

This (Dûrohaṇa repetition) puts (the reciter) finally in his own place (keeps him in his position). As regards the Indra-Varuṇa hymn, it is at this occasion (when performing the Dûrohaṇam) a Nivid (*i. e.* like it). By means of the Nivid all desires become gratified. When he should use an Indra-Varuṇa hymn for the Dûrohaṇam, then he ought to choose a hymn by Suparṇa. Thus a desire regarding Indra-Varuṇa and one regarding Suparṇa<sup>22</sup> become gratified (at the same time).

## 26.

(Whether or not the Maitrâvaruṇa should repeat the Ahîna and Ekâka hymns along with the Dûrohaṇam.)

They (the interpreters of Brahma) ask, Shall he recite together (with these Dûrohaṇas the Ahîna hymns which are required on the sixth day) or shall he not do so? To this question they answer, He shall recite them; for why should he recite them on all other days, and not do so on this day? But (others) say he ought not to recite them together with these hymns; <sup>23</sup> for the sixth day represents the heavenly world; the heaven-world is not accessible to every one (*asamâyi*); for only a certain one (by performing properly the sacrifices) meets there (the previous occupants). Therefore, when the other hymns are repeated together with the Dûrohaṇas, then he (the priest) would make all equal (make all those who sacrifice and those who do not sacrifice go to heaven). Not to repeat these other hymns along with the Dûrohaṇas is a characteristic of the heaven-world (the celestial world being accessible to but few). Therefore, one ought not to repeat them.

<sup>22</sup> The hymn is, *imâni vâñ bhâyardheyâni* (Vâlakh. 11). It is addressed to Indra-Varuṇa.

<sup>23</sup> The Shastram of the Maitrâvaruṇa is to be understood.