

The style of the Brâhmaṇam is on the whole uniform. There are certain phrases which constantly re-occur in the work, as for instance, “ what is at the sacrifice appropriate, that is successful, when the verse (which is repeated) alludes to the ceremony which is being performed ;” “(he who should observe a Hotar do so contrary to the precept) should tell him⁸ that the sacrificer would die ; thus it always happens ;” “ This is done for production (*prajātyāi*),” &c. The language is, of course, like that of all Brâhmaṇas, more recent than that of the Sāmhitā ; but it is, however, not the classical Sanscrit. Purely Vedic forms occur, such as the infinitive forms in *tos*, e. g. *karttos*, *arttos*, *roddhos*, *mathitos* (see 1, 10 ; 2, 20) generally dependent on *īśvara*, i. e. able, who has the power, (*īśvaraḥ karttoḥ*, he has the power to do ; *īśvaro roddhoḥ*, he has the power to obstruct, &c.), *startarāi* (from *stri*) ; *stomebhir* instead of *stomāir* (4, 15) &c.

The bulk of the work appears to have proceeded from one author ; some additions were made afterwards. As regards the materials which our author, whom we may (with Sâyaṇa in various places of his commentary) call the Aitareya Rishi, that is, the Rishi of the Aitareya Sâkhâ of the Rigveda, used for the compilation of his work, we can principally distinguish four kinds, viz. 1) *Sacred texts and formulas*, such as the Adhriḡu Praisha mantra (2, 6, 7), the Nivid (2, 34) &c.

⁸ The phrase is always elliptical ; it is only *ya enam brūyāt*, if any one should tell him ; but the meaning of the whole phrase is only that one which is here (and in the translation) given.