' in the praiṣamantra. The author's reply is in the negative, because the paridhi becomes a Yūpa for all intents and purposes and no alteration will, therefore, be effected.

The ceremony performed on the prapīṭa waters as explained in the preceding pages shall be performed on Sannāya, The ceremonies of the **प्रपिता** on **सन्नाया**, as an extraordinary principle is thereby produced.

The rule as to singing Rathantara is that a singer has to sing in a long Rule as to singing **रथंतर** tune by winking his eyes and looking up to and **वृष**. heavens ; but when he sings Vrihat, he shall do so

in a high tune and meditate on the ocean. In a Rathantara, he praises heroes and in a Vrihat he praises pictures etc.

A Kanvarathantara is a modification of Vrihat and Rathantara and कण्वरथंतर explained partakes of the qualities of both but where there are contradictory qualities of रथ and रथंतर, it partakes either of them at the option of a singer. Where the qualities are not contradictory it partakes of them collectively.

A little variation of Vrihat and Rathantara constitutes a Priṣṭha. The Priṣṭhas are Rathantara, Vrihat, Vairūpa, Vairaja, Śākva Raivata. The Sāma of different tunes make up these Priṣṭhas. Tārānātha says, "In one Sūkta when three Rik verses being repeated seventeen times under the rules of

In a द्विषान्, both are combined together Brāhmaṇa, yield 17 stomas, then to such Stotras the term 'priṣṭha' applies, as seventeen वृत्तः." The rule of singing Rathantara and Vrihat is different from each other in a Gosava where a double song (Dviśāmaka) is sung, both Rathantara and Vrihat being combined together.

Pārvaṇa homa is a collection of all the sacrifices pertaining to fire, cake and animal. The word is derived from, A पार्वणोत्सव explained it; पृथक् to give, to make a donation; it, therefore, means time when something is given; it is not performed in a सोमयज्ञः applies to all the sacrifices collectively whether they consist of ghee oblations, cake or flesh offerings. In this view, the Pārvaṇa Homa which is performed in the Agneya, the model sacrifice, is not transferred to Sauryaśāga where no such collection of offerings is made.

The Dars'apurnamāsayāgas are two different sacrifices; they are Dars'ayāga and Pūrnamāsayāga. A Dars'ayāga Rule as to the performance of the दस्य and पूर्यमासवागः is performed on the new moon day and the pūrnamāsayāga is performed on the full moon day. It is not a case of the performance of both the sacrifices on the new moon day and then again on the full moon day.

Samid, Tanūnapāt, Eda, Varhi and Svāhā are the names of the सामः but not of deities. The reason is that if they षमिद् etc., are the names of the sacrifices but of the deities but have been in the dative case but not in the accusative case. As 'अग्नेवायं हुतवान्' He offers, an oblation to fire in the evening; 'अग्निरोत्तरोति'. 'He performs an अग्निरोत्सव'. In the present case, we have सामिपो यजति, तद्वत्वांत यजति, एते यजति, बहिर्वजति

सवाहाकारं च त्रिति'. He performs Samid, he performs Tanûnapâta, he performs इह, he performs यदि. he performs सवाहाकार. These sacrifices or offerings have been fully explained in the preceding pages.

PĀDA 3.

Where the object of a मंत्र remains the same in the modified sacrifice as it is in the model sacrifice there is no change, The principal of ऊह to the मंत्र when the purpose is served by it. but where the purpose is not served by keeping the word intact, there the principle of ऊह applies ; as for instances 'अग्नये जुष्टं निर्वपामि' 'I offer the pleasing one to Agni'; 'ग्रीहीणां नेपथुमनस्यमानः' 'O! essence of barley with satisfaction,' in the अग्नये, the model sacrifice. Under the principle of Ūha, in the Sauryāyāga the modified sacrifice, the words Sūryāya, and नीवारणां will be substituted, because reading the Mantra unaltered serves no purpose.

It is said "नौदं च निर्वपेद्वै श्रीकामः" "Let one desirous of wealth स्तरम मंत्र adopted to the offer boiled kidney beans (phaseolus mungo) to the circumstance of the मंत्र". In that connection, it is said पौडरीकाणि वा modified sacrifice. ह्रीर्वीथिमवन्ति' 'The lotuses serve as grass.' There the Starapamantra (a mantra uttered at the time of spreading grass) दधेः स्तृणीत इति' 'Spread the green grass' is transferred under a Chodaka text. Will it be uttered unaltered when the lotuses which are red, are spread? To comply with the circumstances of the modified sacrifice, the स्तरम मंत्र will be adapted and will be read as पुडरीकैः स्तृणीत इति. " "Spread the red lotuses."

When a sacrificial post is touched under a Vedic ceremony no expiatory ceremony is performed but if it is touched ordinarily, a penance is performed and the mantra स्पतेवाये' 'It is thine, O! Vāyu' is uttered; it shall be adapted to the circumstances of the case as directed in the text quoted in full at p. 564.

In a Jyotiṣṭoma in connection with an Agniṣomiya animal, there are two Pāsamantras for tying an animal. The पश्च मंत्र is adapted : are two Pāsamantras for tying an animal and dual form is used to a sacrificial post one has singular form and the other has plural form. when two animals are sacrificed. "अदितिः पार्श्वमुभो क्वेत्" 'Let अदिति break this trap' and अदितो पाशां प्रमुभोक्वेत्" "Let अदिति break these traps". The former is the reading of the Taittirīya branch of the Yajur-

veda while the latter is the reading of *नेत्रावली* branch. In a modified sacrifice where two animals are sacrificed and where two ropes or traps will be necessary, what mantra transferred under a Chodaka text should be recited? There are three views on the subject; the singular form being *Asamavet* should be recited; the second view is that the plural form should be recited, because the plural includes the dual. The third view which is the author's view is that the *संत्र* should be adapted and dual form should be used. In the *Agnîsomîya* sacrifice there will be an option as to the applicability of these two mantras; you can choose either of them; because it is the model sacrifice and both mantras are mentioned according to the different recensions of the black *Yajurveda*.

In connection with the *Dars'apûrnamâsayâgas*, there is a text 'Bring the vessel containing water; place the sacrificial fuel, cleanse the ladle and having adorned *the wife*, bring us clarified butter.' *The wife* in the text means the wife of the sacrificer. The question is whether the term 'wife' should be altered, if the sacrificer happens to have more than one wife. As the principle of *Ūha* does not apply to the model sacrifice as laid down above, the text will be read unaltered irrespective of the number of the wives of the sacrificer. As the text remains unaltered in the model sacrifice, it will be transferred to the modified sacrifice unaltered. The principle of *ऊह*, therefore, does not apply to the text whether read in the model or the modified sacrifice.

In *Agniṣṭoma*, *Ukthya*, *Śodas'î*, *Atirâtra* and the *Sansthâs* of a *Jyotiṣṭoma*, the number of *Savaniya* animals is increased from one to four. All of them are governed by the same *Vidhi* as that of the *Agniṣomîya*. In the *Adhrigupaîṣa* there is a passage "kindle fire for him". We have already seen that the principle of *Ūha* does not apply to the *Atirâtra* in the case of *Sarasvatîmeṣî* 'an ewe consecrated to *Sarasvatî*' in the preceding pages.

In view of the principle laid down there and as laid down above, the principle of *Ūha* does not apply and the *Praśamantra* according to *Śabara* quoted at p. 569 will be read unaltered. But *Mādhava* doubts the correctness of this dictum and says, 'There is an *ऊह* under the principle laid down in connection with the ropes (*Pasanyâya*)

in conformity with the *linga* and *Vākya*, because *Savanīya* is a modification of *Agnīsomīya*'.

When a substitute is used in the place of a material, the principle of *Ūha* does not apply and the mantra in that connection will be read unaltered; as for instance *Nivara* is sometimes used in place of *Vṛibi*; a mantra which is given at p. 569 is recited on the occasion. In the mantra the term *व्रीहि* occurs; now the question is whether the term *नीवार* should be substituted in place of *व्रीहि*. The reply in view of the principle laid down here is that there will be no substitution and the *चंत्र* will be recited unaltered.

In connection with the *Adhrigupraīṣa* quoted at p. 570 the different organs of the animal after its slaughter are described 'Let *eye* go to the sun and let *vital air* merge in the air.' The question is whether the *eye* and other organ should be modified in a double animal sacrifice because there are two sets of eyes. The author says that there will be no *Ūha* as the light in the eye is one though there may be different eye balls.

There is another *Adhrigupraīṣa* "एकपादस्व त्वज्जनाच्छयतात्" "cut off his skin once." It is recited in connection with an *Agnīsomīya* animal; in the modified sacrifice where two animals are sacrificed, it shall be repeated as many times as there are animals because cutting off the skin will have to be repeated with each animal.

There is another *Adhrigupraīṣa*; according to the *Taittariya* branch it runs *देवाः समितार उतमनुष्याश्चारभश्चक्षुः उपनवतनेष्वा दुः आयासाना नेपपतिभ्यां नचक्षुः* "commence O! divine and human *Samita* priests (whose duty is to kill the sacrificial animals), place the consecrated animals at the gate for slaughter for the two masters of the sacrifice; and ye who are anxious for the sacrifice." In another recension the master of the sacrifice is in singular.

The question is whether the singular form should be read where one animal is sacrificed and the dual form where two animals are sacrificed. What is the meaning of the master of the sacrifice? Does it mean the sacrificer or the god or both? There are different views on the subject; the first view is that

in an Agni Soma animal sacrifice there are two gods and one sacrificer and as the term master of the sacrifice includes both the deity and the sacrificer, both the formulas are unsuited in the model sacrifice. They are equally unsuited in the modified sacrifice and the principle of Ūha will, therefore, not apply. The second view is that when one sacrificer is meant, the singular form shall be used ; if the sacrificer and god are meant, the dual form shall be used in the model sacrifice. When the formula is transferred to the modified sacrifice where more gods than two are worshipped, the principle of Ūha will come into play and the master of the sacrifice shall be used in the plural number. The third view is that when the sacrificer is single, the singular form is appropriate ; but if the sacrificer and his wife are meant the dual form shall be used. According to this view also, the principle of Ūha applies and the change will be effected in the word 'नेवपति' according to the number of the sacrificers. The fourth and the last view is that the term नेवपति (master of the sacrifice) conveys the idea of a deity who is the master of the sacrifice ; a sacrificer who parts with the proprietary possession of the property gifted, cannot be considered the owner or the master in law. Hence नेवपति is the god who fulfils all desires and hopes. In this view you can use the formula optionally in the modified sacrifice according to the number of the gods.

Where in the modified sacrifice where gods more than two are worshipped, the formula of the नेवपति will be optionally uttered in the singular or dual form provided the gods can be looked upon as a collective body.

a collective body as in an Ekādas'ini sacrifice ; the formula will be adapted and the नेवपति will be used in the plural form.

There is an Adhrigupraisa for the removal of the ribs from the animal killed in a sacrifice. "It has twenty six ribs; remove them from their places in their order." The Mantra is a direction to the priest to count the ribs and carefully remove them from the vertebræ to which they are attached. The question is, how is this Mantra to be repeated in a modified sacrifice where more animals than one are sacrificed? One view is that the मंत्र should be repeated according to the number of the animals killed. The second view which is the author's view is that the aggregate number of the ribs of the animals killed should be given as the ribs are principal in the praisa mantra. The result is that the principle of Ūha will apply and the formula will run as "द्विपञ्चदशयोवङ्कः" "अष्टवसतिरेकां वङ्कः".

"They have fifty two ribs." "They have seventy eight ribs."

Number of the ribs in animals.

In a human body there are twenty four ribs; twelve on each side; in the body of an ordinary sacrificial animal, there are twenty six ribs.

"The ribs are elastic arches of bone, which form the chief part of the thoracic walls. They are twelve in number on either side; but this number may be increased by the development of a cervical or lumbar rib or may be diminished to eleven. The first seven are connected behind with the vertebral column and in front through the intervention of the costal cartilages with the sternum; they are called *vertebro sternal* or true ribs (*costæ veræ*). The remaining five are five false ribs (*costæ spuria*); of these, the first three have their cartilages attached to the cartilage of the rib above (*vertebro chondral*); the last two are full at their anterior extremities and are termed *floating* or *vertebral* ribs." Gray's anatomy, 17th edition p. 206 and 207.

A writer in the Encyclopædia Britannica (11th edition) vol. XXV. p. 171 says "The ribs in any given animal are always twice as numerous as the thoracic vertebræ in that animal." The thoracic vertebræ are also called dorsal vertebræ (See. P. 187 of Gray's anatomy.)

The dorsal vertebræ vary in number in the different species of the vertebrates.

A hyppopotamus has 15 dorsal vertebrae ; and 20 ribs				
A peccari	14	...	...	28
A hog	13	...	...	26
A dromedary	12	...	...	24
A muskdeer	14	...	...	28
A common ox	13	...	...	26
A European vison	14	...	...	28
A wild sheep of				
Tibet	13	...	...	26
A Nubian giraffe	14	...	...	28
A rein deer	14	...	...	28
A common deer	13	...	...	26

See Richard Owen's Anatomy of vertebrates (1866 edition) vol. II. P.P. 457-465.

In a horse sacrifice, there are many animals sacrificed as for instance
 The verse of the Rigveda fixing the number of the horse's ribs to be thirty-four may be optionally repeated with the
 प्रथमं.

fixed by the verse of the Rigveda, the verse of the Rigveda quoted at p. 583 may be optionally repeated with the Adhrigupraisa.

वसिष्ठ is to be modified as regards the total number of the ribs of the animals consecrated to प्राजापति. There is a prohibitory text "Do not utter 34 but utter only 26"; it does not relate to the verse of the Rigveda ; it prohibits the mention of the number 'thirty-four' in the Adhrigupraisa but enjoins the repetition of twenty six there. As there are three animals consecrated to prajapati having $34 + 26 + 26 = 86$ ribs, the Adhrigupraisa will be modified and will be read as "वसिष्ठिरेवांशुका" etc.

A horse has 18 ribs on each side making the total of 36 ribs, some have even 33 ribs. A horse of the Vaji species is said to possess 34 ribs according to the Rigveda.

William Henry Flower and Richard Lydekker in the Encyclopaedia Britannica 11th edition in Vol. XIII at P. 715 under 'Horse'

say "The ribs are eighteen or nineteen in number on each side, flattened and united to the sternum by short stout tolerably well ossified sternal ribs."

There is another Adhrigupraisa ordering the priest not to pierce the principle of ऊरु through the viscera considering it to be supplies to ऊरु. adipose tissue. See p. 585. In it, the word urūka occurs; it means 'fat,' 'adipose tissue' or 'omentum.' As in the modified sacrifice where there are many animals the principle of Ūha applies and 'urūka' will be used in singular, dual and plural forms according to the circumstances of the case.

Similarly in another adhrigupraisa "प्रशसाद् कृतार्ध" "cut off प्रशसा will be adapted the praise worthy arms. The discussion turns according to the upon the term "prasasā" which the author circumstances. thinks to mean 'praise-worthy' and qualifies the 'arms. In this view the principle of ऊरु applies; the prasasā will be adapted and used in dual and plural forms with the 'arms' according to the number of the animals killed.

On the other hand when an Adhrigu is ordered to cut off the viscera Where the organs are in the particular shape of birds etc. Adhrigupraisa will be read in its entirety without any directed to be cut off in a particular shape, alteration. The reason is obvious; the shapes in which the viscera is to be cut off are subordinate and will, therefore, be not effected by the principal of ऊरु does not apply. any change.

Every day an Agnihotra is performed by taking fire from the Ahavaniya to the Gārhapatya hearth. If it was ज्योतिष्मती an expiatory होम is not performed in the out without the performance of the Agnihotra, then an expiatory ceremony in the form of a Jyotiṣmatī homa is performed. Now हर्यजुर्मासवानः. the question is, whether the Jyotiṣmatī homa should be performed, if the fire thus carried in the new and full moon sacrifices goes out. The author's reply is that as Jyotiṣmatī is an expiatory ceremony on a cause arising in the Agnihotra, it can not be transferred to the new and full moon sacrifices; because the Jyotiṣmatī is performed when fire taken for an Agnihotra is extinguished, but not otherwise.

For the same reasons, the Jyotiṣmatī sacrifice shall not be performed when *Ad fortiori* it shall not the preserved fire goes out. We have seen performed when the above that the Jyotiṣmatī is an expiatory preserved fire is ceremony and is performed when the fire is extinguished. extinguished in an Agnihotra: it shall, therefore, be not performed when the fire preserved for

some other object goes out.

When fire is carried for the performance of an Agnihotra, the Mantra given at P. 589 is recited. The question is, No मंत्र is to be recited when fire is carried in the दक्षिणोत्तरावसाने. should it be recited when it is carried for the performance of the new and full moon sacrifices? The author's reply is that the Mantra is recited under a special injunction in the Agnihotra on the occasion of carrying the fire but there is no such direction in connection with the Darśāpūrṇamāsayāga; so there will be no recitation of the above said Mantra.

In connection with the Jyotiṣṭoma sacrifice it is laid down "आदित्यः प्रादक्षीकः पदविचर" 'The first day (प्रादक्षीकः) is with the boiled rice in milk to the sun-god.' The question is, what procedure should apply? Does the procedure relating to rice or milk apply to it? If the former applies then the pounding and throwing it in the fire shall have to be done; if the latter applies then sprinkling of water with the object of purifying it, is to be performed. The author says that as milk is the subordinate part for the object of boiling the rice, the procedure relating to gift shall apply to it i. e., utpavāna etc. shall be performed. It is a ceremony of sprinkling of water for the purpose of purification; it is described in अथर्व 1 chapter I. Brāhmaṇa 3 of the Śātapatha. There are two kuśā blades of the size of a span, called pavitras; the water is taken by them and sprinkled with the Mantras given there. See for further information in the Vāghaspatya dictionary. "The St. Petersburg dictionary proposes the meaning, 'an implement for cleaning' for Utpavāna in the passage 22 in Brāhmaṇa 1 of Book I Chapter III of the Śātapatha-Brāhmaṇa." See the note 3 at P. 76 of Eggeling's Śātapatha Vol. I.

In an Abhyudayaṣṭi which has been fully explained in the preceding pages and which is an expiatory ceremony In an अभ्युदयेष्टि, the procedure relating to gift applies to the boiled rice in curd or milk. in a Darśā Yāga, the procedure relating to the prapita will not apply to the boiled rice in milk or curd; the reason is obvious. There the sacrifice is already commenced under a mistaken idea of the Amāvasyā (new moon) for which a penalty is paid in the form of an offering which is already there to a different deity. The procedure relating to gifts pradayaḍbarma, therefore, applies.

On the other hand where the sacrifice is commenced afresh, the procedure relating to the boiled rice in milk or curd shall be governed by that of the *pranīta* like that of *prāyaniya*. The principle is that when a ceremony is a new one and performed for an object, the procedure in the boiled rice will be governed by the *pranītādharmā* but not by the *pradeyadharmā* ; but if a ceremony which is governed by the *pradeyadharmā* is already commenced, the expiatory ceremony in which boiled rice is

Principle deduced.
offered shall not be governed by the *pranītādharmā* but by the *pradeyadharmā*, the original procedure.

In a *Jyotiṣṭoma*, milk is mixed with Soma and offered to *Maitrāvaruṇa*. What procedure will govern the milk here ? Milk mixed with *सोम* in a *ज्योतिष्टोम* is governed by the *प्रचीताधर्म*. Whether it is *pranītādharmā* or *pradeyadharmā*. The author says that the procedure in it is governed by that of the *pranīta* as laid down under the *prāyaniya*. The reason is that the milk is not for the purpose of gift to the deity but for mixing it with soma ; it is a subordinate part and shall, therefore, be governed by the procedure relating to the *pranīta*.

Before I proceed further, it is better to explain *paryagnikarṇa*. It is described in *Kātyāyana Śrautasūtra* Chapter VI. *Sūtras* 96-101. The *Agnīdha* with the brand of *Abhavanīya* fire goes three times round the space covered by the animal, ghee, slaughtering place, sacrificial post, the *chatvāla* and the *Abhavanīya* hearth, or only that portion of the space occupied by ghee, animal and the slaughtering place. He then circumbulates after throwing the fire brand ; he then taking it goes to the north ; he takes the animal and the fire brand. *Karka* the commentator says that the *Samita* priest takes the animal by tying a rope round its neck. See at P. 890 of the *Chaukhambā* edition of *Kātyāyana Śrautasūtra*. See P. 187 *Eggeling's Satapatha* Vol. II.

In connection with *Asvamedha* it is said 'ईशानास परस्वत जानभते'. He brings a deer for *Is'Ana*. 'परस्वत' is a species of a deer according to *Mahādhara* and *nyāṣa*. According to *Mādhava*, it is a species of a wild animal. *Monier Williams* says that it means a wild ass. In the model sacrifice, it is said "पर्यग्निकृतानास्वतानादुत्सृजति"
'जानभ' along with *पर्यग्निकृत* does not mean mere touching. It is an independent sacrifice. "They relinquish the animals on whom *paryagnikarṇa* is performed", Reading the

two texts together, it appears *prima facie* that the 'आलभते' means touching the animal, because the other text suggests its relinquishment. The author says that the material and the deity are connected; so the word, 'आलभते' means 'sacrificing.' In this view the texts mean the prohibition of the remaining acts after paryagnikarāṇa and lay down the offering of a deer to Īśāna as an independent act.

