

world to that one. Therefore they make the Rathantara the Anurûpa to the Bṛihat, for thus they make the sacrificer enjoy both worlds.

Further, the Rathantara is the Brahma, and the Kshattra the Bṛihat; thus the Kshattra is then placed in the Brahma, and the Brahma in the Kshattra. There is then prepared for both the Sâmans the same place. The Dhâyyâ is *yad vâvâna* (10, 74, 6), of which a Brâhmaṇam<sup>11</sup> has been already told. The Sâma Pragâtha is, *ubhayam s'riṇa-vachcha* (8, 50, 1-2); for it is a characteristic of both Sâmans which are sung (on account of its containing the word *ubhayam* both).

### 3.

(*The Nivid Sûkta of the Nishkevalya Shastra*).

The hymn *tam u shṭuhi yo abhibhûtyojâ* (6, 18) contains the characteristic *abhi* in the word *abhibhûti*. Its words *ashâlham* (unconquerable), *ugram* (strong), *sahamânam* (being strong), contain characteristics of the Kshattra also. It consists of fifteen verses; for the number fifteen is strength, sharpness of senses, and power, the Kshattra is strength, the royal prince, is might (*vîryam*). The hymn thus makes the king successful in strength, royal power and might. It is a hymn of Bharadvâja. The Bṛihat Sâman was seen by Bharadvâja also (and) is in direct relationship with the ancestral fire<sup>12</sup>. The sacrifice of the Kshattriya which has the Bṛihat for its Prishṭha

<sup>11</sup> This Brâhmaṇam is, *te devâ abruvan sarvaṁ vâ*. See 3, 22 (page 67 of the text.)

<sup>12</sup> Sây. explains the expression *ârsheyena saloma* in the following manner: *ârsheyo bharadvâjamunisaṁbandhaḥ, lomaś'abdena keśa-yukto mûrddhopalakshyate, salomâ saś'iriskah saṁpūrṇa ity arthah*. The word *loma* means, according to him, "the head with the hair"; and to *salomâ* he attributes the meaning "having a helmet, or turban," that is, "complete." But this explanation is too artificial and far-fetched to meet with the approval of modern philologists. To arrive