

It is just as they say : a horse if well managed (*suhitâ*) puts the rider into ease (*sudhâ*). This does also the Gâyatrî. She does not stop on the earth, but takes the sacrificer up to heaven. This does also the Agnishtoma ; it does not stop on earth, but takes the sacrificer up to heaven. The Agnishtoma is the year. The year has twenty-four half months, and the Agnishtoma twenty-four Stotras and Shastras. Just as waters flow into the sea, so go all sacrificial performances into the Agnishtoma (*i. e.* are contained in it).

40.

(All sacrificial rites are contained in the Agnishtoma.)

When the Dîkshanîya Ishti is once performed in all its parts (lit. is spread), then all other Ishtis, whatever they may be, are comprised in the Agnishtoma.²

When he calls Ilâ,³ then all Pâkayajnas,⁴ whatever they may be, are comprised in the Agnishtoma.

4) of the Brâhmaṇâchhansi, and 5) of the Achhâvâka. (B) At the midday libation—6) the Marutvatîya and 7) Nishkevalya Shastras to be recited by the Hotar, 8) the Shastras of the Maitrâvaruṇa, 9) of the Brâhmaṇâchhansi, and 10) that of the Achhâvâka. (C) At the evening libation—11) the Vaisvadeva, and 12) Agnimâruta Shastras to be repeated by the Hotar alone.

² The meaning is, the Dîkshanîya Ishti is the model Ishti or *prakṛiti*, of all the other Ishtis required at the Agnishtoma, such as the Prâyanîya, &c. and is besides exactly of the same nature as other independent Ishtis, such as the Dars'apûrnima Ishti.

³ This is always done at every occasion of the Agnishtoma sacrifice, as often as the priests and the sacrificer eat of the sacrificial food, after having first given an oblation to the gods, by the words : *ilopahûtâ saha divâ bṛihâ âdityena*, &c. (As'v. S'r. S. 1, 7).

⁴ This is the general name of the oblations offered in the so-called *smârta agni* or domestic fire of every Brahman, which are always distinguished from the sacrifices performed with the Vaitânika fires (Gârhapatya, Dakshina, and Ahavanîya). They are said to be seven in number. According to oral information founded on Nârâyana Bhaṭṭ's practical manual for the performance of all the domestic