There are texts in the model sacrifice स्वाष्ट्रं चास्मीवतन्नालभेत "पर्वणि कृतं पातनीयं तदुत्पृजति" "आग्नेयेन येन पुषं स्वापयति" "Let him sacrifice an animal belonging to Agni, to Twaṣṭri. He relinquishes a Pātṇivat animal on whom Paryagni ceremony is performed. He finishes the remaining act with clarified butter." According to the principle laid down above, the Pātṇivata sacrifice in honour of Twaṣṭri is a separate act from the ghee oblation.

END OF CHAPTER IX.

CHAPTER X.

PĀDA 1.

The author now proceeds to explain the principle of Vādha in Chapter X.

The principle of अव्यय explained.

We have seen how the author has explained the principles of Atides'a in general and particular and of adaptation. When certain details

are transferred from the model sacrifice to the modified sacrifice under a Chodaka text they are sometimes modified and sometimes they are dispensed with. When the details are modified they are governed by the principle of Ūha, as fully explained in Chapter IX. When the details of the model sacrifice are dispensed with they are governed by the principle of Vādha called suspension or omission.

Its classification.

It arises in three ways; first by implication, second by express text and third by prohibition.

The first principle laid down by our author is that those details of the model sacrifice of which there is no necessity in the modified sacrifice are, therefore, suspended or omitted in the modified sacrifice. As for instance, there is a modified form of a sacrifice called Śatakrishṇāṇa homa, explained in the preceding pages. In the model sacrifice under a text, pounding is performed on the grains of Vrihi in order to remove husk. As there is no husk to be removed from the golden pieces, the pounding shall not be performed. It is to be borne in mind

Those details of which there is no necessity in the modified sacrifice shall be dispensed with.

that these golden pieces shall be boiled in ghee, because there is a direct text to that effect.

In a Rājāsūya ceremony there are offerings to the deities called Ratni. The ceremony in connection with the construction of an altar is dropt in the रत्नि offerings.

They are the modified forms of the Dars'apūrṇayāgas. It is said in connection with the Ratni offering that there is a self-constructed altar. In the model sacrifice when an altar is constructed, certain ceremonies are performed with recitation of the mantras. As in the Ratni, no altar is constructed and the ground in the natural state is used for altar without digging it, the ceremony in connection with the construction of the altar is dropt as being unnecessary.

In a Kāmyeṣṭi which is fully described at p. 601, boiled rice is offered to the Vis'vedevās who are invoked, but if by any accident, boiled rice falls to the ground or sticks to the cudgel or wooden sword, Viṣṇuyāga is performed. As Vis'vedevās are already invoked in the principal ceremony, there will, therefore, be no necessity of invocation of Viṣṇu separately and the recitation of the mantra invoking Viṣṇu will be dispensed with.

In a Jyotiṣṭoma, the Dikṣaṇīya is transferred from the Dars'apūrṇamāsayāgas which are the model sacrifices. The Ārambhaṇīyeṣṭi which is a prefatory ceremony of the Dars'apūrṇamāsayāgas shall not be transferred, as the Jyotiṣṭoma has already its introductory ceremony in the form of Dikṣaṇīya.

The cake baked on eight potsherds is offered to Anumatis in a coronation ceremony. These offerings are the modified forms of the Dars'apūrṇamāsayāgas though they are principal, yet each of them will have no prefatory ceremony. There will be, therefore, no Ārambhaṇīyeṣṭi.

There is no आरंभणीयेष्टि in an आरंभणीयेष्टि. A Fortiori there will be no Ārambhaṇīyeṣṭi in an Ārambhaṇīyeṣṭi.

In the Jyotiṣṭoma a sacrificial post is constructed for tying an animal and at that time a homa is performed. In a Sālyaskrayyāga where a peg to which an animal is tied is used as a sacrificial post, the homa is dispensed with, because the text in the model sacrifice is that one desirous of cutting and making a sacrificial post shall

perform *homa* and as the peg is already existing, there is, therefore, no necessity of performing the said *वाग*.

When wood is removed from a tree for the purpose of a *Yûpa*, the remaining portion of the tree from the root upwards is called *Sthanu*; a certain ceremony in connection with it is performed and an offering is made with the recitation of the Mantra. He offers oblations in the lower part of the tree saying "arise, O ! Lord of the forest with hundred offshoots". The question is, whether the *Sthanvâhuti* which is offered when a sacrificial post is constructed, should be made or not when a peg is used for the sacrificial post. It follows as a corollary from the preceding rule that when there is no sacrificial post constructed, there will be no ceremony of *Sthanvâhuti*. It does not benefit the sacrifice directly but only indirectly.

When a ceremony directly benefits a sacrifice the principle of *वाच* does not apply to it; but when it indirectly benefits it, the principle of *वाच* applies. Similarly, *Uttamaprayâja* which is performed in connection with the *Dars'apûrṇamâsa* is only a purificatory ceremony of the deities. It does not benefit the sacrifice directly but only indirectly; hence the principle of *Vadha* applies. When a certain ceremony is *Ârâdupakâraka*, the principle of *Vadha* does not apply but when it is *Sannipatayopakâraka* the principle of *Vadha* comes into operation.

In the *Agneya* ceremony the two ghee offerings are made to *Agni* and *Soma*. In the *Agneya*, the first offering to *अग्नि* directly benefits the sacrifice and the principle of *वाच* therefore does not apply to it. *Agni* is invoked to bring three deities namely *अग्नि*, *सोम* and *अग्नि*. The *Agni* to whom ghee is offered is different from the *Agni* to whom a *purodâs'a* cake is offered. The first offering of ghee made to *Agni* cannot be in the nature of a purificatory ceremony but it directly benefits the sacrifice. In this view, in the *Saurayâga* which is the modified form of the *Agneya* the first offering to *Agni* is not dispensed with.

A *Pas'upurodâs'a* is described in *Âttreya Brâhmaṇa Pañchika II* Chap. VI, *सूक्त* 8 and 9. Different victims are described in *Khanda VIII* and the sacrificial portion (*विद्य*) changed forms and became transformed successively into various animals fit for sacrificial purposes. Passing from one animal to another.

it ultimately became rice (Vrihi). Rice is, therefore, fit for a sacrifice. In the 9th Khanda the rice is described as animal and its different parts are compared with the parts of an animal. In an animal sacrifice, a पशुपुरोडाश cake is, therefore, offered.

In a Jyotiṣṭoma, there is an Agniṣomiya animal sacrifice; after making an offering of *omentum*, a puroḍāś'a cake baked on eight potsherds is offered to Agniṣoma. According to our author, the pas'upuroḍāś'a being a subordinate act of the Agniṣoma sacrifice, is a purificatory ceremony. The principle of वाच applies to the पशुपुरोडाश in an अग्नीषोमीय animal sacrifice. It does not benefit the sacrifice directly but indirectly. In this view, the principle of Vadha applies.

What is the meaning of the word Charu? The word is used in the sense of a 'pot' and 'rice'; according to our author, it means 'boiled rice'. Rice is boiled in a pot.

As charu consists of a boiled rice offering, the different processes used in preparing a Puroḍāś'a cake are of course, dispensed with. They are Peṣaṇa, Sanyavana, संवपन, Santapana, Upadhāna, Prathukaraṇa, रलंकीकरण, Abhūhya, Avajvalana and Vyuddhutyasādana; they are all fully described at p. 620 and the following pages. As they are not required in boiling rice, they are necessarily dispensed with and the principle of Vadha, therefore, applies.

PĀDA 2.

We have explained what Kṛṣṇālahoma is in the preceding pages of the Golden pieces shall be introduced. The gold pieces weighing one ratti each are made in the form of 'rice'. As rice is boiled, these golden pieces shall also be boiled in ghee under a direct text "पूतेनपदति" "He boils it in ghee."

Upastaraṇa and Abhigrahaṇa are explained in the preceding pages; as उपस्तरण and अभिग्राहण are these ceremonies of covering the puroḍāś'a with grass and sprinkling of ghee on it are not necessary in a Kṛṣṇālahoma, they are, therefore, dispensed with.

In a कृष्णलहरी the golden pieces are sucked.

sugar cane or a child sucks anything by making an onomatopoeic sound 'कुम्कुमा'.

In the model sacrifice, the Idā food is divided into four parts and at the time of the repetition of 'सु', all the parts are offered for eating. There in the Kṛṣṇalahoma, they are all taken together by the Brahmā priest at their allotted different times without making any division thereof into the priests.

The fee that is paid to a Ritvik is in the nature of the wages in return of the labour done by him; it is not with a view to an accrual of the invisable fruit.

In the Jyotiṣṭoma and the Darśapūrṇamāṣayāgas there is the eating of the remnants called Idābhakṣana and Prasātra-bhakṣana by the priests and the sacrificer. It is not in the nature of the wages of the priests, because the sacrificer has no longer any proprietary right left in the food by reason of its being offered to the deity of the sacrifices. It is in the nature of the Pratipattikarma i. e. by way of final disposal of the remnants of the sacrificial food.

We have explained what Satra is in the preceding pages. In it, the sacrificers themselves officiate as priests; in this view there is no appointment. An appointment involves the idea of another person being engaged; one cannot appoint himself. It, therefore, follows as a corollary that no fee for the labour is paid. If one does any work for himself, he does not charge for his labour. This does not necessarily prohibit any gift made out of any charitable or religious motive to a priest.

In an Udavasāniya or otherwise known as Prāśāmanīya which is performed after a Satra, a fee of one thousand is paid. This fee is for the purpose of securing the services of a priest, because Udavasāniya is an independent ceremony but not a part of a

sacrificial session. A priest is appointed apart from the sacrificer and the sacrificers of a sacrificial session after its completion perform Udavasāniya one after the other.

In a Kameṣṭi sacrifice which is performed in a Sārasvata sacrificial session, a gift mentioned at p. 641 is made. As it is a part of a Satra the gift made therein is by way of charity for the production of invisible fruit but not for the purpose of securing the services of a priest. Similarly, a gift to an enemy in the new and full moon sacrifices is a charitable gift for the production of invisible effect, for no one engages an enemy to perform a sacrifice.

When any of the sacrificers in a Satra dies during the continuance of the सत्र, his legal heir shall be initiated in his place and his burnt bones shall be placed in a pot seated on a deer's skin and shall be made to perform an Asthiyajña. This is symbolical only but the legal representative of the deceased in reality performs it. In it, the Mantras shall not be uttered, nor will there be any shaving, as these ceremonies are to be performed by a living person and the dead bones of the deceased sacrificer who is symbolically represented by them cannot possess the capacity to perform them. The Dikṣāṇiyeṣṭi is also not performed for similar reasons. As no desires are left in a dead person, so no desire-accomplishing acts shall be performed.

Certain acts belonging to a living person are not performed in an अस्त्वियज्ञ.

The Prayaṇiya is transferred from the Dīśāpūrnāmsayāga in the हुक्तवाक is not recited in an अस्त्वियज्ञ.

The Prayaṇiya is transferred from the Dīśāpūrnāmsayāga in the Asthiyāga; in the Prayaṇiya there is a Sūktavāka which is read by a Hotā expressing the desires and hopes of the sacrifice. As the hopes and desires belong to a living man, the Sūktavāka is, therefore, dispensed with in the Asthiyajña.

There are certain desires and hopes expressed by a Hotā as for example No hopes and desires of a दीश are expressed by a दीश in an अस्त्वियज्ञ. in a Dvādasāha; as these desires are really the desires and hopes of the deceased sacrificer whom he represents, the representation comes to an end on the death of the sacrificer and the Hotā cannot, therefore, express the said hopes and desires in an Asthiyajña.

The principle of
कृत्वाचित्त applied.

based on absurd questions (Kṛtvāchintā) which ought not to have been put forward for solution. They are so absurd that any person possessed of common sense can answer in the negative.

If a person wishes to go to heaven without any trouble, he shall perform a Sarvasvāra sacrifice; he commences it

सर्वस्वार explained. and enters the fire in the third Savana with the accompaniment of the Ārbhavapavamāna song after covering an Audumbari branch with a new cloth and commands the Brāhmaṇas to complete the sacrifice commenced by him. It is, however, completed by the priest after the death of the sacrificer.

In the model sacrifice, a branch of an Udambara tree is cut off according to the measure of the sacrificer and the Cutting of the उदम्बर branch and touching of the शुक्र cup are done in a सर्वस्वार. S'ukra cup is touched by him; but as these ceremonies are for the sacrifice, they are performed by the priests after the death of the sacrificer in a Sarvasvār. The same principle as laid down in an अस्विनाग applies here.

A होतृ-priest repeats the मंत्र expressing hopes and desires of the sacrificer.

A Hotā priest pronounces the mantra 'आयस्तेष्वजानः'. "The sacrificer has hopes." This formula shall be repeated in a Sarvasvāra, because before the Ārbhavapavamāna song is sung, the sacrificer hopes to live in the interval

In a Dvādas'āha, there are certain ceremonies transferred from the model sacrifice, as for instance an appointment of a priest and gift to a priest of an Atri family, As Dvādas'āha is a Satra, both should not be performed; but our author says that they should be performed in compliance with the Chodaka text and for production of an invisible effect.

When any subordinate part is omitted, the principal is not thereby omitted; as for instance the Nirvāpa offerings On the omission of a subordinate part, the principal part is not thereby omitted. which are made in an Agnihotra are made with an Agnihotrahavanī but when the Nirvāpa offerings which are made in the Pavamāneṣṭi a subordinate part of the establish-

ment of fire, the sacrificial vessel Agnihotrahavanī is not used, because there is no occasion for its use in the Agnyādhāna. The sacrificial vessel is subordinate and the Nirvāpa offering is principal. On the omission of a subordinate part, the principal part is not thereby omitted.

In a वाजपेय, in the text: In a Vājapeya sacrifice, Charu is made. 'four handfuls,' handful of 'boiled' wild rice in seventeen cups; but in the model sacrifice, it is said, 'there are offerings of four handfuls are dispensed' with four handfuls.' In order to harmonise the

applicability of these two texts, there are four possible ways. The first view is that both the handfuls and the number apply to the modified sacrifice and the principle of suspension does not apply. The second view is that the four handfuls are not sufficient to fill up the seventeen cups, so both the handfuls and the number are dispensed with. The third view is that one should be dispensed with; if the handful is suspended, you can measure the offering by any other means; if the number is suspended, you can have more handfuls to fill the cups. The fourth view, which is the author's view, is that the term 'handfuls' which happens to be at the end is suspended.

The words 'चैत्र' 'वत्स' There is a text "स्यावापृथिव्यापेनुभालभेत" and 'श्रुवम' explained. "नयतंवत्सं वंद्रुवमन्." "Let him sacrifice a cow to heaven and earth; a calf to चैत्र and a bullock to वंद्रु." The terms 'चैत्र', 'वत्स' and 'श्रुवम' are conventionally fixed in their meaning and convey the idea of a 'cow', 'calf' and 'bullock.' They cannot mean a goat, kid and male goat. The former, therefore, dispense with the latter and the principle of वाच applies.

'रवेत' means a white goat. There is another text "वायव्यं रवेतनालभेत पुत्तिकायः." "Let one who is desirous of prosperity offer a white (animal) to Vāyu." Here in the text, the term 'white' is used; it is an adjective: as in the model sacrifice a goat is sacrificed and there is nothing to the contrary to suspend the applicability thereof in the modified sacrifice the white, therefore, means 'a white goat.'

In a Sādhaskra sacrifice, a peg is used in place of a sacrificial post. In the model sacrifice, the sacrificial post is made of Khadira wood and certain ceremonies are performed on it. As the peg in the Sādhaskra is ready made, it is, therefore, not constructed from Khadira wood nor are any ceremonies performed on it. In a Chitrā sacrifice, an offering to Prajāpati consists of the mixture of curd, ghee, water, parched rice and common rice. In the model sacrifice, the rice is ground and converted into flour to make puruḍās'a cakes for the deity but

In the Chitra-sacrifice, the rice is mixed with articles of offering to prajāpati and grinding it into flour and making a cake from it are, therefore, dispensed with.

Cutting, hewing and setting up do not apply in the case of a peg used as a sacrificial post.

Certain ceremonies being for the object of a sacrifice are performed on the peg treated as a sacrificial post.

In connection with a Mahāpitṛyajña, there is a text "To Soma with the manes, cake baked on six pots herds; to the manes sitting on the kus'a grass parched rice (dhāna), to the departed souls whom the fire has

consumed, a mixture called मं in the milk of a cow whose calf is dead." In the model sacrifice, the rice is ground first and then Puroḍāś'a cake made from it, is baked; but here in the Pitrimahāyajña this order is reversed; the rice is parched first in order to make it चान and then it is ground to prepare the mixture called Mantha. As to the preparation of Mantha see at p. 656.

PĀDA 3.

When a principal act is transferred, the subordinate parts are also transferred along with it.

In a sacrifice in honour of Vāyu, the verse recited as Aghāra Mantra in a वायव्य sacrifice the हिरण्यगर्भमं is recited in the subsequent offering of ghee.

When a principal act is transferred, the subordinate parts called Itikartavyatā are also transferred along with it, as for instance Prayaja Aghāra and Sāmadheni.

In a sacrifice in honour of Vāyu, the verse recited as Aghāra Mantra is one from the 10th book of the Rigveda quoted at p. 663. In the model sacrifice, there are two offerings of ghee; the first offering is made without any मं and the second offering is made with the recitation of the Mantra of the Taittiriyaśanhitā quoted at p. 664. As the first part of the offering is without recitation, the Hiranagarbha mantra shall not be applicable there but in the subsequent part where the हिरण्यगर्भमं Mantra is recited in the model sacrifice, it is set aside by the Hiranagarbha Mantra, because 'ka' and 'Hiranagarbha' mean 'the lord of the universe'

(Prajāpati) and the 'ई' of the Mantra of the model sacrifice is also 'lord of the universe.'

In connection with the soma ceremonies in a Chaturmāsya, it is said "They place whey on the tapering heap of mud dug out from the earth for the preparation of an altar (उत्कर) and tie an animal to the fence stick (परिधि)." It is contended that it is impossible to place whey on the Utkara which is pointed at the end and to tie an animal to the Paridhi which is very thin. The author says that the Utkara can be more broadened at the top and the Paridhi can be made stronger, because these acts are subordinate acts and are performed to achieve certain visible results.

In an Agnichayana, there are Dikṣāhuti. There are six offerings in the model sacrifice for which there are six Mantras quoted at p. 667 and similarly there are six mantras different from the Mantra of the model sacrifice in the modified sacrifice as quoted on p.p. 667 and 668. It is, therefore, contended that the offerings in the modified sacrifice will be accompanied with the Mantra of the modified sacrifice thereby setting aside the मंत्र of the model sacrifice. The author, however, says that both sets of Mantras will be combined together and twelve offerings will be made as there is a direct text to that effect quoted at p. 668. When the procedure of the model sacrifice is combined with that of the modified sacrifice it is called a combination or tacking (Samuchahya.) Where it is possible to combine the practices of the model and modified sacrifices, the principle of Samuchahya shall be applied. In this view, the principle of Samuchahya, therefore, applies here.

There is Agnyādhāna in which a fee is paid to the priests and in the punarādhāna which is the modified form of the Agnyādhāna, another fee is provided for. As to the different fees payable in these ceremonies, see the texts quoted at p. 671. The principle of Samuchahya as explained above does not apply in the Punarādhāna (re-establishment of fire). The fees in both the model and modified sacrifices are specially laid down. The payment of the fee of the model sacrifice in the modified form of it shall, therefore, be suspended.

In the *Āgrayana* the principle of *समुच्चय* does not apply as far as fee is concerned.

In the *Āgrayana*, the fee provided for consists of cloth and the first born calf; in the model sacrifice *Anvāhārya* is the fee. For similar reason, the principle of *Samuchchaya* does not apply; both have their separate fees.

"The fees that are given at the funeral ceremony in the beginning and at the end and that are given on the new moon day are called *Anvāhārya*." *Vāchaspatya*. *अन्वाहार्य* explained. *अन्वाहार्य* fee is described in the *Taittiriyaśānhitā* in *Kāṇḍa* I, *Prapāthaka* 7 and *Anuvāka* 3. It is cooked rice. See *Kātyāyana śrautasūtra* chap II. 148. Keith says at p. 100 of the *Taittiriya Śānhitā* Vol. 1 "*Anvāhārya* is a mess-food cooked with rice given to the priests as a *Dakṣiṇā*." Eggeling says at p. 49 of part I of the *Śatapatha Brāhmaṇa*: "*Anvāhārya* consists of boiled rice prepared from the rice grains that remain after the sacrificial cakes have been prepared. It is put on the (*Dakṣiṇāgni*) *Dakṣiṇā* fire by the *Adhvaryu* for cooking after covering over the cakes and pouring out the water. *Kātyāyana* II. 5. 27. *Sāyana* explains the term as that which takes away (*anvā-hri*) from the sacrificer the guilt incurred by mistakes during the sacrifice, but the St. Petersburg Dictionary offers the more probable explanation of it as that which serves to supplement (*anvā-hri*) the sacrifice."

