

Anuvashatkara, (so, for instance, 7, 156, *semám vetu vashatkṛitim*, may he eat this piece offered by the call *váushat! vi* (in *víhi*) being one of the characteristic terms of the *Anuvashatkára*).

From all we have seen as yet it clearly follows that the As'vamedha hymn is by no means a late, but a very early production of Vedic poetry, and that consequently a strict distinction between a Chhandas and Mantra period, making the former by about two hundred years older than the latter, is hardly admissible.

The same result is to be gained from a more close examination of other pre-eminently sacrificial hymns, which all would fall under the Mantra period. There being here no occasion to investigate into all hymns of that character, I will only here make some remarks on the Nábhânedishṭha hymns (10, 61-62). Their history is given in the Ait. Brâhm. itself (5, 14). They are traced to Manu, the progenitor of the human race, who gave them to his son Nábhânedishṭha. He should communicate them to the Añgiras, for enabling them to perform successfully the ceremonies of the sixth day (in the Shaḷaha, see note 9 to page 279), and receive all their property as a sacrificial reward.

This whole story appears to have no other foundation¹³ but the two hymns themselves, principally the

¹³ It is to be found also with little difference in the Taittirîya Saṁhitâ 3, 1, 9, 4-6. Instead of the two Sûktas (hymns) Manu there is said to have given his son a Brâhmaṇam on a certain rite concerning the share of Rudra in the Soma libation, to help the