

with the description of a magical performance (they are called *krityá*) by means of which a king can destroy secretly all his enemies.

After this summary statement of the contents of the Aitareya Brâhmaṇam, the question arises whether the work in its present form is the composition of one author or of several. Although there is, as we have seen, a certain plan perceptible, in the arrangement of the subject matter, we may easily distinguish some repetitions, discrepancies, and interpolations, which are hardly explicable if the book had only one author. So we find the Ajya hymn at the morning libation twice explained in 2, 40 and 41, but with slight differences; the origin of the formula, *agnir deveddhah* is mentioned twice 2, 33 and 39, but in the former passage it is called Nivid, whilst in the latter the name "Puroruk" is given to it. The four last kaṇḍikâs in the second book 38-41 appear to be a kind of appendix taken from some other source. The piece 5, 27 is identical with 7, 3; 6, 5 and 17 treat in the main of the same topic, the relation between Stotriya and Anurûpa at the Ahîna sacrifices. There are several repetitions in the 8th book; so the 13th kaṇḍikâ is identical with the 18th and the 14th with the 19th. The 10th and 11th kaṇḍikâs in the seventh book are evidently interpolations, interrupting the context, and exhibiting a different style. The latter is very remarkable on account of its mentioning two other Vedic Sâkhâs by their names, viz. *Paingya* and *Kâushîtaki*; it appears to have appertained to an old treatise on astronomy.