In connection with the *Anvāhārya* fee there is certain procedure laid down in the *Kalpasūtra*. A sacrificer orders the priests in the south to prepare the gift. To the priests in the north he says 'come from the south.' He gives them boiled rice (*Anvāhārya*, saying). 'This is boiled rice for you, O priests, take it and go from the north.' This procedure which applies to the *Anvāhārya* fee in the model sacrifice applies to the fee consisting of cloth and calf in the *Āgrayana* but cooking of rice which is done in the model sacrifice shall not be performed on the cloth and calf for obvious reasons. Similarly sprinkling of ghee which is performed in the model sacrifice shall not be done on the cloth and calf in the modified sacrifice.

In connection with the *Jyotiṣṭoma*, a fee consisting of cows, horses, mules, asses, goats, sheep, rice, barley, sesamum and beans is laid down. According to our author the number refers to an animal, because the

grains are not numbered but weighed. The word (तस्य) in the text quoted at p. 675 refers to the sacrifice. The number 'twelve hundred' qualifies cows, because (1) she happens to be first amongst the animals mentioned in the text; (2) horse cannot be an object of gift by reason of prohibition about its giving and taking and (3) she is the most useful domestic animal.

The fee of twelve hundred cows should be divided amongst the 16 priests of 4 groups in the following order as shown in the table below :—

Group.	Name of the priests.				Share.	Number of cows.
I	अध्वर्युः	ब्रह्मा	उद्गाता	होता	1	576
II	प्रतिप्रश्वाता	ब्राह्मणाच्छवी	प्रस्तोता	सैत्राच दण	$\frac{1}{4}$	288
III	नेष्टा	अग्नीध	प्रतिहर्ता	अच्छावाक	$\frac{1}{4}$	192
IV.	पोता.	सुब्रह्मण्य	याचस्तुत	उन्नेता	$\frac{1}{4}$	144

In connection with a य, an Ekāha sacrifice, the fee is thus laid down :—
A cow is a fee in a य sacrifice. In the text quoted at p. 683 "its fee..... is a cow." As the text clearly prescribes a special fee in the Bhū sacrifice the entire fee as mentioned in the Jyotiṣṭoma is thereby suspended.

In a Sadhyaskrayāga, purchase of soma is said to be made by means of a three years old heifer in a साधक sacrifice. In the model sacrifice it is laid down "he purchases it (soma) with a goat; he purchases it with a bullock; he purchases it with the hoof of a horse, he purchases it with a cloth," As the fee of the model sacrifice shall, therefore, be dispensed with, the fee in a Sadhyaskrayāga is especially laid down,

There is another text in connection with the Sadhyaskrayāga. "One whose soma is stolen shall give one cow as a fee; on its being burnt, he shall give 5 cows." The gift of one or five cows replaces the number 1,200 and leaves other objects of gift intact. The gift of one cow or five cows replaces the number twelve hundred and leaves the gift of horse and grain etc. intact in the text quoted at p. 675 in connection with the fee of the Jyotiṣṭoma sacrifice.

A present of two gold stands for a lamp does away with the share of an अश्वयु's fee in an अश्वयजेथ. In an As'vamedha when an Adhvarya is given two gold stands for a lamp or two mirrors as a gift, his share of the fee is thereby suspended but not the entire fee of the sacrifice.

There is an Upahavya sacrifice which is not defined. In it the fee of the sacrifice consists of a dark horse of golden forehead. It is said that it should be given to the Brahmā priest. This gift to the Brahmā is in the nature of payment of the fee for the entire sacrifice and therefore suspends the payment of the entire fee mentioned at p. 675.

Similarly, when it is said that a soma cup made of Udāmba wood should be given to the Brahmā in a अश्वयजेथ sacrifice, the gift thereof dispenses with the entire fee of the sacrifice, because the gift of animals is therein prohibited.

In a Vājapeya sacrifice, a chariot yoked with a pair of oxen after reciting the Yajumantra is given as a gift to an Adhvaryu amongst other objects of gift. Does this gift do away with the other objects of gift? The reply of the author is in the negative. In it, the gift consists of 17 chariots, 17 gold coins, 17 female slaves, 17 pairs of

oxen, 17 cents of cows, 17 bundles of grass and 17 companions. All these are intended to be distributed amongst the priests. The chariots are, therefore, marked with certain symbols; the one yoked with Yajumantra is given to an Adhvaryu, the one yoked with Rikmantra is presented to a Hotā and the other yoked with Sāma Mantras is given to an Udgātā. In order to distinguish the chariots, they are thus marked out. The

marking out of the chariot does not do away with the other objects of gift to which the Adhvaryu is entitled. So here the principle of Vâdha does not apply.

PÂDA 4.

In an Agnichayana, the Nakṣatrestī is performed. In the model sacrifice, there are Nariṣṭahomas. According to the author both the *homas* will be combined in the modified sacrifice. In a Śyenayāga, the priests with red turbans, red dress and sacred thread on the right shoulder move about. In the model sacrifice the sacred thread is said to be worn on the left shoulder. Here also both the practices will be combined; it is not a case of supersession but that of combination. In a Prṣtyaśadaha honey or ghee is eaten but in the model sacrifice, a Brāhmaṇa takes milk, a Kṣatriya gruel and a Vaisya curd. According to the author both the practices shall be combined together. These are the cases of Samuchchaya but not of Vâdha.

The Śara supercedes Kus'a of the model sacrifice in the boiled rice offered to Soma and Rudra; similarly the sound of a moving chariot and that of a drum in a Vājapeya sacrifice supersede the two blades of grass and the recitation of the Mantras of the model sacrifice. These are the examples of Vâdha but not of Samuchchaya.

There are other examples of the applicability of the doctrine of Samuchchaya as for example the Bārhaspatya a cup in the Bārhaspatyasava is combined with the Indravâyû cup of the model sacrifice.

In a Vājapeya, there are 17 animals dedicated to prajāpati; the animals of the model sacrifice are added to the already existing animals consecrated to Prajāpati in the Vājapeya sacrifice. In a Sangrahanīṣṭi, the Āmanhoma is combined with the three annayāja offerings of the model sacrifice. In the Mahāvratā which is a one day ceremony in a Gavāmayana the singing by the wives is in addition to the singing of the priests performed in the model sacrifice. In an Añjanābhyañjana, the ceremony of anointment with incense lasting for 49 days is in addition to the anointment with butter, a ceremony of the model sacrifice. In the Mahāvratā, the upper garment is worn in addition to the lower garment of the model sacrifice; and the śloka songs are sung in addition to the songs of the model sacrifice; but if the objects of the songs of the model sacrifice and that of the modi-

modified sacrifice is not different and if the songs of the model sacrifice are subordinate, they shall be dispensed with, as Kautsa and Kārva etc., supersede the songs of the model sacrifice.

The songs of the modified sacrifice supersede the songs of the model sacrifice, in proportion to their number in the modified sacrifice; as for example one song of the modified sacrifice shall set aside one song of the model sacrifice and so on. When the songs of the model sacrifice exceed the number in the modified sacrifice, the excess number left after supersession shall be combined with the number of the modified sacrifice but when the number of the songs of the model sacrifice falls short of that in the modified sacrifice, the songs of the model sacrifice shall be entirely superseded. The former is called Avāpa and the latter is called Udvāpa. In a Pavamāna song both Avāpa and Udvāpa apply.

When the name of a deity has become associated with an injunctive word in a Vidhi passage, it cannot be substituted by any other synonymous word conveying the same sense or the same name of the deity, because that word has a special charm in it; as for example, 'वदग्नेषोष्टाकपालो अनावस्वावां पौर्णमास्यां वाद्युतोमवति.' "When one performs fire-oblations consisting of cakes baked on eight pans, he becomes infallible." Here in the text, the 'Āgneya' is very important and cannot be substituted by any of the synonyms of Agni. Similarly in the text "सौर्वचं निर्वपेद्ब्रह्मवर्चकानः." "(Let one desirous of Brāhmaṇic glory, offer boiled rice consecrated to the sun god.)" the Saurya is connected with the injunctive part and is very important; it can not be substituted by any other synonymous term denoting the sun.

In the Āgnyādhāna ceremony, there are Pavamāna offerings to the fire; it is therein addressed as "purifying fire, holy fire" These two adjectives mean the same thing; should they be repeated or in other words, should Agni be addressed with all his attributes? The author says that Agni being a deity should be addressed with all the attributes; but in the ghee oblations of the same ceremony where fire ceremony is described as Budhanyāna (inspiring), the god is not to be

addressed with the epithet because 'Budhanvân does not really qualify the god but the Puroṇuvākya Mantra recited in honour of Agni.

In a ज्योतिष्टोम cow is addressed by 'उर' but Anuvandhya animal; it should not be addressed by any other synonyms excepting Ura under a special text. Similarly Vanaspati, (herb) is not substituted by any other synonym. should not be substituted by any other synonymous term.

When an epithet is not Rādhi or used in a conventional sense but is a compound word Sanvijñanika or Yaugika, Agni and Varuṇa are to be addressed with the epithet त्विष्टकृत in a sacrificial bath, it may be applied to any deity; as for instance, he sacrifices to the "Sviṣṭakṛit Agni and Varuṇa": though Agni is addressed as Sviṣṭakṛit, yet as the word means 'completing

the sacrifice excellently, it may apply to the dual deities like Agni-varuṇa. On the other hand in an Agniṣomīya animal sacrifice, Agni is to be addressed without Sviṣṭakṛit in every proceeding in it as the deity in the sacrifice is described without the epithet.

In the Dars'apūrṇamāsayāgas, the Yājñā Mantras are recited while not in motion and Puroṇuvākya mantras are recited while sitting. The difference in these two Mantras are subordinate parts in the new and full moon sacrifices. The difference in these two sorts of Mantras is that of posture. They are recited to help one's memory to remember the mantras; the result is visible. In this view, the Yājñā and the Puroṇuvākya Mantras are subordinate but are not principal.

There is an animal sacrifice in honour of Vāyu. In the model sacrifice where Agniṣomīya animal is consecrated to the dual deities, the verse from the 6th Book of the Rīgveda quoted at p. 714 and known as *manota mantra* is recited under a special text, because it is in honour of Agni singly. There the word 'अग्ने' has not been replaced by 'Agniṣomaḥ.' As the principle of Ūha does not apply to the *manota mantra* in the model sacrifice, it does not, therefore, apply to it in the modified sacrifice where it is transferred under a *chodaka* text.

Kaṇvarathantara is a particular tune like other tunes. The tune of the Yoni governs the entire song just as the Yoni of the Rathantara governs the Rathantara song and the Yoni of the Brihat governs the Brihat song. Similarly, the Yoni of Kaṇvarathantara governs the Kaṇvarathantara song. In a Vaisyaastoma, there is a Priṣṭa song sung in the Kaṇvarathantara tune; but in the model sacrifice the Priṣṭa song is sung in the various tunes as 'अग्नित्विष्टा' in the Brihat, 'अग्नित्विष्टा' in the Rathantara and 'युवतः योन' in the Kaṇvarathantara tunes; but here in the modified form of the song called Kaṇvarathantara which is the characteristic of the Priṣṭa in the Vaisyaastoma, the song should be sung in its own Yoni.

We have explained in the preceding pages what a Trcha is; it consists of three verses set apart for singing. The first verse is called Yoni and the last two verses constitute the Uttarā. It is also said that the Uttarā verses are invariably sung in the tune of their Yoni. It follows, therefore, that in a Kaṇvarathantara song, the Uttarā shall be sung in the tune like its Yoni. Kaṇvarathantara is a mixture of Brihat and Rathantara. The स्तोत्र and यज्ञ from In an Agniṣṭut which is a one day the model sacrifice to ceremony, the Stotra and Śāstra praises in an अग्निष्टुत are transferred unmodified. the model sacrifice. As these praises are principal, so they will be transferred from the model sacrifice without any modification.

In a Chāturmāsya ceremony the Anuyāja offerings are made with Prṣadājya (a mixture of ghee with curd). The invocation mantra in the model sacrifice is "देवाग् आश्वपाग् आश्वग्" "Bring the gods, the drinkers of ghee." This Mantra is transferred under the *chodaka* text to the modified sacrifice. The question is, whether the principle of ūha applies or not. There are 3 possible views of those who hold that the principle of ūha applies. The first view is that the Ajyapan dadhipān (drinkers of ghee and curd) should be substituted in place of Ajyapan (drinkers of ghee) in the invocation Mantra. The second view is that only Dadhipān (drinkers of curd) should be substituted. The third view is that Prṣadājyapan (drinkers of the mixture of curd and ghee) should be substituted in the invocation Mantra. Our author rejects all these views and is of opinion that the principle of ūha does not apply, because Prṣadājya is not a different substance from the clarified butter; it is coloured ghee purified by curd. In this view of the author, the invocation mantra is recited without any change in it.

PÂDA 5.

There are texts permitting cakes baked on one potsherd to Heaven and earth, cakes baked on two potsherds to As'winas and cakes baked on three potsherds to Viṣṇu; but in the model sacrifice, cakes baked on eight potsherds are offered to Agni. As there are larger number of cakes in the model sacrifice, the question is, which cakes are to be transferred, the first ones or the last ones? The author's reply is that the first ones are to be transferred to the modified sacrifice and the last ones are to be omitted.

There is a Trika sacrifice in which there are three Pavamānas; in the In a दृक्, the first दृक् is transferred from the model sacrifice. ऋचंदिनपञ्चमः one Tricha or a group of three verses is sung. In the model sacrifice there are three दृक्स of different metres. According to the rule laid down in the case of the potsherd cakes, the first Tricha of the गायत्री metre will be transferred to the दृक् sacrifice. But in a Dhu song in the Trika sacrifice, only a Rik verse is to be repeated but not the दृक्.

The first day in a Dvâdas'âha is called Prâyanīya and the last day is called Udāniya. The remaining ten days constitute Das'arâtra, the six days of which are called Pṛṣṭa days and the remaining four days are Chandoma. The Dvirâtra is governed by the procedure of Das'arâtra, because both of them have Râtri at the end and because the first day of the Dvirâtra is said to be the 2nd day of Dvâdas'âha and its second day is said to be the 3rd day of the Dvâdas'âha thereby eliminating the first and last days of the Dvâdas'âha and leaving the Das'arâtra as the model of the Dvirâtra.

There are seven Adhūnana Mantras for establishing fire in an Ukhâ and fourteen Vapana mantras for putting fire in the Agni Kṣetra. These Mantras are transferred under a Chodaka text to the Agnichayana. Are these Mantras to be transferred according to the order? The reply of the author is that they are to be transferred to the Agnichayana according to the appropriateness but not according to the order.

We have seen in the preceding pages that some times it so happens that the songs preponderate in the modified sacrifice over those in the model sacrifice. Should the songs be transferred from the modified sacrifice to the model sacrifice? Transference, as a rule takes place from the model sacrifice to the modified sacrifice but here in the case of Vivridhastoma sacrifices, the transference of songs takes place from the

modified sacrifice to the model sacrifice in order to complete the number. Though importation from the modified sacrifice is improper, yet the repetition of the same songs of the model sacrifice which would otherwise happen in order to complete the number is equally improper. According to the author the importation of the songs from the modified sacrifice to the model sacrifice is justifiable under the circumstances.

In a *वहिष्पवसान* in the morning Savana where the songs fall short of those of the modified sacrifice. As it is ordained in the model sacrifice that there shall be only one song, only one Rik verse will, therefore, be imported from the modified sacrifice.

There are eleven *Sāmadheni* verses mentioned in the preceding pages and according to the text 'he utters the first and the last thrice'; the number of the *Sāmadheni* verses comes to fifteen; but if you have to make the verses twenty one, you will have to import six verses from elsewhere, because there is no repetition of the verses sanctioned by the text save the first and the last as said above.

In connection with a *Jyotiṣṭoma*, it is said "He who knows it, takes a *Soḍas'i* cup belongs to the model sacrifice and should be taken in the third *सवन* from the *आग्रयण* vessel with the accompaniment of praise. The question is 'Where should the *Soḍas'i* cup be introduced?' According to our author, the *Soḍas'i* cup is to be introduced in the model sacrifice i. e. in the *Jyotiṣṭoma* but not in the modified sacrifice. Further it should be taken from the *Agrayana* vessel but not from the *ukthya* vessel. He further says that it should be taken in the third *savana*. Fourthly, it is accompanied with praise songs both in poetry

Practice in drinking

शोण

and prose. In a soma sacrifice there are several cups full of soma juice offered to the gods and drunk subsequently by the priests; they are called by different names. Amongst them is a *Ṣoḍas'ī* cup which finds its place only in a *Jyotiṣṭoma*. The juice therein is filled from the *Āgrayana* vessel and drunk in the third *Savana*. Whenever any intoxicating juice is drunk, a song is sung just as it is the practice at the time of drinking *Bhanga* even at present in India.

In the *Dvirātra* ceremony of the *Angirasas*, the *Ṣoḍas'ī* song is sung on the second day. As there are several kinds of *Dvirātras* laying down of *Ṣoḍas'ī* in the *Dvirātra* of the *Angirasas* is by way of a restrictive rule as regards it and a prohibitive rule as regards the *Dvirātras* other than that of the *Angirasas*. *Ṣoḍas'ī* is a soma cup and the song which is sung is also called *Ṣoḍas'ī* song. They both exist together; one cannot exist without the other.

It is said in connection with the *Ṣoḍas'ī* in the model sacrifice that in an *अहीन* sacrifice the *शोण* cup should be taken on the 4th day of several sacrifices of the *अहीन* class. it should be taken on the 4th day of a sacrifice lasting for more than one day. The words "4th day" are repeated twice. The question is whether the *शोण* should be taken on such successive fourth day in one *Ahina* sacrifice or in various *Ahina* sacrifices. The author's view is that the *Ṣoḍas'ī* cup should be taken on the 4th day in various *Ahina* sacrifices, because in one *Ahina* sacrifice, there can be only one 4th day.

In connection with a *Jyotiṣṭoma* it is said ".....if it has a *Jagat* song, the cups preceded by *Āgrayana*." The author's view is that as there is no *Jagat-sūma* in the *Sāmaveda*, it is a song from the *Rigveda* produced from the *जगती* metre. It is sung in the *Viśuvan* and this *Āgrayana* cup finds its place along with its accompanying *Jagātsama* in the *Viśuvan*, the modified sacrifice.

In connection with a *Gosava* it is said "Let him do both in a *Gosava*." There are no *उपवती* and *अश्विनवती* verses in the *गोसव*, etc. In the model sacrifice, the verses of the *Rigveda* commencing with *Upa* are sung in a *Rathantara* tune and those commencing with *Agriya* are sung in a *Brihat* tune. These

verses will be, as a matter of course, transferred to the modified sacrifice but as there is neither Brihatprāṣṭa nor Rathantarapṛāṣṭa in the Gosava etc., the Upavati and Agriyavati verses of the Rigveda do not find their place in the Gosava etc.

In a योतिष्ठोम sacrifice, some of the cups are arranged in the following order:

The ऐन्द्रायु cups should be taken first in their own class..	1st उपांयु	}	अधरार class.
	2nd अंतरारान		
	3rd ऐन्द्रायु	}	धरार class.
	4th ऐन्द्रायु		

In connection with them, it is said "It is the tongue; they are the Aindravāyu cups, those who take Aindravāyava cups first, hold the tongue. He takes them with the minute flow." The question is whether the above order should be broken and the Aindravāyava cups should be displaced and taken first or should they be taken in the order? The author says that there shall be no displacement of the cups and Aindravāyava cups shall be taken in the order given above. As they happen to be the first in the Adhārā class of cups, so they are said to be first. Even in the desire-accomplishing ceremonies, they are to be taken in their own order and no displacement will, therefore, take place.

On the other hand in the Jyotiṣṭoma sacrifice the Asvīr and Sukra cups shall be taken first, after displacement of the cups, because certain desires are said to be fulfilled on taking them first. As they also belong to the Adhārā class of cups, they shall be taken before the Indravāyu cups.

But अस्विर cups are taken first for the accomplishment of desires.

Arrangement of the cups but the gift of the contents of cups is not displaced.

When the cups are displaced, the arrangement thereof is necessarily displaced; but the gift of the contents being principal is not, therefore, displaced.

There is a Dvādas'āha sacrifice which lasts for twelve days. The first day called प्रथमदि, the last day called द्वादशदि and 10th day have Aindravāyu cups. Then on the remaining 9 days, soma is drunk in the cups called Aindravāyava, Sukra and Āgrayana. As they are only three cups, they are thrice repeated in the same order.

