

That is the reason that he does not repeat them. (Should he do so, he would destroy the sacrificer); for the singing verse (Stotriya) is his soul, and the Vâlakhilyas are his breath. When he repeats (the Ahîna hymns) along (with the Dûrohaṇa), then he takes away the life of the sacrificer through those two deities (Indra-Varuṇa, to whom the Dûrohaṇa belongs). (If one should observe a Hotṛi-priest doing so), one ought to tell the priest that he has deprived the sacrificer of his vital airs through those two deities (who get angry at it), and that he will lose his life. And thus it always happens. Thence he ought not to repeat (them).

If the Maitrâvaruṇa should think, "I have repeated the Vâlakhilyas (which was a very arduous task), well, I will now repeat before the Dûrohaṇa the Ekâha hymns,"²⁴ he should not entertain such a thought (for it is useless). But, however, should he pride himself too much of his skill, that he would be able to repeat after the Dûrohaṇa (the repetition of which is very difficult) is over, many hundred mantras, he may do so for gratifying that desire alone which is (to be gratified by repeating many mantras). He then obtains what he was wishing to obtain by repeating many mantras. He would, however, do better not to recite them. For the Vâlakhilyas belong to Indra; in them there are pâdas of twelve feet²⁵ and every wish to be gratified by an Indra hymn in the Jagatî metre, is contained therein (therefore no other Indra hymn is required).

²⁴ These are, *charṣanidhritam* (3, 51), and *â vâm rājânâu* (7, 84).

²⁵ Some of the Vâlakhilyas are in the Pragâtha metre, which consists of two strophes, called Bṛihati and Satobṛihati. In the first the third pâda comprises twelve syllables, and in the second the first and third contain as many. Twelve syllables four times taken constitute the Jagatî metre. Thence the author supposes the Jagatî metre to be contained in the Vâlakhilyas.