

9. U.f. vadhv-añjalāu (134 end) upastīrya (see *†str+upa*). The loc. is adjunct of ā-vapati as well as of the gerund.

9-11. The first pouring (upastaraṇa) of ājya and the two strewings of parched grain on the bride's hands, and the second sprinkling (pratyabhigḥāraṇa) of ājya, constitute the four portions "cut off" or separated from the havis or sacrificial food. The first is done by the groom; the rest by the brother. The descendants of Jamadagni used to "cut off" five such portions (ISt. v.366; x.95) and so had to strew grain three times. — Oldenberg's note. — eṣas, refers back.

— 'The groom) having poured the sacrificial butter on the bride's hollowed-and-joined-hands, her brother or brother's representative strews parched grain (on her hands) twice [Thrice (is the custom) of the Jamadagnians.], sprinkling again (sc. ājya) over the havis (= what he has left of the grain in the basket) and over the avatta (= what grain he has strewn on her hands). This (as just stated) is the cutting-off-usage.'

12-17. ayakṣata, 882. — pra · · muñcātu (cf. 89<sup>9</sup>), impv., w. lengthening (ISt. v.340x.): so nudātu, svadātu. — These stanzas are mere adaptations of blank forms, so to say. For examples of the changes (called ūhās) which circumstances demand, see AB. ii.6.6; cf. AGS. iii.8.7. The forms are filled out (see nigama in BR.) with a deity-name, which, as here, does not always fit the metre.

18. 'With the above mantras (uttered by the groom), she, not-parting (fem.) her joined-hands, should offer (the grain in them), as with a sruc.' The nose of the sruc is at the side. She is therefore to pour out the grain so, — not over her finger-tips.

— For the case of families who do not strew grain but twice, we must assume that the bride, when making her second oblation, does not offer all the grain in her joined-hands, but leaves some for her third oblation. Her fourth is from the basket.

18-19 (§ 14). 'Without (any) leading around (on the part of the groom), (the bride should offer grain) with the nose of the basket towards herself in silence the fourth time.' The "silence" refers of course

to the groom. The bride does not say anything at any time (cf. SBE. xxix.37).

— As prescribed above, the rites are performed in the order following:

I. II. First and second rounds:

- a. leading around, § 6;
- b. mounting stone, § 7;
- c. strewing grain, § 8;
- d. oblation w. mantra 1 or 2, § 13.

III. Third round:

- a. leading around;
- b. mounting stone;
- c. sprinkling ājya, § 10;
- d. oblation w. mantra 3, § 13.

IV. Fourth time:

- a, b, and c fall out;
- d. oblation in silence.

19-20. U.f. ā-upya ā-upya (127 end) ha (see ha) eke etc. 'Some lead her around after each strewing (of) the grain. In this way (tathā) the last two oblations do not fall together.' That is, some do the rites in the order:

- c. strewing or sprinkling;
- d. oblation w. mantra;
- a. leading around;
- b. mounting stone.

In this way, the fourth oblation comes directly after the third mounting of the stone.

20-21. asyāi, 365.3. 'Then he loosens her two braids, if they are made; (i.e. if) two braids of wool at her two temples are tied.'

22. He loosens the right one with RV. x.85.24. —uttarām (sc. ṣikḥām) uttarayā (sc. rcā): see uttara 3, 4.

23. The AB. at i.14.5f tells why the NE. is called a-parājītā. See also A. Kuhn, *Entwicklungs-stufen der mythenbildung, Abh. der Berliner Akad.*, 1873, p. 126f.

NOTES TO PAGE 100.

1-3. U.f. iṣe ekapadī (sc. bhava), etc., 'be taking one step for strength = take one step for strength; two for vigor;' and so on.

—The body consists of five elements. At one period, the seasons are reckoned as six: ṣṣṣira, vasantā, grīṣmā, varṣā, ṣarād, hemantā.

4. See saptapada in vocab. Seven, as a sacred number, became the symbol for 'many' or 'all.' Doubtless the word always suggested both the literal and the transferred mgs. Orig., sakhā saptapado bhava,