उदयनीय explained. This repetition of the cups is called Tryanika. In the Samūḍha dvādas'āha there are only 9 days in which cups of soma are drunk in the order given at p. 751. In the Vyūḍhadvādas'āha which

is the modified sacrifice, the cups are drunk in the order given in the second column at p. 751. The Vyūḍha is the modification of Samūḍha, because the former is a desire-accomplishing ceremony which is a modified form of a permanent one.

In a Gavāmayana which has been fully described in the preceding pages, the Tryanikas are repeated in 360 days. The Gavāmayana as we have seen, is divided into two parts; the first part is called Pūrvapakṣa. The Tryanikās of Samūḍadvādas'āha which is the model of the Gavāmayana are repeated. The Pūrvapakṣa is divided into nine parts of 20 days making up the total of 180 days. The Tryanikas as explained above, are repeated on the *सर्वस्व* Vivridhi but not on the *दक्षिण* principle as explained in the preceding pages. It is done thus. The first six months of the Gavāmayana consisting of 180 days are divided into nine parts of 20 days. The first part consists of Āindravāyava cups; the second of Śukra and the third of Āgrayana in their proper order (Anuloma), till all the parts are exhausted. In the second session of the six months, the cups are taken in the reverse order (pratiloma) till the 180 days are over, leaving the Viśuvan day, which intervenes between the first half and second half, intact.

In the Vyūḍhadvādas'āha the Bhakṣa, Pavamāna, Paridhi and Kapāla are transferred under a Chodaka text. There are Mantras in connection with them; the Bhakṣa mantra will be, as for instance in the three Savanas containing Gāyatrī, Triṣṭup and Jagati, transposed, i. e. the 'Gāyatrī' in place of Triṣṭup, Triṣṭup in place of 'जगति' and Jagati in place of 'Gāyatrī' under the text quoted at p. 757. The question is whether the metres and whole procedure will be interchanged i.e., Gāyatrī metre replacing the Triṣṭupa metre etc. The author's reply is that the entire metre shall not be replaced by another metre but only a verbal change will be made under the principle of Ūha and 'Gāyatrī' will be substituted in place of 'Triṣṭup'. Similarly in the case of Pavamāna, Paridhi and Kapāla.

PĀDA 6.

The tunes are to be sung in a *तृ*.

There are, as we have seen several kinds of tunes such as Rathantara, Brihat, Vairūpa Vairāja, Sakvara, Raivata. These tunes are to be sung in a group of three verses (*तृ*).

The verse 'अभिस्त' should be sung in a रथंतरे tune with the eyes closed till 'स्वर्द्ध' in the text is reached.

for Svardris'a.' The author says that the text means the closing of the eyes till the singer reaches the word Svardris'a in the verse.

There is a verse of the Rigveda which is quoted at p. 759 and sung in a Rathantara tune. In the verse there occurs 'स्वर्द्ध'. In connection with it, there is a direction to a singer 'let him shut his eyes, when a Rathantara tune is sung and let him wait

A वृह सोम in a गवायमन is to be sung alternately in वृह and रथंतरे tunes.

In a Gavāmayana sacrifice there is a Pristhya song lasting for six days. It is to be sung in Brihat and Rathantara tunes. The tunes will be sung alternately i.e. one day Brihat and the other day Rathantara for the period of six days.

In an एकदशिनी sacrifice, five animals are sacrificed on the first day and six on the last day.

In an Ekādaśinī sacrifice, eleven animals are sacrificed. It is said in connection with them that they are to be sacrificed on the first and last days. How are we to divide the odd number into two parts? According to our author five animals are sacrificed on the

(Prayanīya) first day and six animals are sacrificed on the (Udayanīya) last day.

In a Vis'vajit all the six tunes are sung; it is, therefore, called Sarvapṛṣṭha. There is an intervening space between Mādyamdinapavamāna and Maitravaruna song; should they be all sung in this space? The reply of the author is that

though they are sung at one place, yet their order fixed by the text shall not be disturbed as the Rathantara tune in Pavaman, Brihat tune in Ārhhava and others in Madhyapavamāna. वेद्य tune is of a kōḍa; Vairāja is that of a Brahmā, Śakvara is that of a Maitravaruna and Raivata is that of an Acheḥāvāka.

In a Jyotiṣṭoma sacrifice, there is series of songs called Ukthya and Sōdas'i. Ukthya is sung in a Vairūpa and Sōdas'i in a Vairāja tune. Do these tunes belong to the whole sacrifice? The reply of the author is that these tunes are to be sung in a Prṣṭha as they are for its object, but they do not belong to the whole sacrifice.

Similarly when an Agnistoma is said to consist of Trivrit, it means the songs repeated thrice. The term Trivrit has been explained in the preceding pages while dealing with the Vedic music. It does not refer to the materials thrice repeated but to the songs only.

वृत्त रचन and tunes are combined together in a double song. In a double song, the Brihat and Rathantara tunes are combined together, because they are for the purpose of a Praṣṭha.

In a Gavāmayana as seen, in dealing with it in the preceding pages, there are two kinds of Ṣaḍaha. There are six songs, sung in वृत्त as Trivrit, Panchadas'a, Sap-tadas'a, Ekavins'a, Trinava and Trayastrins'a. In the second kind of the Ṣaḍaha the above

order is reversed. In that connection, it is said. "In a Ṣaḍaha when Priṣṭha is commenced, let him eat honey or clarified butter." The question is, whether ghee or honey should be eaten at the end or in the beginning of a Ṣaḍaha. The reply of the author is that it should be done at the end of the Ṣaḍaha, irrespective of the fact that the वृत्त ends in the Trayas-trins'a or Trivrit. If a वृत्त is repeated, the eating of ghee or honey shall not be repeated but it shall be done at the end of the last Ṣaḍaha, because the time for eating is fixed under a text. But

Exception to the rule. in the first half of the Gavāmayana where Ṣaḍaha occurs in the first, second, third, fourth and fifth months, the eating of ghee or honey is repeated every month, because the last Ṣaḍaha of the first month is separated by the four Abhi-playas of the succeeding months. See at p. 753 of the book.

In a द्वादश्या all sacrificers are entitled to partake of honey. In a sacrificial session of Dvādas'āha where all the sacrificers are initiated as priests, they all partake of honey, because the prohibition of honey to a celibate does not relate to partaking of it in a sacrifice.

There is a Mānasa day in a Dvādas'āha in which earth is imagined as a cup and ocean as soma juice. The lord of the universe is the deity. Such a cup can be uplifted by imagination; of the Barmecide feast in the Arabian nights. It is done on the 10th day of the Dvādas'āha, hence the 10th day is called Mānasa day. There is, therefore, no separate day for it.

The model sacrifice of the sacrificial sessions (Satra) such as Dvādasāha etc. is a Jyotiṣṭoma. As said in the preceding pages many persons are entitled to perform a Satra. The utmost limit is 24 and lowest number is 17. In it all the sacrificers act as priests; they are all initiated and do not get any fee for an obvious reason. Dvādasāha is both a Satra and Ahina. In a Satra the chodanā is governed by the verbal forms of Āsana and यजति and there is a limited number of sacrificers not more than 24 and not less than 17.

Difference between a
सत्र and अहीन.

In an Ahina on the other hand the Chodanā is governed by the verbal forms of Yajati and the number of the sacrificers is unlimited.

Further in a Satra all the sacrificers are initiated but in an Ahina they are uninitiated.

There is a Pañḍarika sacrifice lasting for eleven days. About its fee, it is said "Let him give ten thousand, one thousand horses or eleven." The question that arises for solution is whether it is a daily fee or a fee of the whole sacrifice. The author's view is that it is the fee of the whole sacrifice.

The next question for solution is how is this fee to be paid? There are three views on the subject. (1) That one thousand cows should be brought everyday till the tenth day and one thousand horses on the 11th day and after the performance of the purificatory rite they should be given to the priest as their fee. The second view is that all the animals the objects of the gift should be brought purified and given as fee at one time. The third view which is the view of the author, is that the animals should be divided first and then they should be given on each day after bringing them and performing the purificatory ceremony on them.

In a modified sacrifice it is said "all the verses of Manu become Sāmadhenī verses." The question is whether the verses containing the word 'Manu' in the Rigveda should be imported and treated as Sāmadhenī verses. The reply of the author is that the number of the सामवेदी verses is limited to 15, 17, etc.; so only the limited number required should be imported but not

Only a limited number of the ऋग्वेद verses required for kindling fire should be imported from the Rigveda.

all the verses containing 'Manu'. The Sâmadenî verses in general have been described in the preceding pages.

The soma creeper is purchased for a sacrifice. It is not weighed in a balance but it is measured in a piece of cloth. In a *वसिष्ठ* sacrifice the cloth for measuring soma is used in carrying from the cart to the sacrificial ground. It is then carried in a Havirdhâna cart to the sacrificial ground. (See the figure no 1 in the frontispiece.) The piece of cloth which is used for measuring it, is then used for carrying it from the Havirdhâna cart to the place where it is kept for preparation of the juice.

It is, therefore, the practice in a Jyotiṣṭoma, but in an Ahargana where the sacrifice lasts for many days and the quantity of Soma is excessive, another piece of cloth is used for carrying it from the Havirdhâna cart to the place where soma juice is prepared. The piece of cloth for carrying it is procured at the time when it is so carried from the Havirdhâna cart to the sacrificial ground. Only the quantity sufficient for one day is taken out and fetched and the remainder is left there with the piece of cloth. As there are many days, so this process of carrying the soma from the Havirdhâna cart is repeated every day; another piece of cloth for the purpose is, therefore, indispensable.

PĀDA 7.

In a Jyotiṣṭoma, there is an Agniṣomīya. The eleven parts of an animal which is offered in the sacrifice; the entire animal is not offered but it is killed and its parts are offered. The eleven parts which are specified and which are offered are the following:—

- (1) the heart (2) the tongue, (3) the thoracic region, (4) the liver, (5 and 6) the two kidneys, (7) the left arm, (8 and 9) the lateral sides, (10) the right buttock and (11) a portion of the arms.

In a Svistakṛit however the following three parts are offered. — (1)

Three parts are to be offered in a स्विष्टकृत्.

अध्यूधनी is given to a hotā in lieu of इडा food in the ज्योतिष्तोम.

According to Mādḥava, it is some organ other than the eleven parts of an animal enumerated above. Monier Williams says, "it is a tubular vessel above the udder or above the scrotum." According to Dhātasaṁmi, it means flesh.

In an animal sacrifice, Vaniṣṭu is given to an Agnidha priest in lieu of his food. Vaniṣṭu is also, according to Mādḥava, an organ or viscera other than the eleven parts enumerated above. Somanātha thinks it to be a muscle near the omentum.

अनिष्ठु is given to an अग्नीध्र as his food. अनिष्ठु explained.

says "A part of the entrails of an animal offered in a sacrifice or the particular part of the intestines near the omentum."

A Maitravaruṇa priest gets only one share in the remnants of animal food in a Jyotiṣṭomā sacrifice, because he assists both an Adhvaryu and a hotā priest; but a Pratiprasthātā priest gets no remnants in the animal, because his duty is to boil omentum, the whole of which is offered to the deity without leaving any remnants behind.

There is a Chāturmāsya sacrifice; in it there is Grihamedhiya in which the offerings are made to the Maruts. In connection with it, it is said "he offers ghee." What is the nature of the text transferred here under a chodaka text? There are eight views about it. The first view is that it is a repetition of what is there already in the model sacrifice.

A दृक्नेमीय which is one of the parts of a ऋतुर्वाह्य sacrifice is a model in itself.

In this view, it is an Anuvāda and merely a tautology. The second view is that the text is neither a statement of facts nor does it lay down another sacrifice but it is to emphasise the offering of ghee by repeating the direct and the chodaka texts. The third view is that the text is in the nature

of praise and is, therefore, an Arthavāda. The fourth view is that the text inculcates a separate act and in that view it is not an Anuvāda, or an Arthavāda or a repetition to emphasise one action. The fifth view is that the text is by way of Parisankhyā and shows that only the ghee oblations but not other details from the model sacrifice shall be transferred. The sixth view is that the text is not a Parisankhyā by reason of its inherent three-fold defects ; why should you import the chodaka text from the model sacrifice when you have already a direct text in the modified sacrifice ? When there is no direct text, you can import it from the model sacrifice. The seventh view is that the principle of Atidesā applies and only the ghee oblations are transferred under the chodaka text. The eighth or the last view which is the view of the author is that the Grihamedhiya is a model itself and it has its own extraordinary principle. Only those details which are mentioned by the direct text are borrowed in the Grihamedhiya but no more. In this view, the Svistakrit offering which is directly mentioned is, therefore, borrowed in the Grihamedhiya. Further the Remnants of स्विष्टकृत are not eaten. Remnants of the Svistakrit offerings are not eaten in the Grihamedhiya as the text is silent about them and operates as Parisankhyā.

In connection with a Jyotistoma sacrifice, it is said, " They sit up to the end of यं. in a प्रावर्त्य but do not perform the Patnisanyāja ; they perform an Ātithyā up to the end of Idā food but do not perform the Anuyāja. The question is whether the Prāyanīyā is to be completed with the reading of Śanyu and the Ātithyā is to be finished with the Idā food. It will be better to explain the procedure in order to understand the text. In the model sacrifice, when ' दध्वाः ' is read loudly, the Adhvaryu priest throws the Paridhi in the sacrificial fire.

After this, from the remnants of the food, The प्रावर्त्य is finished. Patnisanyāja is performed. The entire series with यंवाक and the of the procedure runs thus (1) the principal स्विष्टकृत with the दध्वा food. sacrifice (2) Nariṣṭahoma (3) eating of the Prasāitra etc., (4) eating of the Idā food (5) Anuyāja (6) Sūktavāka (7) Śanyuvāka (8) Patnisanyāja (9) Phalīkaranahoma (10) Prāyas'chittahoma (11) Iṣṭi by means of pots/herds on which purificatory ceremony is performed. The objector's view is that in the modified sacrifice all the details enumerated above should be performed with the exception of the item no. (8) under the above quoted text which is in the nature of Parisankhyā. The author's view is that the Prāyanīyā should end with the item no. 7

and no further details should be performed. Similarly, the Âtithyâ should end with the eating of the Idâ food.

In the model sacrifice there are two sorts of Śanyuvâka and Idâbhakṣaṇa, one before Patnîsanyâja and the other after it. Which Śanyuvâka or Idâbhakṣaṇa is meant in the Prâyanîya or Âtithyâ respectively under the above quoted text? The author's view is that the first in both of them is meant, because the prohibition relating to the Patnîsanyâja in the text under consideration clearly shows it and further there is an authority which is quoted at p.p. 805-806.

In a Jyotistoma sacrifice there are six Upasads, namely, Agni, Anîka, Soma, Śalya, Viṣṇu and Tejana. It is said about them that they are to be performed without Prayâjas and Anuyâjas.

The whole text in connection with them is "No other offering should be made first. If he offers other offerings first, he shall turn his face aside, because fire is the mouth of the oblations. He sprinkles ghee with a ladle; he does not make any offering such as one to Agni, Anîka, Soma, Viṣṇu and Tejana. The meaning of the text is that an offering of ghee from the Sruva is made in the beginning of every sacrifice; but if an ignorant man without making this preparatory ceremony makes any other offering in the Upasads, he gets into difficulties by this transposition. It is, therefore, incumbent that the preliminary offering of ghee from the Sruva should be made.

As to the interpretation of the text, there are three views (1) that Prayâjas and Anuyâjas alone should not be performed and the rest of the details should be performed in the Upasads. It is a prohibitory text as far as Prayâjas and Anuyâjas are concerned but is in the nature of Pratiprasava as to the performance of the rest of the details. The second view is that it is by way of Parisankhyâ and means that all the details should be performed with the exception of the Prayâjas and Anuyâjas. The third view which is the author's view is that the text is a pure statement of facts and the Upasads are models in themselves. Only the first ghee offering is made to Agni and the other offerings are made without ghee to other deities.

Pratiprasava means allowing a thing which has been prohibited once with certain conditions attached. As for instance, bathing is strictly prohibited to a patient but it is permissible to him with certain conditions attached.

In a Jyotiṣṭoma sacrifice, there is a sacrificial bath resorted to with a cake baked on one potsherd to Varuṇa. In A sacrificial bath in a that connection, it is said, "he offers Prayājas यजोतिष्टोम is a model without varhi; he offers two Anuyājas without in itself. Varhi." There are three views as to the interpretation of the text; the first view is that with the exception of the 4th offering in the Prayāja called Varhi and the 1st offering of the Anuyāja all the other offerings should be performed, because only the Varhiyāga is prohibited. The second view is that the text is in the nature of Parisankhyā and the rest of the details excepting the ghee offerings are prohibited. The third view of the author is that the sacrificial bath is a model in itself, because if you look upon the text as a Parisankhyā you split up one sentence into two by considering the laying down of the ghee offering and prohibiting the other details as two distinct commands. In this view, only that much which is expressly laid down should be performed.

In a Vājapeya sacrifice, a sacrificial post has been prescribed to be made of Khadira wood. A Yūpa is constructed from Restrictive rule (निबन्धन) Khadira, Palāśa or Rohataka wood. According to our author, the text in connection as to materials in some sacrifices. with the construction of the sacrificial post from the Khadira wood in a Vājapeya is by way of a restrictive rule (निबन्धन.) Similarly the text restricting a वृद्ध to a वृद्ध tune and in a Traidhataviya, the text restricting the making of the middle cake from barley are by way of Niyama.

The desire accomplish-
ing sacrifices, have their
own duties and
materials. but do
not borrow them
from the model
sacrifice.

In the desire accomplishing sacrifices, the deity and the materials of the model sacrifice, are replaced by their own deity and materials specially enjoined for a special purpose. There is, therefore, no occasion for the application of the Choduka texts which operate in the case of other details about which the texts are silent.

In a Saumâpâṣṇa sacrifice which is performed with the desire to possess cattle, a sacrificial post is specially prescribed to be made of Udambara wood ; but in the model sacrifice the sacrificial post is made of Khadira wood. In view of the principle laid down above, the sacrificial post made of Udambara wood replaces the sacrificial post

made of Khadira wood and the text which lays down the Khadira wood for the construction of the sacrificial post is by way of Niyama.

It is said, "one who is desirous of Brahmanic glory shall offer Charu made of white wild rice and boiled in ghee to Soma and Rudra.....", while on the other hand, in the model sacrifice barley is used. According to the principle laid down above, barley of the model sacrifice will be replaced by the wild rice of the special direct text which prescribes it in case one is desirous of the Brahmanic glory.

Before I proceed to explain the concluding *adhikarāṇa*, it is better for me to explain the terms *Pañchāvattīya* and *Chaturvattīya*. *Pañchāvattīya* is an oblation consisting of fivefold cuts of ladled ghee. Ghee is taken in a ladle : it is offered five times instead of offering it once to the fire. Sāyana has explained it in the *Taittirīya Saṁhitā* as "offering five times from the collected ghee." It appears that a certain family of priests makes *Pañchāvattīya* offerings and is therefore called *Pañchāvattīya* and similarly the family of priests who make *Chaturvattīya* offerings is called *Chaturvattīya*. The terms consequently came to denote the clans as explained at p. 818.

There is a text in connection with the animal sacrifice in a *Jyotiṣa* toṇa "though a sacrificer is a *Chaturvattī*, yet the five offerings are to be made from the omentum." The objector's view is that the *Pañchāvattīya* offering of a thing five times as explained above applies to the omentum only; but our author says that the text quoted above applies to the other parts as well. In this view the fivefold cuts of an offering are applicable to the parts of an animal and the omentum as well.

PĀDA 8.

There is a text in connection with the *Mahāpitṛiyāga* "he does not appoint a *hotā*, nor does he repeat the names of the *Riṣis*"; but in the model sacrifice a priest is appointed and the gotra is repeated. As there is a *Chodaka* text which permits the appointment of a priest and repetition of the gotra and on the contrary there is a direct text which prohibits them,

he special text in the Vaimridha etc., is a supplementary text. Both of them form one complete text.

There is a general text, "Food is offered to the gods with Vasaṭ or Svāhā". In a Darvihoma which is a model, there is a special text "Svāhā to the earth; Svāhā to intervening space; Svāhā to the wind." The special text is not a supplementary text, because there is no supplement in a Mantra. It is, therefore, for the purpose of emphasizing the utterance of Svāhā in order to attain the invisible fruit.

It is said, "He who knows this, piles up fire;" again as regards cups, Fire and the अतिग्राह्य cup are transferable, because they are of the class of हवामविधि directing their transfer. The reply of our author is that just as other details are transferable, so also are the fire and cup, under the Atides'a or Upades'a, because these acts are of Samānavidhi for which there is a direct text prescribed in the model sacrifice and similar text in the modified sacrifice.

In connection with the Dars'apūrṇamāṣayāgas it is said 'he offers four parts (Chaturvattam). The question is whether Chaturvatta applies to the Puroḍāś'a cake only or to the pouring and sprinkling of ghee. The reply of the author is that the Chaturvattā applies to the pouring and sprinkling of ghee as well as the Puroḍāś'a cake. According to Monier Williams Upastaraṇa is pouring of ghee in a sacrifice and Abhighāraṇa is the sprinkling of the same. Chaturvatta is made up of pouring of ghee once, offering of cake once and sprinkling of ghee twice. These are the four parts.

