

The dangerous touch⁷ of Agni is his Varuṇa form. His Mitra form is (shown in the fact) that men who make friends with him may sit near him though his touch be dangerous. Thus he celebrates by means of these (Mitra and Varuṇa forms) that (Agni form).

His As'vina form is that they produce him by friction through two arms and two wooden sticks, the As'vins being two. