

tubhs. Thus he provided again the metres with good juice. The sacrifice of him who has this knowledge becomes performed with metres keeping their juice, and he spreads it with metres keeping their juice (*i. e.* the essence of the sacrifice is not lost).

The priest now repeats *Narás'añsi* verses.¹⁴ For *narah* (men) means children, and *s'añsaḥ* speech. He thus places speech in children. Therefore the children of him who has this knowledge are born with the faculty of speaking. The Gods and Rishis having gained the heavenly world by repeating the *Narás'añsa* verses, the sacrificers who repeat them go to the heavenly world also. The priest stops when repeating these verses, after each of the two or three first *pâdas*, and after the two or three last taken together,¹⁵ just as he does when repeating the *Vṛishâkapi*. For what is of the same nature as the *Vṛishâkapi* (as the *Narás'añsîs* are supposed to be) follows the same rule. In repeating them he shall not make *Nyûñkha*,¹⁶ but pronounce them with a kind of

¹⁴ *Idam jana upa s'ruta nârás'añsa. A. V. 20, 127, 1-3.*

¹⁵ This is a translation of the term *pragrâha*. Several of the verses are in the *Pañkti* metre; then the three last *pâdas* are taken together. As far as this goes they are just recited as the *Vṛishâkapi* hymn. Only the *Nyûñkha* is not made, but instead of it the *Ninarda*, which is a substitute for it. This peculiar pronunciation of the vowel takes place in the second syllable of the third, and the fourth of the fourth *pada*. The *Pratigara* is *madethama daivom othâmo daivom*.

¹⁶ In repeating the *Vṛishâkapi* hymn, both the *Nyûñkha* and *Ninarda* are used. The *Nyûñkha* takes place at the second syllable of the third *pada*, which is the proper place for the *Ninarda* also. On the *Nyûñkha* see page 322). The *Ninarda* is described by *As'val. S'r. S. 7, 11*, as follows: *okâras'chaturninarda udâttân prathamottamâv anudâttâvitarâ uttaro snudâttatarah plutah prathamô mahârânta uttamah, i. e.* the vowel *o* has four times the *Ninarda* sound; the first and last times it has the *udâttâ* accent, the two others the *anudâttâ*; the latter of which has even the *anudâttatara* (lowest *anudâttâ*); the first (and last) is pronounced with three moras. There is another way of making the *Ninarda* by pronouncing the *o* successively first with the *udâttâ*, then with the *anudâttâ*, then with the *svarita*, and lastly with the *udâttâ* accent again.