There are silent offerings made in the new and full moon sacrifices called उपाम'ययाग. The question is, whether Chaturvattā applies to the Upāms'uyāga or not. The reply of our author is that it applies to the Upāms'uyāga also as it is the characteristic of a *homa*.

In connection with the Dars'apūrṇamāsayāgas there is a text, "Let him make one who has not performed a Somayāga, offer two Puroḍās'a cakes consecrated to Agni and Aindrāgna; on the other hand, one who has performed *soma* shall be made to offer Sannāya." As to the interpretation of the text there are seven views; the first view is that it confers a right and is, therefore, a Śeṣa of another text, 'Let one who is desirous of heaven, perform a sacrifice.' In this view the text means that a person desirous of heaven should perform the sacrifice with these two Puroḍās'a cakes. It is an Adhikāra-vidhi investing a sacrificer with a certain right to which he is entitled in case he is desirous of heaven and wishes to perform the sacrifice without *soma*. The second view is that the text is not a Śeṣa of an Adhikāra-vidhi but it lays down separate acts apart from the Dars'apūrṇamāsayāgas. In this view, the text means that an Asomayāji desirous of heaven should offer sacrificial cakes to Agni and Aindrāgna. The third view is that the text is a direction for a priest. It therefore means that a person who is not a Somayāji but is desirous of heaven should be made to offer these two sacrificial cakes. The fourth view is that the text lays down time; it therefore, means that when the sacrifices are performed by a person who has not previously performed a Somayāga he shall have to make an offering of the sacrificial cakes to Agni and Aindrāgna. The fifth view is that the text is by way of a statement of facts as far as the cake to Agni is concerned, because it is permitted in both the full and new moon sacrifices under a text quoted at the bottom of p. 838 and is a Vidhi in laying down the offering of the Aindrāgna in the full moon sacrifice only. The sixth view is that of Bādarāyana; according to him the text lays down time. In this view the text is by way of a Pratiprasava as to the milk offering; the text, therefore, means that a Somayāji and an Asomayāji are both entitled to offer the Aindrāgna cakes optionally on the new moon day. The offering of the Aindrāgna cakes is before the performance of a Somayāga and there should be no offering of Sannāya subsequently. The seventh and the last is the author's view; he says that the text is in the nature of Anuvāda as regards both the full and new moon sacrifices. In this view the text means that an Asomayāji offers two Puroḍās'a cakes, namely, Agneya and Aindrāgna and one who is a Somayāji performs the offering with Sannāya.

Ghee offerings are made from the **ध्रुव** vessel in an **उपायुगा**.

In the full and new moon sacrifices, an **Upâns'uyâga** is performed in the interval. In it, ghee offering is made from the **Dhruvâ** vessel. As to the figure of **Dhruvâ** see diagram No. 14

in vol. 1 of **Dars'apûrnamâsaprakâśa** of **Ānandâśrama** series No. 93.

The deity of an **उपायुगा** is from the context where it happens to be.

The **Upâns'uyâga** is regulated by the context of slowly pronouncing the verses. The deity of the **Vidhyanta** is, therefore, the deity of the **Upâns'uyâga**. As the **Upâns'uyâga** happens to be performed in the **Dars'apûrnamâsayâga** the deity thereof is the deity of the **Upâns'uyâga**.

The other questions for determination are, who is the deity of the context that governs an **Upâns'uyâga** and when should it be performed whether on the new moon or the full moon day? There are several views on the subject discussed at length in the **Adhikaraṇa**. The first view is that **Prajâpati** is the deity of an **Upâns'uyâga**, because in a **Prâjâpatya** sacrifice everything is done silently. The second view is that the deity of the **Upâns'uyâga** is not **Prajâpati** but **Agni**. The third view is that, that an **Upâns'uyâga** is performed on a new moon day and the deity of the new moon sacrifice *viz.*, **Viṣṇu** is the deity of the **Upâns'uyâga**. The last view is the view of our author; he says that the **Upâns'uyâga** is performed on the full moon day and the deities are **Viṣṇu**, **Prajâpati** and **Agniśoma** under the text, "Viṣṇu should be worshipped with the silent offerings in order to avoid repetition; the Lord of the universe should be worshipped with the silent offerings in order to avoid repetition; **Agniśoma** should be worshipped with the silent offerings in order to avoid repetition." In support of his view that the **Upâns'uyâga** is performed on the full moon day, he relies on the **Linga** argument based upon the text which lays down fourteen offerings in the full moon sacrifice and the thirteen offerings in new moon sacrifice. The one offering in the new moon sacrifice is cut down by reason of the absence of the **Upâns'uyâga** in it.

There is a text in connection with the new and full moon sacrifices "He performs an **Upâns'uyâga** in the interval." We have seen that the **Upâns'uyâga** is performed in the full moon sacrifice. There are two kinds of full moon sacrifices; one is performed before the performance of a **Somayâga** and the other is performed after it. In the first kind, only one cake is offered to **Agni** and in the other, two cakes are offered to **Agniśoma**. The question is whether the **Upâns'uyâga** should be performed

in the offering of one cake also. The opponent's view is that there cannot be an interval in the offering of one cake, so the Upâns'uyâga should be performed in the interval of the two cakes that are offered in the full moon sacrifice after the performance of the Somayâga. On the contrary, the author's view is that it should be also performed after the offering of one cake to Agni.

CHAPTER XI.

PÂDA 1.

The author treats of Tantra and Âvâpa in the eleventh chapter. An act which benefits many individuals or subordinate parts is called Tantra, while an act which confers benefit on one individual only is called Âvâpa; as for example sifting of the husk from the rice by means of a pestle and mortar constitutes Tantra, as several grains can be thus cleansed at a time by this process but if you peel off the husk from an individual rice by your finger nails, this process is called Âvâpa because only one grain can be cleansed at a time, by means of it.

There is a text "Let one desirous of heaven perform new and full moon sacrifices." In the new and full moon sacrifices there are six sacrifices as for instance Agneya etc. Do all of them distributively or collectively conduce to the attainment of heaven? According to the objector, each of them separately is the cause of obtaining heaven. When one orders another to besmear a Brâhman assembly with sandal paste, he thereby means to besmear each Brâhman constituting the assembly with sandal

When the object of several primaries is one, the subsidiaries thereof should not be repeated but if the object of the primaries is different the subsidiaries shall be repeated.

paste. The author's view is that it is absurd to hold that each constituent part of the new and full moon sacrifice, is the cause of the attainment of heaven as there will be several heavens; but it stands to reason that all of them constituting the new and full moon sacrifices contribute to the attainment of one main result. When it is said that a particular well was constructed by the whole village, it does not mean that each and every inhabitant of the village constructed it separately but what

it means is that all of them collectively constructed it. The principle deduced from it is that if there are several principals and the object is one, the subsidiary act will be performed once for all, because they all

[collectively secure one object ; but if the object of each principal is separate, the subsidiary act will be repeated in the case of each.

Similarly the subordinate parts which constitute one whole sacrifice collectively, but not separately conduce to the attainment of the one main result of the sacrifice. As said repeatedly, the Bhāvanā is made up of the Sādhyā, Sādhana and the Itikartavyatā. The subordinate parts come under the Itikartavyatā and therefore collectively achieve the main result of an act.

There are several subordinate parts in a sacrifice ; there are amongst them which achieve certain desires of a sacrificer. A sacrifice means a sacrifice with the principal and its constituent parts. Why should all the parts be performed when a particular desire is accomplished by performance of a particular part ? The reply of our author after discussing the different views is that a sacrifice should be completed with all its subordinate parts intact in order to achieve the main object of it under the chief injunctive text. The full and new moon sacrifices mean the principal sacrifice with their subordinate parts.

The next question for determination is, whether the desire accomplishing acts should be performed once or repeatedly. The author says that as a man has desires at all times of his life, he should perform the desire accomplishing sacrifices repeatedly.

When the object of an act is visible, it should be repeated till the object is accomplished, but where the object of an act is invisible, it need not be repeated and mere compliance with the text is sufficient. As for instance, where the object is to remove husk from the rice grains; the strokes of the pestle on the grains in the mortar should be repeated till the husk is removed from all the grains ; but in a religious act where the object is to achieve an invisible result, one stroke in order to comply with the injunctive text under which pounding is performed is sufficient to comply with the word of the text.

The next question is whether the subordinate parts such as Prayājas of a principal should be repeatedly performed to achieve an excessive fruit. The author says that they are the constituent parts of a principal. The principal and its subordinate parts all jointly achieve the main fruit of the sacrifice. In this view the subordinate parts should not be repeated.

When a word is used in a plural number, it denotes the minimum number out of the numerals in the absence of any word denoting the contrary intention. As for instance there is a text "वसंताव कपिञ्जलमासमेत" "Let him bring the partridges for a sacrifice." The word 'partridges,' कपिञ्जलमासमेत explained.

is used in plural; here there is no cardinal adjective to denote the exact number and therefore, the 'partridges' means from three to million. The author's view is that when there is no cardinal adjective of quantity to denote the exact number, the plural substantive noun denotes the lowest number viz., 3. The reason is obvious; the lowest number of partridges will cause the least sin arising from unnecessary slaughter of birds. There is also a Linga argument in support of the author's view.

"The black are consecrated to Yama, the arrogant to Rudra, and the sky coloured to the god of rains; of them the tenth, therefore, belongs to Indra and Agni." The last tenth is possible only when each of the first three deities has three animals (mentioned in plural numbers) as their separate shares.

There is another text "Having controlled his tongue and milked three cows, he breaks silence and having commenced silence he milks others." Here 'others' is used in a plural number. What does it mean? Does it mean the 'three other cows,' as a plural number denotes the lowest number three under the Kapinjalanyāya?

The author says that here in the text a different intention is denoted. The cows are already milked and the remaining cows whether their number be three or more are to be milked, because there is a text which shows that no Agnihotra is performed with milk on that night, and no children get milk for drinking by reason of the milk of the entire stock of the cows being offered to the deity.

In the new and full moon sacrifices, Agneya etc., are the primaries and Âghâra etc., are the subsidiaries. The question is whether the subsidiaries in each primary should be separately performed or their performance once is quite sufficient. The objector's view is that the subsidiaries should be separately performed in each primary under which they fall; but our author's view is that they are all governed by one *vidhi* text and come under the general head of the new and full moon sacrifices; they all jointly contribute to the attainment of heaven, the main object of the sacrifices. Further there is no special direction for the performance of the subsidiaries; they are all on equal footing with respect to the performer, time and place. In this view, they are to be performed once for all and there is, therefore, no necessity for repeating them in the case of each primary.

There is a text "Let one competing for the foremost position bring a black-necked animal to Agni, a reddish brown animal to Soma and black-necked animal to Agni." Here we see that the first and the third animals are the same; why should not they be simultaneously offered on the principle of Tantra as explained above. The reply of our author is that they cannot be offered simultaneously, because first, time is an important factor and secondly, the reddish brown animal consecrated to Soma comes in the middle and if the first and the third animals consecrated to Agni are offered simultaneously, the order given in the text will be disturbed. For all these reasons, the principle of Tantra does not apply.

PÂDA 2.

In the foregoing Pâda the author has considered the principle of Tantra as applicable to the primary and now he proceeds to consider it as applicable to the subsidiaries.

The primaries in the दश and पूर्वरात्रयामः are governed by the principle of अन्तरा in matters of space, time and agent.

The principle of Tantra does not apply to the Agneya etc., the primaries of the full and new moon sacrifices as regards space, time and agent; they are, therefore, governed in these matters by the principle of Âvâpa. This is the view of Śabara, but the view of other commentators is just the opposite of it.

In the case of the subsidiaries that come under one primary the rule of Tantra but not that of Âvâpa governs time, space and agent, because the subordinate parts subserve the main object; they are not apart from the principal. The text with reference to space, time and agent governing the principal governs its parts also. If the

materials and deities of the subsidiaries are combined with those of the primaries, the principle of Tantra will apply, because the subsidiaries therein come under their primary; but if on the otherhand, there is a separation, the principle of Âvâpa will apply, because in that case they are themselves primaries. The new and full moon sacrifices consist of two

The principle of *आवाप* governs the *इष्टिः, राजसूय* and *चातुर्मास्य*. sacrifices called new moon sacrifice and full moon sacrifice each having six primaries. In a Râjasûya, there are Anumati etc., the fire oblations and Pavitra etc., soma offerings.

Similarly in the Châturmâsya there are *वैश्वदेव, बह्वप्रवास, साकमेव* and *सुनक्षीरोव* four independent sacrifices. The author says that the principle of Âvâpa governs the Iṣṭis, Râjasûya and Châturmâsya in their subsidiary actions; the reason is obvious. The Iṣṭi which consists of Dars'a and Pûrnamâsayâgas has two independent acts. The subsidiaries of the full moon sacrifice shall, therefore, be performed on the full moon day and those of the new moon sacrifice shall be similarly performed on the new moon day. The principle of Tantra cannot, therefore, apply. The same principle holds good in the case of the Râjasûya and Châturmâsyas which are also made up of several independent acts.

There is a desire-accomplishing sacrifice called Adhvarakalpesti in connection with which it is said, "Let one whose enemy perform soma-Yâga offer cakes baked on eight potsherds to Agni and Viṣṇu in the morning and boiled rice to Sarasvatî and Brihaspati and cakes baked on eleven potsherds to Agni and Viṣṇu in the noon and boiled rice to Sarasvata and Brihaspati and cakes baked on twelve potsherds to Agni and Viṣṇu in the afternoon and rice to Sarawata and Brihaspati." The question is whether the offerings of the three different times should be made on the principle of Âvâpa or Tantra. In the morning when people are aroused by the speech of the priests, says the objector, the performance should be made once for all in the morning. The author's reply is that the offer-

ings should be made at the fixed time and their subordinate parts follow them. Each is to be performed with all its parts on the principle of Tantra ; but in relation to each other the performance is on the principle of Āvāpa, because they are independent acts *inter se*.

Vasāhoma should be performed on the principle of Tantra where there is unity of deity and time of performance as in a Prājāpatya where 17 animals are offered ; but where the doities are different and the offerings are made at different times, it is impossible to apply the principle of Tantra. The principle of Āvāpa will, therefore, apply as in the case of an Ekādas'ini.

A Yūpāhuti is made once for all in an Ekādas'ini sacrifice.

The Yūpāhuti should be performed once in the Ekādas'ini, because an offering is made in the fire produced near the sacrificial post by friction but not in the Āhavanīya which is already there. It is done only once, lest in the several operations of friction the sacrificial posts might not catch fire.

Avabhṛitha a sacrificial bath is performed at the end of the Jyotiṣ-ṭoma sacrifice. At that time a cake baked on a potsherd is offered to Varuṇa ; as there is no Āhavanīya, says the objector, the Āghāra etc., which are the subsidiaries shall not be performed. The author's view is that the primary with all its subsidiaries should be performed and nothing should be omitted. Water forms the part of the Avabhṛitha ceremony.

In the Varuṇapraghāsa there are 8 offerings such as अग्नेव etc., made in the northern hearth and an offering of Āmiksā to Marut is made in the southern hearth. Here we have two altars separately. The text in connection with them is that " an Adhvaryu priest places the 8 offerings on the northern hearth and a Pratiprasthāta priest places the offering consecrated to Marut on the southern hearth." We see that we have two different altars where two different offerings are made by two different priests. The ceremonies cannot be performed on the principle of Tantra by reason of this difference ; the principle of Āvāpa, therefore, applies and these two sets of offerings shall be performed separately.

In the Châ'turmâsya ceremonies of which Varunapraghâsa is a part, there are five priests namely Adhvaryû, Prati-prasthâta, Hotâ, Agnidhra and Brahmâ. They all in combination perform the ceremonies. The Varunapraghâsa is no exception to it; the offerings in the northern and southern altars as far as the priests are concerned are governed by the principle of Tantra; and the same set of priests, therefore, performs the ceremonies in the northern and southern altars.

The Patnîsanyâjas which are performed in the Gârhapatya fire in the northern and southern Vihâras in the Varunapraghâsa are governed by the principle of Âvâpa by reason of the difference of the priests. But the पत्नीसंयाजः are performed separately. The Patnîsanyâjas in the northern hearth are performed by an Adhvaryu priest and those in the southern hearth are performed by a Prati-prasthâta priest. The principle of Tantra does not, therefore, apply to them.

In the Vâjapeya sacrifice, seventeen animals are transferred from the model sacrifice. It is said in that connection "they relinquish those round whom fire has been taken; they bring them to the sacrifice with the Brahmashâma. There are two views about it; the first view which is that of the objector is that taking the fire brand round the victims and their relinquishment like that of the wild animals in the As'vamedha indicate the completion and bringing of the animals to the sacrifice indicates another act. In a वाजपेय the subsidiary ceremonies after performing पर्यग्निकरण on the animals are postponed till after the bringing them to the sacrifice at the time of singing ब्रह्मशाम.

The author rejects the view as being opposed to the principle of unity of a sentence (Vâkyâikatva). He says that the text is a prohibitory text as to the performance of the subsidiary acts and postponing them till after the bringing of the victims to the sacrifice at the time of singing Brahmasâmas.

On the other hand in the Pañchas'aradiya sacrifices which are Ahîna in their nature and performed annually for a period of five years, seventeen cows are sacrificed and seventeen oxen are relinquished as given in the text quoted at p. 901. Now the question is whether these seventeen oxen thus relinquished are to be kept in reserve for

the fifth year or are to be relinquished every year. The author says that the relinquishment of the seventeen oxen in the first year indicates the completion of the sacrifice for that year and the same process is to be repeated every year. These annual sacrifices and relinquishments of animals are to be repeated every year; the principle of the *As'vamedha* wild animals but not the *Prâyâpatya* animals, in the *Vājapeya* governs them.

In a coronation ceremony, there is *Abhiṣecchaniya*, a one-day soma sacrifice; then there are offerings called *Samsṛipa* and then follows *Das'apeya* another *Ekâha* soma sacrifice. As there are two soma sacrifices called *Abhiṣecchaniya* and *Das'apeya* sufficient quantity of soma is religiously purchased. The question is, whether the subsidiary ceremonies of these two soma sacrifices should be performed once for all or separately, because soma is purchased once for all for them. The reply is that they should be separately performed. Though soma is purchased in the beginning in sufficient quantity for the sacrifice, yet it is done nominally under a command ("*यपः सोमं क्रीयति*" "he purchases soma at once.") in the *Das'apeya*.

In the *Varuṇapraghâsa* which is a division of the *Châturmâsya* sacrifice, there is a sacrificial bath of which it is said. "They resort to the bath with the remnants of husk and the curd dish consecrated to *Varuṇa*."

In the *Varuṇapraghâsa* there are nine offerings; the eighth offering consists of the curd-dish to *Varuṇa* and the 9th is an offering of a cake baked on one potsherd to the Lord of the universe. A calf made of barley flour is placed in the curd dish; having sacrificed it, and then setting about with the cake baked on one potsherd, they go to bath with the remnants of the curd dish and the husk of barley. About the resort to the bath with the remnants of the curd dish and the husk of barley, there are three views; the first is that it is a separation of proceeding; the second is that it is a mode of final disposal (*Pratipattikarma*) and the third view which is the view of the author is, that it is a separate act in itself.

In connection with the Jyotiṣṭoma it is said "with the remnants of the Prāyaṇīya they complete the Udayaniya." About the interpretation of this text, there are three views similarly. The first is that the Udayaniya is a separate act in itself like the sacrificial bath in the preceding *ahdikarna*. The second view is that it is a mode of final disposal (*Pratipattikarma*.) The third which is the author's view is that it is an *Arthakarma* and produces an *Apūrva* or invisible effect.

PĀDA 3.

In this pāda the author proceeds to determine the principle of Tantra as applicable to the subsidiaries which are performed on different occasions.

As a rule the time, space and agent of the subsidiaries are the same as they are in the principal but when a Vedic text directs otherwise it shall be so acted upon ; e. g. an altar is made in the forenoon on the new moon day (time) ; sacrificial bath is performed in water (space) ; and in a *Saūtramapi* there is difference of agents by reason of the difference of fees.

The ceremony of establishment of fire should be performed once for all on the principle of *संज्ञा* at the appointed time before any sacrifice is performed.

There is special time fixed for various castes to establish fire under a text quoted at p. 908. The ceremony of establishment of fire (*Agnyādbhāna*) should be performed once for all. The fire can be taken for the use of any sacrifice that may be performed at a different time from that of the *Agnyādbhāna*, because it is indispensable in every sacrifice and should be performed before it.

In a Jyotiṣṭoma there are three animals viz., *Savanīya*, *Agniṣomiya* and *Anubandhya*. They are sacrificed at different times ; one sacrificial post is quite sufficient for them. It is, therefore, constructed once for all. The principle of Tantra, therefore, applies to the sacrificial post and there is no need of having many posts for the purpose.

