

Although the Nâbhânedishṭha hymn (10, 61) is purely sacrificial, and composed at a time when the Rishis already indulged in speculations on the mystical meaning of sacrificial rites, no trace can be found, to show that it is a modern composition. The circumstance, that it is already in the Aitareya Brâhmaṇam traced to Manu, the progenitor of the human race, shows, that its origin is entirely lost in the depths of antiquity. The mentioning of *Kakshîvan* in verse 16, and the occurrence of the "seven Hotars" (in the 1st verse) are no proofs of a late origin. For Kakshîvan appears as a celebrated Rishi, who was distinguished as a great chanter and Soma drinker in many other passages, principally in the first book (see Rigveda Saṁh. 1, 18, 1-2; 51, 13; 116, 7; 117, 6; 4, 26, 1) who enjoyed the special favour of the As'vins. He is to the majority of the Vedic Rishis whose hymns are kept, a personage of as remote an antiquity as *Kâvya Us'anâs*, the *Aṅgiras*, &c. The "seven Hotars"<sup>18</sup> occur several times besides (3, 29, 14; 8, 49, 16), most of them with their very names, viz. Potar, Neshtar, Agnîd, Pras'âstar, &c. (1, 15, 2-5; 9; 1, 94, 6; 10, 91, 10).

The second Nâbhânedishṭha hymn is certainly later than the first, and contains the germs of the later legend on Nâbhânedishṭha. The reason that it was also referred to him, is certainly to be sought

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<sup>18</sup> They are, according to the Brâhmaṇas (see Ait. Br. 6, 10-12), Hotar, Maitrâvaruṇa, Brâhmaṇâchhaṁsî, Achhâvâka, Potar, Neshtar and Agnîdhra.