

that one (the sun). In this way he does not pass over the sun.

By repeating a Bârhata Pragâtha he does not pass over the Bṛihatî. By repeating the principal text of the Rathantara Sâman (which is in the Bṛihatî metre, viz. *abhi trâ s'ûra*, 7, 32, 22-23), according to whose tune the Sâma singers chant the Sandhi Stotra for the As'vina Shastra, he does not overpraise the Bṛihatî. This is done in order to have provided (for the Sandhi Stotra) its principal text (lit. its *womb*). In the words of the Rathantara Sâman, *is'ânam asya jagataḥ swardṛis'am*, i. e. the ruler of this world who sees the sky, there is an allusion made to Sûrya by "*swardṛis'am*," i. e. who sees the sky. By repeating it he does not pass the sun. Nor does he by its (the Rathantaram) being a Bârhata Pragâtha pass over the Bṛihatî.

He repeats a Maitrâvaruṇa Pragâtha, viz. *bahavaḥ sūrachakshase* (7, 66, 10). For Mitra is the day, and Varuṇa the night. He who performs the Atirâtra commences (his sacrifice) with both day and night. By repeating a Maitrâvaruṇa Pragâtha the Hotar places the sacrificer in day and night. By the words *sūrachakshase* he does not overpraise Sûrya. The verse being a Bṛihatî Pragâtha, he does not pass over the Bṛihatî.

He repeats two verses addressed to Heaven and Earth, viz. *mahî dyâuḥ pṛithivî* (1, 22, 13), and *te hi dyâvâ pṛithivî vis'vas'ambhuva* (1, 160, 1). Heaven and Earth are two places for a firm footing; Earth being the firm footing here, and Heaven there (in the other world). By thus repeating two verses ad-

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end of the night. *Kratu* means the Atirâtra feast; for Atirâtra is actually called a *kratu*; *yâman* is the last watch of the night. That Atirâtra was well known to the great Rishis, we may learn from the well known "praise of the frogs" (7, 103), which is by no means one of the latest hymns, as some scholars have supposed.