The principle of *संज्ञा* applies to the purificatory ceremonies performed on a *दूष*.

Similarly the purificatory ceremonies such as washing, anointing, erecting and cutting of the sacrificial post are performed once for all on the principle of Tantra.

Svaru is an ornamental chip from the same wood from which a sacrificial post is prepared. It is used at the time of anointment of a sacrificial animal and then placed at the top of the post. The objector says that as soon as an animal is sacrificed, the Svaru is also thrown in the fire. The author on the other hand says that one Svaru is quite sufficient for anointing several animals and it is finally thrown in the fire when it is no longer required. It is impossible to have several Svarus when there is one Yūpa only, because it is prepared from the first chip. In the Ahargana sacrifices where a horn of a black antelope is required for scratching the body, it is thrown away in a pit on the last day; the reason is obvious, it is required every day during the continuance of the sacrifice which lasts for several days.

In the coronation ceremony, there is Nānāvijeṣṭi in which various kinds of grains boiled or converted into Puroḍāś'a cakes are offered to various deities. Silence should be broken once for all in the Puroḍāś'a cakes are offered to various deities. In the model sacrifice, holy water is carried under a restraint of tongue and it is opened when a call is made on the Havṣkrit; it is transferred of the final call of *हविष्कृत*. As there are several offerings of the variety of grains, there are several such calls. The question that naturally arises is, at what call should the vow of silence be broken? The author's reply is that it should be broken once for all after the final invocation.

The same principle applies to the *अग्निबोनीन* animal sacrifice. Similarly in the Agniṣomīya animal sacrifice where both animal and Puroḍāś'a offerings are made, the silence should be broken once for all at the end of both sets of offerings.

In the Agnichayana, there are two ceremonies called Agniyoga and Agnivimoka. A fire oblation is made with "अग्निं युनक्ति" "I join fire". It is called joining of fire. A fire-oblation is made with *हृन् स्तनं* 'this breast' It is called release of fire. Should the latter ceremony be performed at the end of the entire ceremony consisting of the primary and subsidiaries? The author's view is that the ceremony of release of fire should be performed at the end of the primary, because the ceremony of joining of fire is performed for the primary.

In a Dvādas'āha there is a time of Upasat called Pravargya where
 The call of सुब्रह्मण्य at iṣṭis are performed. At that time, there is call
 the time of extraction of soma should be of Subrahmanya. The question is, whether
 made on the prin- the call should be made once for all or should
 ciple of चावाप it be made on each day at the time of extraction
 juice on the principle of Avāpa. of soma? The reply of the author is that the
 call should be made on each extraction of soma

As to the place and the priests that are engaged in the perform-
 Rule as to place, priests ance of a sacrifice, it is entirely at the option
 and sacrificial vessels. of the sacrificer to have a change or have the
 same place or set of priests for another sacri-

fice. There is no hard and fast rule governing the procedure regarding
 them. As regards the sacrificial vessels, the same set of vessels should
 be used in all sacrifices from the time of the establishment of fire till the
 death of the sacrificer who is cremated along with the sacrificial vessels.
 They are, therefore, scrupulously maintained till the death of the sacrificer.
 The principle of Tantra applies to the use of the sacrificial vessels.

The प्राजापत्य animal In the Vājapeya, there is the animal
 sacrifice should be per- sacrifice in honour of Prajāpati borrowed from
 formed at the end of the model sacrifice. In that connection it is
 all soma libations in said "subsequent to soma they commence
 the वाजपेय sacrifice. with animals consecrated to Prajāpati". The
 order in the soma sacrifice in the third srauta is as follows :—

The first is Ārbhāvapavamāna, (2) then the soma drink accompanied
 with songs upto Vais'vadeva cups, (3) then the soma homa with songs,
 then Agniṣṭoma songs and उक्थ etc., the modifications of soma. The
 question is, when should the Prajāpatya animal sacrifice be performed?
 There are four possible views about it. The first view is that it should
 be performed after Ārbhāvapavamāna; the second view is that it should be
 performed after drinking the soma cups; the third view is that it
 should be performed after the soma modifications and the fourth and the
 last view is that it should be performed at the end of all. This is the
 author's view.

In a Jyotiṣṭoma sacrifice, the Savaniya animal sacrifice is performed on the principle of Tantra and the cakes are offered incidentally. The text is “अग्निमासता हृष्यन्नुयाजे इव रतिः”. “They commence अनुयाज after Agnimarut. Where Anuyājā are put off, the Sūktavākas which follow them are also transferred forward. In the Sūktavākas the deities of the Puroḍāśa are praised. When the Sūktavākas are transferred, are the deities of the Puroḍāśa also transferred? The view of the objector, is that the Anuyājās following the animal sacrifice shall have the deities of the animal sacrifices but not of the soma libations. The author's reply is that the Sūktavākas have the deities of the soma, as appears from the text quote at p. 930 and it will be of no meaning if the deities of the Sūktavāka are disconnected. So on the transfer of the Sūktavāka, the deities thereof are necessarily transferred forward.

PĀDA 4.

In a Rājasūya sacrifice there are many primaries. The question is, whether the subsidiaries therein should be performed on the principle of Tantra or Āvāpa. The author's view is that they should be performed on the principle of Āvāpa, because there are several priests and their fees are separate.

From the above view of the author, it follows that there is no rule as to the appointment of the priests; they may be appointed at the change of procedure. The author says that if the priests are changed on the change of each procedure, it will be considered fickleness; the priests are, therefore, appointed once for all for the entire ceremony of the Rājasūya.

In the coronation ceremony (Rājasūya) there is an Aveṣṭi consisting of five offerings. As there are different fees prescribed, the subordinate parts should be performed separately. In an Agnyādhāna there is a Pavamāneṣṭi in which fire is worshipped under different names as Pavamāna, Pāvaka and Sūchi. According to the author when any desire is connected, in the first offering to Pavamāna, the subsidiary parts should be performed.

formed separately and in the offering to the latter two, the subsidiaries should be performed once for all; but when the desire is to obtain Brahmanic splendour there is the joint application of all the above offerings.

In a Dvādas'āha ceremony, there are Dikṣā, Upasada and Sūtyā. How should they be performed? There are 4 views as regards their performance; the first view is that the Dikṣā and Upasada should be separately performed on separate days each having twelve days and Sūtyā should be performed on the last day thus having the total number of 25 days. The second view is that they should all be performed on each day at noon thus not going beyond the twelve days of the Dvādas'āha. The third view is that they should be performed at a time on the 4th day on the principle of Tantra. The fourth and the last view which is that of the author, is that they should all be performed separately for twelve days. In this view, Dikṣā will last for twelve days, the Upasada will also last for twelve days and the Sūtyā will have twelve days allotted to it. The total of days will, therefore, come to 36 days and is supported by the Linga in the text "this Dvādas'āha consists of 36 days."

The principle of *आचार्य* applies to the subsidiaries that are performed along with their primaries.

The subsidiaries, such as Savanīya animals in the Dvādas'āha, should be performed separately, because the subsidiaries, time of which is not different from that of their primaries should be performed on the principle of *Āvāpa*.

In a Jyotiṣṭoma there is a Mantra "come, O! Maghava, on such and such day". The mantra is transferred to the Dvādas'āha; but in it the time being different from that of the principal, how is it to be repeated? The reply is that it should be repeated once without inserting any numeral in the place of "on such and such day" unlike the practice of the model sacrifice where it is modified according to the circumstances.

There are three things essential in cooking animal food. (1) Kumbhi is a small pot in which parts of an animal are cooked. (2) S'ûlas are pieces of wood on which heart and viscera of an animal are baked; (3) Vapâsrayani is a cauldron in which omentum is boiled. As a general rule, one set of vessels is sufficient for cooking animal parts but if the flesh of various animals takes different time in cooking, there will, then, be different sets of vessels required for the purpose.

In an As'vaprati-grabeṣṭi where cakes baked on four potsherds are offered to Varuṇa in proportion to the number of horses received as gift. In it, various potsherds are required; one is not sufficient.

In the new and full moon sacrifices the mantra should be repeated once.

In the new and full moon sacrifices, rice is threshed in a mortar by means of pestle to remove husk from it. The mantra 'protecting heaven from the killing enemy' is recited. It is recited once for all and need not be repeated with each stroke as there is one act and one substance.

In a Nānāvijēṣṭi, the threshing formula is repeated separately.

On the other hand in the coronation ceremony where a variety of a cereal grains are threshed in Nānāvijēṣṭi, its constituent part, the threshing mantra quoted above should be repeated on the occasions of threshing each cereal grain.

There are four kinds of ceremonies mentioned in the adhikaraṇa XIII viz., (1) Nirvāpa, (2) Lavana, (3) Upastaraṇa (4) Ājyagrahāṇa. (1) In the new and full moon ceremonies a Nirvāpa is made of four handfuls of offerings. The Mantra recited is 'I being inspired by god Savitā make a pleasing offering to thee, Agni, with the hands of Pūṣā and the arms of As'winis, (2) In Lavana, four handfuls of grass for sacrificial purposes, are cut with the well-known mantra, "I cut thee O! grass the seat of the gods."

In Nirvāpa, Lavana, Upastaraṇa, and

Ājyagrahāṇa, the mantras are recited on each occasion on the principle of *śānta*.

3. In Upastaraṇa, grass is spread on an altar three times or five times with the Mantra "I spread thee, soft as wool."

4. In Ājyagrahāṇa, ghee is taken four times in a Juhvā vessel with the mantra, "I take thee, the resplendent ghee in the resplendent vessel for the gods at every place in every ceremony." The question is, whether

the mantras mentioned above should be repeated once for all in each of the above said ceremonies or should be repeated on each occasion in the ceremonies. The reply of the author is that the mantras should be repeated on each occasion in the above said ceremonies.

There is a ceremony called (Vediprokṣaṇa) sprinkling of water on an altar three times with the Mantra "O ! grass, thou art altar." As the purification of the altar is one act and enures for the benefit of the whole sacrifice, the mantra is repeated once for all.

The मंत्र on scratching the parts of the body in a ऋषोतिष्ठोम is recited once. In the Jyotiṣṭoma sacrifice, the body is scratched by the sacrificer by means of the horn of a black antelope. If an irritating sensation simultaneously arises in different parts of the body, they may be scratched by the horn but the mantra accompanying it is recited once only.

The principle of मंत्र applies to the recitation of mantras on the occasion of seeing bad dream etc., in a ऋषोतिष्ठोम. Similarly in the Jyotiṣṭoma, if an initiated sees bad dreams, crosses streams, gets wet in rains or happens to see impure things, he shall recite the mantra suitable on each occasion, once only. If he starts on a journey, the mantra shall be recited once for all but not on each march in course of it.

In the Jyotiṣṭoma there is (Uparava) a pit for the extraction of soma juice. Over it soma is ground; it is so called by the increasing sound of the grindstones. The principle of आवाप applies to the उपरव mantra. These pits or ground-holes are dug under the shafts of the southern of the two carts which

are four in number. See p. 499 of the वैतरीवचनित of the Ānandāsrama. The first mantra from the first book and third chapter of the वैतरीवचनित as quoted at p. 954 of the Mīmāṃsā is recited. The question is, whether this uparava mantra should be recited once or should be repeated on the occasion of digging each pit. The author's reply is that the mantra should be repeated on digging each pit, because it is associated with each act of digging.

Similarly, the Haviṣkrit mantra in the Jyotiṣṭoma, the Adhigra Praṣa in the Vājapeya, Puronuvākya and the Manota mantra are recited repeatedly. The principle of अवपाप applies to the हविःकृत मंत्र and others. The principle of अवपाप applies, otherwise there will be a great confusion. As to the different mantras, see at p. 955:

CHAPTER XII.

PĀDA 1.

The author has explained Tantra and Āvāpa in the preceding Chapter ; he now proceeds to explain Prasanga in Chapter XII. As we have seen that in a Tantra, a single performance of the subsidiaries

in one primary is sufficient and no repetition thereof is necessary in other primaries ; but in an Āvāpa the performance of the subsidiaries is repeated in each primary. In a प्रसङ्ग, though the subsidiaries are performed in one primary yet they ensure for the benefit of the other primaries as well. As for example a lamp lit on a royal palace is primarily for illuminating the royal palace, but it also sheds light on the highway adjoining it. The Prasanga is Tantra looked from another point of view. It may be considered an extended application of Tantra. In it the performance of the subsidiaries is with the main purpose of one primary, yet it benefits other primaries indirectly. It differs from the Tantra in which the performance of subsidiaries is with the object of benefitting many primaries once for all ; while in the former the performance of the subsidiaries is mainly for the benefit of one primary only but it ensures for the benefit of other primaries as well.

There is an Agnisomīya animal sacrifice in which an Agnisomīya animal is sacrificed and Puroḍāś'a cakes made of animal flesh are also offered. Now the question is, whether the subsidiary acts performed in the animal sacrifice should be repeated in the offering of the पुरोडाश cakes ; the author says that the principle of Prasanga comes into play and the repetition of the subsidiary acts is not needed in the Pus'upuroḍāś'a ;

though the performance of the subsidiary acts is in the animal sacrifice, yet it benefits indirectly the offering of the cakes made of animal flesh as the text about it is read in connection with the animal sacrifice. This does not prohibit any subsidiary acts as Ājyābhūgas which are borrowed from elsewhere in the Pus'upuroḍāś'a and which are not performed in the animal sacrifice.

For the same reason, there is no necessity of having a separate altar in a Somayāga; the big altar which is constructed there, is quite sufficient for all purposes. Similarly, the vessels such as cups and spoons are quite sufficient in a soma sacrifice but in those rites which are transferred from the Dars'apūrṇamāsayāgas, the Juhū and Upabhrīt must be used and the vessels used in the Somayāga will not suffice.

In the sacrifices, the Ahavaniya fire is first burnt in the Uttaravedi; then the Gārhapatya fire is burnt in the *प्राचीन* *वेद्य* stall (see figure 1 in the frontispiece). The fire that is burnt on the eastern side of the stall is called *प्राचीनवेद्य* and that burnt in the western part of it is called *प्राचीन* and is principal Gārhapatya fire and the Śālamukhiya fire is Gārhapatya fire in the secondary sense. *Samitra* fire in which flesh is cooked is subsequently burnt. The question is, whether the animal puroḥas'a cakes should be prepared in the Samitra fire or in the Śālamukhiya fire which is already there. The principle of Prasanga applies and the animal cakes should be prepared in it. But in the *कौटिल्यविनायक* which is a modified form of the *अग्निहोत्र*, the cooking should be performed in the *प्राचीन* which is the principal Gārhapatya fire but not in the Śālamukhiya fire which is a *गार्हपत्य* fire by courtesy.

Certain ceremonies are performed to the west of the domestic fire. Another cart should be brought in a Somayāga in a *निर्वोष* offering. There are two Havirdhana carts containing the sacrificial materials in the *हविर्विनिर्वाह* at a distance from the place where the ceremony is performed. The question is, whether one of these carts can serve the purpose or not. The reply of the author is that if you bring one of the Havirdhana carts to the place of the ceremony, there is a fear of the soma ceremony being spoiled; another cart should, therefore, be brought in. It is supported by the fact that the word 'carts' in the text is used in plural and therefore denotes 'three' under the *कपिप्रवचन* as explained in the preceding pages.

In a soma sacrifice, the vigil is kept on the day of initiation; in the context of the Dars'apūrṇamāsayāga, it is said to be kept on the *प्रोषदसप्तम्य* day. It is transferred to the Prayāgiya under a Chodaka text. There the time thereof falls in the middle.

In *प्राचीनवेद्य*, initiation and vigil should be separately kept.

The question is whether the vigil should be separately kept or the vigil that was kept on the initiation day enures for the benefit of the entire sacrifice. The reply of the author is that it should be separately kept as it is transferred there from elsewhere under the Chodaka text. The principle of Prasanga does not, therefore, apply.

In the वरुणप्रथा, the मंत्र should be repeated for each separate act.

In the Varunapraghāsa, there are several hearths; there are mantras for taking ghee, sprinkling water and touching. As there are different acts, mantras should, therefore, be separately repeated.

In a soma sacrifice, there are Iṣṭis like दीक्षणीया etc. Now the question is, whether fire should be separately kept for them or the Agnyādhāna of the soma sacrifice will enure for the benefit of the entire sacrifice. The author says that the fire that is established for the soma sacrifice enures for the benefit of the entire sacrifice; there is, therefore, no necessity for re-establishing fire separately for the Iṣṭis. Similarly, the vows taken in the subordinate parts of the soma sacrifice.

No need of separate vows in the इष्टि in a soma sacrifice.

entire sacrifice and there is, therefore, no

further need to take another vow in the Iṣṭis, the subordinate parts of the soma sacrifice.

The same principle of Prasanga which applies to the soma sacrifice and its Iṣṭis in the case of the establishment of fire, applies to reception of the deities. The principle of मन्त्र applies to the reception of the gods in a वेद sacrifice. The gods are invited and received on the previous day and worshipped on the subsequent day.

In this view, the same deities who are invited and received as guests serve the purpose of the whole sacrifice.

At the time of initiation, the sacrificer ties a girdle round his waist and puts a grass rope round the waist of his wife; in the view, which the author takes of the soma sacrifice, this tying round of grass rope which is called equipment here, lasts for the whole sacrifice.

Equipment of one's wife in a soma sacrifice lasts for the whole sacrifice; so there is no necessity of separate equipment for the Iṣṭis, the subordinate parts of the soma sacrifice.

Food prescribed in the soma sacrifice ensures for the benefit of the entire sacrifice.

The principle of प्रसंग does not apply to the eating of the remnants of food.

In the Dars'apūrṇamāsayaḥ, services are hired with the food prepared with rice. In the Somayāga, there is a fixed fee of 1200 ; the gift prescribed in the new and full moon sacrifices is transferred under a Chodaka text to the Iṣṭis, the subordinate parts of the Somayāga. The question is, whether this gift of the food prepared with rice should be separately paid in the Iṣṭis. The reply of the author is that the priests are engaged for the whole sacrifice on the fee of 1200 and there is, therefore, no need of making this gift over and above the fee. It is distinguishable from the eating of the remnants of food which is for the object of purification.

In the new and full moon sacrifices, a *hotā* is appointed ; the appointment of the *hotā* is transferred to the Iṣṭis in the Somayāga. In the latter also, there is an appointment of a *hotā*. The question is, whether a *hotā* should be separately appointed in the Iṣṭis. The author's view is that as a *hotā* is appointed after the commencement of the sacrifice for the production of the invisible effect, he should be separately appointed for the Iṣṭis and the principle of Prasanga does not apply.

Similarly, the food prescribed in the soma sacrifice is quite sufficient for the whole sacrifice and there is, therefore, no necessity to resort to the forest food transferred under a Chodaka text to the Prāyajiya.

The same principle does not apply to the remnants of food ; their object is not maintenance but purification. In this view, eating of the remnants of food is transferred to the Iṣṭis, the subordinate parts of the soma sacrifice from the new and full moon sacrifices.

Water is sprinkled on the front part of the वरिष्ठ grass and its lower part is washed in an अतिथ्या. The same grass is required in the Upasadas and the Agnisomiya. The question is, whether the sprinkling of water should be separately performed in the उपसदः and the Agnisomiya. The author's reply is that if the sprinkling is performed for the benefit of the Âtithyâ only, it should be repeated separately in the उपसदः and the अग्नीषोमीय.

In the Âtithyâ, grass is spread with a Vedic mantra quoted at p 974. Does it enure for the benefit of the अग्नीषोमीय? Sprinkling should be performed on the वरिष्ठ grass separately in the उपसदः etc., if it is performed for the benefit of the अतिथ्या only. The reply of the author is that it should be repeated, because the प्राग्व्य where it is spread is different from the northern altar and the object of spreading the grass is purification.

As seen above the वरिष्ठ grass is purified in the अतिथ्या place and carried ceremoniously after arranging and fastening it to the Agnisomiya place with the accompaniment of the mantras. There are two mantra quoted at p. 974; the one is recited at the time of arranging and fastening the grass and the other when carrying it to the Agnisomiya place. As laid down above these mantras should be repeated but our author says that the object of the Stoma mantra is different and the mantras which are technically called चरान्तर मंत्रः are recited in the model sacrifice at the place where the grass is cut but not when it is carried from the Gârhapatya hearth to the Ahavaniya hearth; *a fortiori* they will not be recited when the grass is taken from the प्राग्व्य to the northern hearth.

PADA 2.

Does the principle of Prasanga apply to the sacrificial fire? Can you cook any food in it? The author says that the sacrificial fire is intended for the Vedic rites only and cannot be used for the culinary purposes.

Sacrificial fire is used for sacrificial purposes only.

In the Agniṣomīya animal sacrifice, Puroḍāśa which is prescribed, is for covering the fissure made in the body of the animal killed to take out omentum. This animal cake is transferred to the Savanīya animal sacrifice under a Chodaka text. As the fissure made in the body of the animal can be covered by the cake prescribed in the

सवनीय, there is no necessity of having an animal cake of the अग्नीषोमीय. The author says that the object of the animal cake being purificatory, it should be made and covering of the fissure made in the body of the animal is by way of Arthavāda.

