

the first pada (from the second one). For a female divaricates her thighs (at the time of coitus). He joins the two last padas (when repeating the hymn). For a male contracts his thighs (at the time of coitus). This (represents) copulation. Thus he performs the act of copulation (in a mystical way) at the very beginning of the recitation (of the Ajya Shastra) in order to produce (offspring and cattle for the sacrificer). He who has such a knowledge is blessed with the production of offspring and cattle.

By separating the two first padas when repeating (this hymn) he thus makes the hindpart of the weapon (represented by the Ajya Shastra) very thick, and by joining the two latter padas (of the hymn) he makes its forepart thin. (The same is the case with) an iron club or with an axe (that is to say, the forepart, the shaft is thin, and the (iron) part of them thick). Thus he strikes a blow with the weapon at his enemy and adversary. Whatever (enemy) of his is to be put down, this weapon will accomplish it.

36.

(Why the Hotri priests repair to the Dhishnyas or fire places, stretching a straight line from the Agnîdhra hearth. On the name of the Ajya Shastra. The Shastra of the Achhâvâka belongs to Indra Agni.)

The Devas and the Asuras were fighting in these worlds. The Devas had made the Sadas (sitting place) of the priests (on the right side of the Uttarâ Vedi) their residence. But the Asuras turned them out of it. They then repaired to the Agnîdhra⁵ hearth (on the left of the Uttarâ Vedi). Thence they were

⁵ The legend is here related in order to account for the fact, that the priests when performing the Shastras, leave their usual sitting place near the *Mârijâliya* fire and take their seats (*dhishnya*) near the Agnîdhra fire.