

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

After having received (from the Adhvaryu) the Charu for Soma for being eaten by him, the Hotar should first look at himself and then (offer it) to the Sâma singers. Some Hotri-priests offer first this Charu (after the oblation to the gods is over) to the Sâma singers. But he ought not to do that ; for he (the Hotar) who pronounces the (powerful) call *vaushat* eats all the remains of the food (offered to the gods). So it has been said by him (the Aitareya Rishi). Therefore the Hotar who pronounces the (powerful) formula *vaushat* should, when acting upon that injunction (to offer first the Charu remains to the Sâma singers), certainly first look upon himself. Afterwards the Hotars offer it to the Sâma singers.²⁷

33.

(Prajâpati's illegal intercourse with his daughter, and the consequences of it. The origin of Bhûtavân.)

Prajâpati thought of cohabiting with his own daughter, whom some call "Heaven," others "Dawn," (Ushâs). He transformed himself into a buck of a kind of deer (*ris'ya*), whilst his daughter assumed the shape of a female deer (*rohit*).²⁸ He approached her.

The remark about the *âpyayanam* is made in the Brâhmaṇam for the sole purpose of accounting for the fact, that the first Yâjyâ is addressed to Agni, the second to Soma, and the third to Vishṇu ; that this was a sacrificial rule, see As'v. S'r. S. 5, 19.

²⁷ The mantras which the Hotar has to repeat at this occasion, are given in full by As'valâyana S'r. S. 5, 19. After having repeated them, he besmears his eyes with melted butter, and gives the Charu over which butter is dripped, to the Sâma singers, who are called here and in As'valâyana *Chandogas*.

²⁸ Sâyaṇa gives another explanation. He takes *rohitam*, not as the name of a female deer, but as an adjective, meaning *red*. But then we had to expect *rohitâm*. The crude form is *rohit*, not *rohita*. He explains the supposed *rohita* as *ritumatî*.