The principle of प्रसंग applies to the call of the इविच्छतु.

As to the call of the इविच्छतु when it is made once, there is no necessity of repeating it again; one invocation is sufficient for the entire sacrifice.

There is a Nisīyajña which is a Kāmeṣṭi and is performed to ward off the demons, on the night of the new moon. By what Tantra is it governed? Is it governed by the तंत्र of the new moon sacrifice? The author's reply is that the nocturnal sacrifice being performed with a certain object in view, is governed by its own *tantra* and is a separate act independently. Sāyanāchārya, however, holds that the nocturnal sacrifice is governed by the Tantra of the new moon sacrifice.

In the new moon sacrifice, a fast is observed and an altar is constructed; should the fast and the altar be separately observed and constructed in the nocturnal sacrifice described above. The author's reply is that the altar is already constructed for the new moon sacrifice and the fast is observed in that connection; so no useful purpose will be served by demolishing the altar and constructing another and breaking one fast and keeping another. The principle of Prasānga applies.

The principle of प्रह्वं does not apply to procuring of grass and fuel and re-establishing fire with the object of receiving deities.

The fuel and grass procured for the new moon sacrifice being not sufficient for the Nis'iyajñā, so grass and fuel will be separately procured for it and in this view the principle of Prasanga does not apply. Similarly the re-establishment of fire if made for the reception of the deities should be separately performed. The reason is obvious; the gods are received in the evening and the sacrifice in their honour follows the next day.

We have seen at p. p. 520 and 521 that The आरम्भणीया performed in connection with the new and full moon sacrifices does not ensure for the benefit of the modified sacrifices.

Ārambhaniyā the initial ceremony is once performed in the new and full moon sacrifices when they are first commenced and is not repeated in the subsequent performance thereof. Now the question for solution, is whether this preliminary ceremony called Ārambhaniyā should be performed in the modified sacrifice or not. The reply of the author is that the Ārambhaniyā performed in

the beginning of the new and full sacrifices on the first occasion ensures for the benefit of the new and full moon sacrifices, but its performance therein cannot confer benefit on other sacrifices that may be performed in one's life. The principle of Prasanga, therefore, does not apply to the present case.

There is a Pañchadas'arātra ceremony lasting for 15 days; the first day is called Agnistut day and borrows the सुब्रह्मसुवरा call from its model Agnistut. It is, therefore, called आग्नेवी सुब्रह्मसुवरा. Then follow Jyoti, Gau and Āyu; the question is, whether the call in the remaining eleven days should be the आग्नेवी सुब्रह्मसुवरा or the ऐन्द्रो सुब्रह्मसुवरा of their own model sacrifice. The reply of the author is that in this state of conflict, the details of the majority prevail over those of the minority. In this view the ऐन्द्रो सुब्रह्मसुवरा will govern the remaining days.

The characteristics of the majority prevail over those of the minority in case of conflict.

In the Kāmyeṣṭi Kāṇḍa, there is a text quoted at p. 935. There are seven minor ceremonies; the two Ājyābhāgas are performed by Pantra; Dadhiyāga and the Indrayāga have वृषभसूक्ती verses recited as Puroṇuvākya and in the last three offerings of honey, clarified butter and water, the Vartaghni verses are recited. According to the author's dictum laid down above, the Vartaghni verses being in abundance will have preference over the Vridhauvati verses.

The वृषभसूक्ती verses, being abundant, prevail over the वृद्धौवती verses.

When the characteristics borrowed are equally balanced, the characteristics of the one that happens to be first governs the whole procedure.

On the other hand when the conflicting characteristics borrowed are equally balanced on both sides, the first in order shall prevail. As for example in the text quoted at p. 985 the cakes consecrated to Agni and Visnu are borrowed from the Aindrāgni ceremony and the Sārasvata sacrifice is a modified form of an Upas'nyaga. As both are equal in number, the procedure of *अन्द्राग्नि* governs the whole ceremony.

When there is a conflict between the details of the principal and its subordinate parts, the former shall prevail; as The characteristics of the principal prevail over those of the subordinate parts.

For instance in a Jyotiṣṭoma there is a Dīksa-*niyā*; it is said "Let him who performs a sacrifice by means of the Iṣṭis, animal and soma, do so on a new or full moon day." The order is first Dīkṣā, then three Upasads and the fifth extraction of soma juice. What is the order in the soma ceremony when performed on the Parvā days? Though Dīkṣā is first, still the extraction of soma being principal shall have preference.

A Paridhi is a stick used as a boundary mark; there are such three sticks in number. A yūpa is a sacrificial post to which an animal to be slaughtered is tied. The rites pertaining to the *परिधि* should be performed on the *परिधि* when it is used as a sacrificial post. Sometimes the Paridhi is used in emergency for tying the animal. The Yūpa is anointed, erected and tied round with a rope; while the Paridhi is rough and laid prostrate on the ground. What ceremony should be performed on the Paridhi when it is used as a sacrificial post? One view is that both sets of rites pertaining to the sacrificial post and Paridhi should be performed, provided they are not inconsistent. The second view is that the rites pertaining to the sacrificial post should alone be performed. The third view which is the author's view is that only the rites pertaining to the Paridhi should be performed so that it may not lose its character as Paridhi. It is used as a sacrificial post under a special text but does not lose its character as Paridhi.

When any primary falls in the middle of another primary the latter is called Tantri and the former is called Prasangi. Accordingly the whole will be *तन्त्री* and *प्रसंगी* explained

governed by the Tantri. As for example in the Savanīya animal sacrifice, the morning *savana* is performed with omentum, the midday *savana* with the animal cakes and the evening *savana* with the parts of the victim ; here the animal cake falling in

the middle of the Tantra of the Savanīya animal sacrifice is a Prasangi and the animal sacrifice is the Tantri. The whole procedure is, therefore, governed by the Tantra of the Savanīya animal sacrifice.

There are permanent ceremonies which are performed on the new and full moon days as for example the दस्युर्वाचस्यार but the desire accomplishing acts which are their modified forms are also performed on the same days as for example Saurayāga. When the model and the modified sacrifices are of the same तंत्र, the तंत्र of the latter prevails. The latter ceremonies falling in the middle of those ceremonies which are obligatory during

one's life are *prima facie* Prasangi according to the principle enunciated above ; but as the modified ceremonies are performed with certain objects in view, the *tantra* thereof shall prevail. They are, therefore, Tantri but not Prasangi.

In an Āgrayaṇeṣṭi there are three offerings (1) Aindrāgna (2) Vais'vadeva and (3) Dyāvāprithivī. In the model sacrifice of the first two, there is no rule as to grass ; it may be either flowering or non flowering : but in the Dyāvāprithivī, the flowering grass is used. As there is no rule about the use of grass in the ऐन्द्राग्न and Vais'vadeva offerings and as its use is optional, the flowering grass of the Dyāvāprithivī offerings though last in order may be used under the well-known maxim of कांक्ष्यभीक्ष्ण्यार as explained

at p. 990. It does not necessarily follow that the Tantra of the Dyāvāprithivī governs all other offerings ; the सावापृथिवी offering is a Prasangi but not a Tantri. According to Pārthasārathi and Rāme'vara Sūri, the Aindrāgna offering being first in order governs all of them and is a Tantri but according to Mādhava all the three offerings enumerated above are Tantris in themselves.

PĀDA 3.

There is an Ahīna sacrifice called Aṣṭarātra which lasts for eight nights. In an अष्टरात्र the upper and lower garments should be worn throughout. On the first day there is Vis'vajit; then follow Śaḍahas called Jyoti and then on the 8th and the last day there is Abhijit. To the Vis'vajit calf's skin which is enjoined as the upper garment in the model sacrifice is transferred, under the Nāma; similarly new lower garment from the Jyotiṣṭoma, the model of the Jyoti is taken. The question is, which dress should be adopted in the Atirātra sacrifice? There are four possible views; one is that the principles of Nāmadheya and Atides'a being equally balanced, there is an option of dress. The second view is that the Vis'vajit being first in order, the calf's skin should be worn throughout. The third view is that as the dress of the model sacrifice of the majority of days is new and unwashed lower garment, such a dress should be put on throughout the whole sacrifice. The fourth and the last view which is the view of the author is that both kinds of dress should be worn; the upper garment for the upper part of the body and the lower garment for the lower part.

In connection with the Agnichayana, it is said that after the offering In the अग्निचयन the offering of the animal cake being first in order is the तैत्तिरीय the entire action. of the animal cakes eight offerings to the अग्निगृहपति, सोमवनस्पति, सविदुषस्वमसुव, रुद्रपशुपति, वृहस्पति, वाचस्पति, इंद्रज्येष्ठ मित्रसत्स्वतव and यमवधर्मपति should be made. What Tantra will govern the procedure? The author's view is that though the offerings to the eight deities are more in number, yet as they fall in the middle of the offering of the animal Puroḍāś'a cake, they are Prasangi and are governed by the Tantra of the offering of the animal cakes.

In connection with the new and full moon sacrifices, it is said. "In The principle of सधुस्वव sprinkling (ghae) he sprinkles straight, he applies to all modes of sprinkles continuously, he sprinkles in front." Here the act of sprinkling is one, all modes of sprinkling will be used and the principle of (Samuchchaya) combination but not option, applies. When there are two or more substances for one purpose, and any one of them is sufficient any of them may be optionally used. The principle of Samuchchaya does not apply.

There are two kinds of expiatory rites; one for voluntary acts of commission or omission and the other for those acts of commission or omission over which a sacrificer has no control. In the former case, all rites prescribed under the text should be performed but in the latter case, you have an option; you can perform any of the expiatory rites prescribed for an involuntary act or omission.

On the Parva days, the Vedic study is prohibited and no classes are held just as Sunday is considered *dies non* for the Vedic study on the Parva days does not relate to the recitation of the mantras in the sacrifices held on those days. The prohibition as to all purposes in Christian countries; it is not *dies juridicus*. The question is, whether the recitation of the Vedic mantras in the new and full moon sacrifices which are held on the Parva days should be made or not. The reply of the author is that the prohibition of the Vedic study relates to the acquisition of knowledge but does not relate to the repetition of the mantras on the occasion of a sacrifice held on those days.

The Vedic mantras should be sung according to the direction contained in the मंत्र पाठ but a mantra which is not read in the मंत्र पाठ but takes its origin in the ब्राह्मण should be read according to the direction contained in the ब्राह्मण.

The Vedic mantras are read with a particular Svara indicated in the mantra pāṭha with certain line marks as explained in the preceding pages of the introduction. It is called प्रायश्चन or प्रायश्चनस्वर; while in the Brāhmaṇa sometime they are read with different स्वर called शपिक् स्वर or भाषास्वर. The question is, "how are they to be read in this state of conflict?" The reply of the author is that the Vedic mantras should be read according to the direction given in the Mantrapāṭha; but the Mantra which is not read in the Mantrapāṭha but takes its origin in the Brāhmaṇa should be sung as directed in the Brāhmaṇa.

The whole of mantra should be recited.

The question is, whether the whole of a mantra should be recited or only a portion of it. The author's view is that the whole of a mantra should be recited in the performance of a ceremony.

In an Agnichayana ceremony, there is one offering of ghee made up of 12 cuts of it by means of a ladle made of Udambara wood of the size of a fathom by uttering the mantra from the Taitariya Sanhitā quoted at p 1001. This ceremony is called Vagordhara in the liturgical terminology. Then follow eleven offerings with the remaining verse. The question is whether the portions of the Mantra should be read with each set of the offering; considered as one. The view of the objector is that only a portion of it should be read in order to obviate the delay which would be otherwise caused by reason of the oblation keeping pace with the recitation of the entire mantra. The author's view is that the entire mantra should be recited; there is no need of the oblation keeping pace with the recitation of the mantra.

In an अघार the whole mantra should be recited.

In Āghāra also ghee should be kept in a ladle dripping in the Ahavaniya fire till the entire mantra is recited; at the end of it, the whole should be offered.

Where there are several mantras for one object as for example two mantras for division of the puroḍāśa cake quoted at p. 1002, you have an option and can recite any mantra you like; but where there number is given you have no choice left, and the principle of समुच्चय applies where the number is fixed.

Option in case of the mantras given in a Brahmana.

When in a Brāhmaṇa there are several Mantras given for an act as for example two mantras quoted at p. 1003 for extending a Puroḍāśa cake, the principle of option applies.

You can make a selection of any mantra you like.

There are mantras for erecting a sacrificial post and fixing it by tying a rope round it. All these mantras should be recited as the principle of Samuchchaya applies. The examples where the principle of समुच्चय applies. Similarly, the mantras, which are to be recited by a *hotā* should also be read together, because they are recited by him to remind the Adhvaryu to perform the acts pertaining to his position as such.

PĀDA 4.

There are mantras which are told in a low tone on a rosary; they are

The principle of अनुवाक्य applies to the उपनिषद्. The object of the mantras being the production of the invisible effect they should all be told and the principle of combination applies.

The principle of option applies to the recitation of the वाक्या and पुरोडाशवाक्या verses.

The purchase of soma is made with all the commodities mentioned in the text.

There are mantras which are called Yājñā and Anuvākya. A pair of each of them is given at p. 1007, their object being to remind the performer of the deities; the principle of option applies and you can exercise your choice in uttering either of them.

Soma creeper is bartered with certain commodities mentioned in the Vedic texts; it should be purchased with all those commodities; the reason is obvious, if you pay a higher price, you can strike off the bargain easily.

There is a Gudopayajana ceremony in the Agniṣomiya animal sacrifice in which the rectum and other useless parts of an animal are sacrificed. What is the procedure when several animals are sacrificed as in a Pas'vaikādas'inī, where eleven animals are sacrificed? The reply of the author is that

the offering of all these useless parts should be made as an act of final disposal (Pratipattikarma). The principle of Samuchchaya, therefore, applies.

In an Agnichayana ceremony it is said as to the payment of fee "One should be given, six should be given, twelve should be given." Here if the principle of combination were to apply, it will clash with the express number given in the text. As for instance, if you add one to six, the result will be seven which is nowhere sanctioned.

Accordingly, the principle of option will come into operation. You can in this view either pay one or six.

In the Dars'apūrṇamāsayāgas the wives of the gods are worshipped; this ceremony is called पत्नीसंवाज. In it, the tail of an animal is offered. It is transferred to the Agniṣomiya animal sacrifice. The question is whether all the tails of the animals sacrificed or any of them may be

offered ; or in other words, whether the principle of Samuchchaya or option applies. According to the author, the offering of the animal's tail is an essential act but not an act of final disposal, because it is commanded to be performed by a Vedic text. In this view, the principle of option applies and any tail may be offered in the Patnisamyāja performed in an Agniṣomiya animal sacrifice.

We have explained Ukhā fire in the preceding pages. It is kept in an iron vessel which is tied round the neck of a sacrificer with two slings. He carries it for a year before he performs an Agnichayana. It is a permanent act (Nityakarma). When a sacrificer has any desire to be accomplished, he obtains fire in the way given in the text at p. 1018. Now the question is, whether these various fires which are mentioned in connection with the desire-accomplishing acts should be combined with the Ukhā fire. The reply of the author is that there is a difference of fires which cannot, therefore, be combined. The principle of Samuchchaya does not apply. It is, therefore, optional to use any fire. In other words the permanent fire should be used in permanent acts and desire accomplishing fires in the desire accomplishing ceremonies.

The उक्ता fire is consecrated fire and the fire for desire accomplishing acts is unconsecrated.

The Ukhā fire is a consecrated fire and the fire obtained for the desire accomplishing acts is unconsecrated fire in which no Agnyādhāna ceremony is performed.

We have seen that the Ukhā fire is tied round the sacrificer's neck for a year ; the question arises whether it should be tied round his neck always as the Abavanya fire is always to be maintained under a Vedic text ; the author's view is that it should not be tied round always, because it replaces the Ābavaniya fire.

In a सत्र and अहीन there are certain ceremonies such as touching of the Śukra cup by the sacrificer and measuring of an उदम्बर stick with the size of the sacrificer. As there is a large number of sacrificers in a sattrā and Ahina who should perform them? The reply of the author is that any one may do them but the master of the sacrifice is the proper person to perform them. As these acts do not benefit any one in particular, any one of the sacrificers can perform them. On the other hand, the purificatory acts such as anointing the body or applying collyrium in the eyes being for the personal benefit should be performed by all.

The next question for determination is, who is entitled to officiate as a R̥tvik? The author's reply is that a Brāhmaṇa alone is entitled to officiate as a श्रुतिवक्. Reason for it. (1) He alone is entitled to drink soma while others are not entitled to it, but to phalachamasa drink; only a R̥tvik has to drink soma, so a non-Brāhmaṇa cannot officiate as such. (2) Sannāya cannot be drunk by a non-Brāhmaṇa, it is only a soma drinker who is entitled to it. (3) It is only a Brāhmaṇa who is entitled to the remnants of the food in the full and new moon sacrifices; the non-Brāhmaṇa are expressly prohibited to partake of them (4) The Anyāharya fee which consists of boiled rice is given to a Brāhmaṇa alone. For the above reasons the author arrives at the conclusion that a Brāhmaṇa alone is entitled to officiate as a R̥tvik.

A note on the application of the Mimāṃsā principles to Hindu Law.

We have seen that the Mimāṃsā was mainly written in helping one in understanding the Vedic rites and thus in interpreting the Vedic texts in connection thereof. Sāyana is the first available commentator who referred to the Mimāṃsā in his introduction to the commentary of the Rīgveda. (See P P. 6 et seq. of Max Muller's Rīgveda, 1st edition 1849.) In his commentary on the Taittereya Samhitā, he has referred to Jaimini at the end of each chapter of the seven books, into which it is divided.

The commentators on the Smṛiti texts have very freely resorted to the application of the Mimāṃsā rules in the interpretation of the texts. It will be useless to multiply instances from the commentaries on the Smṛitis; the principles explained in the preceding pages will help a reader in understanding the smṛiti texts if he is disposed to study them; it will be a pedantry and tautology to cite examples from the smṛiti commentators. Take the well known maxim of दृष्टिः प्रवर्तिता explained by me at P. CXXXV of the introduction; it is referred to by Vijñānes'wara in chapter II, 135 and 136 at P. 201 of Moghe's 3rd edition. Jīmūta Vāhana the founder of the Bengal school of Hindu Law refers to it in XI. 5. 16 at P. 194 of Jivānand's edition of Dāyabhāga.

Kishori Lal Sircar, the Tagore Law lecturer (1905) has written a special thesis on the subject which one cannot ignore in the study of the Hindu Law as developed in the courts in British India. Every Indian writer on Hindu Law has dealt with the Mimāṃsā rules in explaining it. It will be a mere repetition, if I were to explain the principles which have been dealt with in the introduction or in the body of the book. It is only with a view to show the importance of the study of the Mimāṃsā, that I have mentioned the fact by the way.

Sanskrit grammarians have also referred to the Mimāṃsā maxims as for instance निपादस्त्वपि न्वाव, कर्षिजलन्वाव & c.

The High Courts in British India have referred to the Mimāṃsā rules in their judgments; I shall now proceed with those cases in which the rules have been explained by the learned judges.

In Gopal Narhar Safray v Hanmanta Ganesh Safray I. L. R. 3 Bom. 173 at P. 280, Westropp C. J. says.

"Nilkanth quotes the text of Caunaka, already given, enjoining in adoption equality of class and allowing affiliation by Śūdras of "a daughter's son and a sister's son." Mr. Shanta Ram argued that Nilkanth, while strongly urging nay insisting on the affiliation of a

daughter's son or a sister's son by a Śūdra does not prohibit such an affiliation by a member of any of the three regenerate tribes. But this argument is inconsistent with Nilkanth's mention of the adoption of such persons by a Śūdra as an exception and therefore inconsistent also with the rule *exceptio unius exclusio alterius* as well as with his observations in placitum 10 to the effect that the adoption of a daughter's son or sister's son is for Śūdras alone. And although he in the next placitum treats such an adoption as "the most proper for Śūdras" and in pl. 36 says "Of sudras (adopting) the daughter's son or sister's son is to be taken and no other," We see no reason for supposing that he intended to relax the interdiction of such adoptions by Brahmans, Kṛtriyas and Vaiśyas partly expressed and partly implied by Saunaka and expressly imposed by Sakala, Devananda Bhatta and Nanda Pandita"

The above quotation should be read with the original at pp. 43 *et seq* of Gharpure's edition of the Vyavahāra Mayūkha.

