

there is an allusion to Indra ; for Indra is Tvashtar, which is a characteristic of Indra. Thus he pleases him.

The Yâjyâ of the Agnîdhra is, *Ukshânnâya* (8, 43, 11) ; in its words *Soma prishthâya vedhase*, there is an allusion to Indra ; for Indra is Vedhâs (striker, beater) which is a characteristic of Indra. Thus he pleases him.

The verse of the Achhâvâka, which is directly addressed to Indra, is complete, viz : *prâtaryâvabhir* (8, 38, 7), (for in the last part of it there is the term *Indrâgnî*). Thus all these verses refer to Indra. Though there are different deities mentioned (in them) (such as Mitra, Varuṇa, &c.) the sacrificer does not satisfy other deities (alone). The verses being in the Gâyatrî metre, and this being sacred to Agni, the sacrificer gains, by means of these verses, the favour of three deities, i. e. Indra, the *nânâdevatâs* or different deities, and Agni.

11.

(*The hymn to be repeated over the Soma cups being lifted, and the Prasthita Yâjyâs at the midday libation.*)

At the midday libation, when the Soma cups are being lifted, the Hotar repeats, *Asâvi devam gorichîkam* (7, 21). This hymn contains the words, *vṛishan, pîta, suta, mad* ; its verses are complete in form and addressed to Indra. For the sacrifice belongs to Indra. The verses are in the Trishṭubh metre ; for this metre is appropriate to the midday libation. They say, if the term *mad*, “to be drunk” is only appropriate to the third libation, why do they recite such verses (containing this term) at the midday libation as Anuvâkyâs and Yâjyâs ? The gods get drunk, as it were, at the midday libation, and are then consequently at the third libation in a state of