

sions, *ishṭam*, *vītam*, *abhigūrtam*, *vashaṭkṛitam*, which all refer to the repetition of the Yâjyâ mantra by the Hotar when the Adhvaryu is ready to throw the offering into the fire. *Isṭam* is the technical term for pronouncing the Yâjyâ mantra itself; *abhigūrtam*, which is the same as *ágūrtam*, signifies the formula *ye yajâmahe* (generally called *águr*) which always precedes the Yâjyâ verse; *vashaṭkṛitam* is the pronunciation of the formula *vâushaṭ* at the end of the Yâjyâ verse; *vītam* refers to the formula *Agne vīhi*, which follows the *vashaṭkāra*, and is itself followed by another *vashaṭkāra* (the so-called Anuvashaṭkāra).

Let us now sum up the evidence furnished by this sacrificial hymn as bearing upon the history of the sacrificial art in its relationship to the mass of other Vedic songs on the one, and to the Brâhmaṇas on the other side.

In examining the names of the officiating priests, we can here discover only two classes instead of the four, known to other Vedic hymns, and principally to the Brâhmaṇas. We have only Adhvaryus and Hotris, but no Brahma priests, and no Udgâtris (chanters). Without the two latter classes no solemn sacrifice at which Soma was used could be performed even at a time far anterior to the Brâhmaṇas. There is no doubt, the introduction of each of these two classes marks a new epoch in the history of the sacrificial art, just as the separation of the offices of Adhvaryu and Hotar in the ante-Vedic times, indicates the first step in the development of the art of sacrificing. At that early time when the