The dictum to which the learned Chief Justice refers, has been fully explained by Chandavarkar J. at p. 282 of *Gangu v. Chandrabhagabai*. I. L. R. 32 Bom. P. 275. "According to a well-known rule of interpretation in Hindu Law (1) when there is a collocation of two texts, dealing with the same subject, and in the first of them two words and expressions occur, of which only one is repeated in the second text, the other word or expression must be excluded as not applying to cases falling within that second text. So here in the first text which specifies the persons excluded from inheritance, it is said that those persons *shall be maintained* (*Bhartavyah*) but that they are *incompetent to inherit* (*Niramshakah*). In the text relating to their wives, only the word *Bhartavya* ("shall be maintained") is repeated. Hence, according to the rule, disinherison was not intended to apply to them. Further, had it been a rule of Hindu Law that the disqualification of a husband *per se* attaches to his wife that also would have been specified in the first text among the grounds mentioned in it as excluding a person from inheritance." Further, the learned Judge at 283 says "And it is a canon of interpretation in Hindu Law that a

(1) For an illustration of this rule see Bhattoji Dikṣita's *Siddhanta Kaumudi* p. 55 (The Sri Venkatas'wara Press edition). For another application of the rule, which answers to the legal maxim *expressus unius est exclusio alterius**, see Westropp, C. J.'s judgment in I. L. R. 3, Bom., 230 (Chandavarkar J.)

* As to the explanation of the maxim, see Broom's *Legal Maxims*, p. 504 (8th edition).

special text forming an exception to a general text should be construed strictly and applied only to the cases falling clearly within it" (1).

Knight J. who is the colleague of Chandavarkar J. concurred with him.

In *Anandi v. Hari Suba*. I. L. R. 33 Bom. 404 Chandavarkar J. sitting with Heaton J. says at p. 409.

"And it is a rule of construction (Mimansa) according to Hindu Law, that where an exception exists to a general rule, the exception should be confined within the strictest limits so as not to unduly encroach upon the general rule. See this rule of construction explained in *Gangu v. Chandrabhagabai* I. L. R. 32 Bom. 275 at p. 283."

In *Ganzadhar Bogla v. Hira Lal Bogla* I. L. R. 43 Cal. 944, which is a three judge decision of the Calcutta High Court consisting of Sanderson C. J., Woodroffe and Mukerjee J. J., Mukerjee J. at p. 966 says.

"Further, it is plain that the argument of the appellant involves an *Atides'a* upon an *Atides'a*, that is a fiction upon a fiction, or a remote analogy on a remote analogy; the adopted son by a fiction be a real son of the adopter, and, then, by another fiction, a real son, not only of the adoptive mother but of all the other wives of the adoptive father; a train of reasoning most repugnant to a Hindu jurist."

At p. 967 he says.

"Why should we impute to Vijnaneswara, manifest violation of an elementary rule of interpretation namely, that he uses the same word in two different senses in the course of the same discussion. [Dattaka Mimansa II, 35; Vyavahāra Māyūkha chap I. sec. I, 11-15 Daya-bhaga chap. III. sec. II, p. 30 which furnish illustrations of the Arthaikatva Axiom, to a word or sentence occurring at one and the same place, a double meaning should not be attached (चक्रद्वयव्यतिरेकः चक्रेदेशावगमवति)]; for let it not be over looked that although in the translation by Coolebrooke, the text of the *Mitākṣarā* is divided into distinct paragraphs, in the original the passage appears as one continuous and unbroken discussion."

He says at p. 969.

"There is thus plain indication that even in archaic times, the rule was deemed harsh and an endeavour was made to restrict its operation. Consequently we should not extend its application to cases, not only not comprised strictly within its letter but undoubtedly beyond its true spirit; in this connection we may bear in mind that Hindu jurists quite as much as English jurists [*Ebbs v. Boulnois* 1875 L. R. 10 ch.

(1) "For this canon, see the chapter on "impurity," in the section on *Prayas'chitta*, *Mitākṣarā* (Maghe's third edition) p. 292* It is:—*वाक्यव्यतिरेकेऽप्यपि सप्रसङ्गोऽप्यपि तावद्वाक्यव्यतिरेकः* ("The general rule ceases to apply only so far as is necessary for the purposes of the exception"). The canon is also given by West and Buhler in their digest, third edition p. 880 footnote (c). [Chandavarkar J.]

* The passage occurs at p. 296.

App. 479,484] recognise the well known canon of interpretation that a special text or statute forming an exception to a general text or statute should be construed strictly and applied only to the cases falling clearly within it; the *Mitākṣarā* itself recognises the principal that where an exception exists to a general rule, the exception should be confined within the strictest limits so as not to encroach unduly upon the general rule *Gangu v. Chandrabhagabai*. I. L. R. 32 Bom. 275 *Anandi v. Hari Suba* I. L. R. 33 Bom. 404, 409, *Duttaka Chandrika* sec. v. 27, *Mitākṣarā* on *Prāyaśchitta* ed. Moghe p. 292 (6) वाचस्पत्यादिभिरेवमुच्यते प्रयत्नो न भवति तावद्वाचनीयम्

There was a dispute as to the succession between mother's sister's son and maternal uncle's son before a Bench in the Madras High Court consisting of White C. J. and Krishna Swami Ayyar J. in *Appandai Vuthiyar v. Rajubali Mudaliyar*, I. L. R. 33 Mad. 439. The learned judges at p. 442 say "There is a rule of the *Mimamsa* that effect should be given to the order in which persons and things are named unless the sense requires a different order; see *jaiminiya Nyayamala chūp v. Adhikarana*. In the absence of any decisive principle dictating a different order the duty of the interpreter of the law is to accept the order in which they are named as based upon some rule which they may be unable to discover or upon the mere *ipse dixit* of the law-giver."

The rule of law laid down by the learned judges of the Madras High Court was expressly dissented from by the Allahabad High Court consisting of Banerji and Piggott J J. in *Ram Charan Lal v. Rahim Bux* I. L. R. 38 All. 416. In this case, the *Mimamsa* rule of order seems to have been half-heartedly argued by the learned counsel for the appellant as he referred to Sircar's Tagore lectures in his argument at p. 419. The learned judges without referring to the *Mimamsa* rule of interpretation decided the case on the texts and the case law.

Edge, C. J. in *Beni Prasad v. Hardai Bibi** says at page 71 of the report.

"Let us see what was Mr. Colebrooke's opinion of the *Mimamsa* of Jaimini. It is to be found in the transactions of the Royal Asiatic Society, vol. I, page 457. As I have not a copy of the transactions before me, I shall quote the passage from them which is set out at p. 74 of Golapchandra Sircar's Hindu law of adoption. As to the *Mimamsa* philosophy of Jaimini Mr. Colebrooke said 'The disquisitions of the *Mimamsa* bear, therefore, a certain resemblance to juridical questions, and, in fact the Hindu law being blended with the religion of the people, the same modes of reasoning are applicable, and are applied to the one as to the other. The logic of the *Mimamsa* is the logic of the law; the rule of interpretation of civil and religious ordinances. Each case is examined and determined upon general principles; and from the cases decided the principles may be collected.' A well ordered arrangement of them would constitute the philosophy of law: and this is, in truth, what has been attempted in the *Mimamsa* Instances of the application of reasoning: as taught in the *Mimamsa*, to the discussion and determination of juridical

*I. L. R. XIV All. 67.

questions, may be seen in two treatises on the law of inheritance translated by myself, and as many on adoption, by a member of this society Mr. Sutherland. (See *Mitākṣarā* on inheritance, 1, 1, 10 and 1, 9, 11 and 2, 1, 34; *Jimuta vākya* 11, 5, 16-19. *Datt. Mim.* on adoption 1, 35, 41 and 4, 65, 66 and 6, 27, 31. *Dutt. Chand.* 1, 24 and 2, 4.) Golap Chandra Sarkar in his *Hindu Law of adoption* page 74, gives much useful information as to the *Mīmāṃsā* of Jaimini and also as to the *Vedānta*. He there says, '*Mīmāṃsā*, however is the name of a school of Hindu philosophy founded by Jaimini, the object of which is to establish the cogency of precepts contained in the scripture, and to furnish maxims of interpretation, by means of the rules of reasoning.' And further on at p. 74, he says, 'The *Vedānta* school of philosophy, the founder of which is Vyāsa, is also denominated *Mīmāṃsā*, and in order to distinguish it from Jaimini's philosophy, the *Vedānta* is called the *Uttara* or posterior *Mīmāṃsā*; and the other, the *Pūrva* or prior *Mīmāṃsā*. The division is similar to that between the *Vedas* and *Upanishads* and based upon the same principle; the *Mīmāṃsā* of Jaimini deals with the practical or ceremonial precepts; whereas that of Vyāsa relates to the theoretical or theological precepts contained in the *Upanishads*. But as the school founded by Vyāsa has a distinct name of its own, the word *Mīmāṃsā* when used without qualification means Jaimini's philosophy. The latter *Mīmāṃsā* is supplementary to the prior and they are parts of one whole. The two together comprise the complete system of interpretation of the precepts and doctrines of the scriptures both practical and theological. The rules furnished by them are followed by the commentators as authoritative while discussing doubtful questions of law'. I have thus at length by giving the above quotations, to the *Mīmāṃsā* of Jaimini or the *Pūrva Mīmāṃsā* as it is desirable to keep in mind that the rules of the *Pūrva Mīmāṃsā*, although there may sometimes have been overlooked or not attended to by Hindu as well as English commentators and text writers and by English translators, are no new rules of construction but are authoritative rules for the construction of texts of the sacred law of the Hindus."

The same learned judge continues at the bottom of page 72 of the report. "After giving his translation of the text of *Vasiṣṭha* which I have already quoted* Mr. Mandlik says—'This text on the most approved principles of criticism must also be treated as a recommendatory one, in as much as it contains a precept that is intended for a certain specified purpose. It is a rule of the *Pūrva Mīmāṃsā* that all texts supported by the assigning of a reason are to be deemed not as *vidhi* but simply as *arthavāda* (recommendatory.) When a text is treated as an *arthavāda*, it follows that it has no obligatory force whatever. Śabara swāmīn constructs an *adhikarana* (a topic) on this head which he calls *hetuman Nigada'adhikarana* (a topic in regard to texts which contain a clause containing a reason of the precept) out of five *sūtras* of Jaimini etc."

The learned judge continuing says on page 73 of the report, "Applying the rule of construction of the *Mīmāṃsā* of Jaimini to the text of *Vasiṣṭha*, I am of opinion that that text, so far as it applies to the

*Sect at pp. 69-70 of the report.

adoption of an only son, is to be construed as a religious recommendation and not as a positive and imperative prohibition as we find the reason given in the text for the precept.

If the continuation of the text of Vasiṣṭha which I have been considering is correctly translated by Mr. Colebrooke as 'nor let a woman give or accept a son unless with the assent of her lord' or if the more correct translation is 'a woman shall not give or accept a son except with the assent of her husband' it is to be noticed that according to the rule of construction to which I have referred, the text as to a woman not giving or taking a son in adoption gives no reason for that precept and hence that precept might be construed as a positive and imperative prohibition against a widow adopting a son to her deceased husband without authority from him."

Sir John Edge has referred more than once to Jaimini's rules of Mīmāṃsā in his learned judgment extending over 32 pages of the report.

The case went up to the Privy Council in appeal. Their Lordships of the Privy Council say at P. 425 of *Radha Mohan versus Hardai Bibi* I. L. R. 22 Mad. 398 "In examining this question, their Lordships are again at great disadvantage in not knowing Sanscrit. In the absence of agreement among Sanscrit students they cannot adopt the representations made though by learned men to the effect that as a matter of grammar Vasiṣṭha's injunction imports admonition rather than command. So with respect to what has been called Jaimini's rule which is so much relied on by Chief Justice Edge, *The author who wrote in the 13th century* appears to have been received as a high authority in the interpretation of Smṛiti texts. He lays down the rule that all precepts supported by the assignment of a reason are to be taken as recommendations only. That, if sound would be conclusive as to Vasiṣṭha's text. But it is rather startling and a very intimate acquaintance with the Smṛitis would be needed before admitting its truth. It has not been brought forward in any case prior to this case from Allahabad. It may, however fairly be argued that one who having the power to give an absolute command gives an injunction not expressed in unambiguous terms of absolute command but resting on a reason, is addressing himself rather to the moral sense of his hearers than to their duty of implicit obedience. So far Vasiṣṭha's reason, founded as it is on temporal and not on religious considerations, gives some, though not very strong support to the respondent's theory."

The passage in Italics in the above quotation is mine. It may be remarked here that their Lordships of the Privy Council have accepted the date of composition of Jaimini's Mīmāṃsā to be in the thirteenth century of the Christian Era from the judgment of Sir John Edge. (See at P. III of the Introduction.)

The case is also reported in I. L. R. 21 All 460. At P. 466 their Lordships are reported to have said.

"Again a rule had been applied or canon of construction termed Jaimini's rule to the effect that in construing the ancient 'Sanskrit texts a precept was to be held only a recommendation not to be obligatory

as a law where a reason for the precept was given. This rule had not yet been applied by any court."

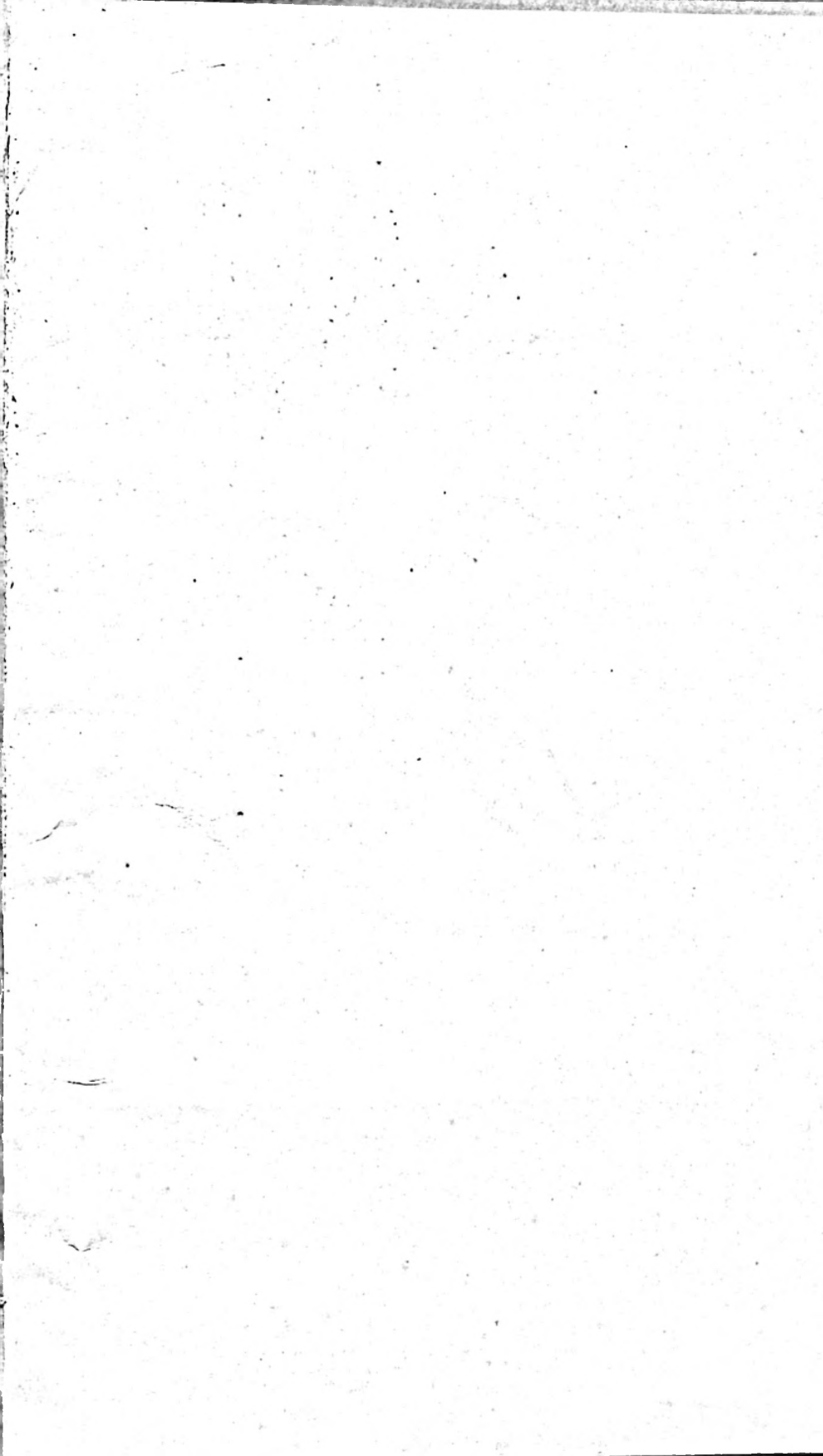
They did not accept Sir John Edge's interpretation of Vasiṣṭha's text with the aid of Mīmāṃsā rules of interpretation.

In a subsequent case (*Bhagwan Singh v. Bhagwan Singh*. I. L. R. 17 All. 294) when there was a question as to the validity of the adoption of the sister's son directly and that of daughter's son and mother's sister's son indirectly by a twice-born before the Full Bench, the learned Chief Justice again refers to Jaimini's rules of interpretation applicable to the Smṛiti texts at p. 378 of the report.

"It appears to me that what Nanda Pandita was trying to demonstrate was that the sentence in Saunaka's text which Mr. Sutherland has translated as "For the three superior tribes, a sister's son is nowhere mentioned as a son" was a reason given for the immediately preceding sentence of the text; "But a daughter's son and a sister's son are affiliated by sudras," and reading the two sentences together Saunaka had in the opinion of Nanda Pandita, expressly prohibited the adoption amongst the three regenerate classes of a daughter's son and a sister's son. Assuming for the moment that Nanda Pandita was correct in construing the sentence; "For the three superior tribes, a sister's son, is nowhere (mentioned as) a son" as the reason for the statement contained in the immediately preceding sentence of Saunaka's text, and applying the rule of construction of the Mīmāṃsā of Jaimini which is to be applied to the ancient Sanscrit text of the sacred Hindu Law, the two sentences together must be deemed to contain an admonition only and not a positive prohibition against the adoption amongst the three regenerate classes of a sister's son and a daughter's son. The rule of the Mīmāṃsā of Jaimini is thus stated by Mandlik at page 499 of the *Vyavahara Mayūkha* :—"It is a rule of the Pūrva Mīmāṃsā that all texts supported by assigning of a reason are to be deemed not as *vidhi* but simply as *Artha-vāda* (recommendatory). When a text is treated as an *Artha-vāda*, it follows that it has no obligatory force whatever. I have shown in my judgment in *Beni Prasad v. Hardai Bibi* I. L. R. 14 All at p.p. 70 *et seq.* that the rules of Mīmāṃsā of Jaimini, although they may sometimes have been overlooked or not attended to by Hindu as well as English commentators and text writers, and by the English translators, are no new rules of construction, but are authoritative rules for the construction of texts of the sacred law of the Hindus. The Mīmāṃsā of Jaimini is older by many centuries than Dattaka Mīmāṃsā of Nanda Pandita. Its authority is undoubted. It has been applied by, amongst others, Jagannātha Tercapanehanan who compiled Colebrooke's digest and is referred to in the notes in that digest. This is what was stated by Mr. Colebrooke as to the Mīmāṃsā of Jaimini. The written law, whether it be *Śruti* or *Smṛiti*, direct revelation or tradition is subject to the same rules of interpretation. Those rules are collected in the Mīmāṃsā which is a disquisition on proof and authority of precepts. It is considered as a branch of philosophy, and is properly the logic of the law. In the eastern part of India, viz. Bengal and Behar, where the Vedas are less read, the Mīmāṃsā less studied than in the south, the dialectic philosophy, or *nyāya*

is more consulted and is there relied on for rules of reasoning and interpretation upon questions of law, as well as upon metaphysical topics." See account by H. T. Colebrooke, Esq. of the Hindu schools of law in Sir Thomas Strange's *Hindu Law*, vol. I, p. 315 edition of 1830. See also Mr. Colebrooke on the *Mimamsa* of Jaimini, in the transactions of the Asiatic Society vol. I, page 457. That Mr. Colebrooke in the above extract was when referring to "Bengal" applying that term not loosely, but strictly according to its true and original meaning of the country stretching south-east from Bhagalpur to the sea and was not including in that term Behar or the province of Benares is obvious from the reference in that extract to 'Bengal and Behar' and from the following passage relating to the authorities in the different schools of Hindu Law in the same account:—"To these are added, in Bengal, the works of *Jimuta vakhana* and those of *Raghu Nandan*, and several others constituting a distinct school of law which deviates on many questions from that of *Mithila* and still more from those of Benares and *Dekhin* or southern peninsula." I have shown in my judgment in *Beni Prasad v. Hardai Bibi* I. L. R. 14 All. 67 that the author of the *Mitakshara* had construed a text of *Vasistha* in accordance with the rules of *Mimamsa* of Jaimini, and that the construction of that same text in the *Dattaka Mimamsa* of Nanda Pandita was in violation of those rules. The truth is, Nanda Pandita followed no rule of construction, but construed ancient texts as it suited his fancy, or his argument."

The queer view of adoption arrived at by the majority of the Full Bench by misapplying the rules of *Mimamsa* was very properly rejected by the Privy Council on appeal. See *Bhagwan Singh v. Bhagwan Singh* I. L. R. 21 All. 412.



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