

dressed to Indra) in the midst (of the hymn *indrasya nu vîryâni*, 1, 32). After this (the repetition of the Nivid) he recites as many verses (as he had recited before putting the Nivid, *i. e.* fifty-one or fifty-two). (In this way the total number of verses is brought to above a hundred.) The full life of man is a hundred years; he has (also) a hundred powers and a hundred senses. (By thus repeating above a hundred verses) the Hotar thus puts the sacrificer in (the possession of his full) life, strength, and senses.

## 20.

(*The Haṁsavatî verse or the Târکشya triplet to be repeated in the Dûrohana way. Explanation of both the Haṁsavatî and Târکشya.*)

He repeats the Dûrohaṇam as if he were ascending (a height). For the heaven-world is difficult to ascend (*dûrohaṇam*). He who has such a knowledge ascends to the celestial world.

As regards the word *dûrohaṇam*, that one who there burns (the sun) has a difficult passage up (to his place) as well as any one who goes there (*i. e.* the sacrificer who aspires after heaven).

By repeating the Dûrohaṇam, he thus ascends to him (the sun).

He ascends with a verse addressed to the *haṁs'a* (with a *haṁsavatî*).<sup>18</sup> (The several terms of the *haṁ-*

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at the midday libation the Nivid should be inserted after the first half of the hymn has been exceeded by about one verse. The song in question has fifteen verses. The insertion can, therefore, not take place before the eighth and not after the ninth.

<sup>18</sup> This verse forms the Dûrohana mantra. Its repetition is described by As'val. S'r. S. 8, 2, in the following way:

आहूय दूरोहणं रोहेदंसः शुचिषदिति पच्छोऽर्धर्चशस्त्रिपद्या-  
चतुर्थमनवानमुक्त्वा प्रणुत्यावस्येत्युनस्त्रिपद्यार्धर्चशः पच्छ एव सप्तम-  
मेतद्दूरोहणं. *i. e.* after having called s'omsâvom, he should repeat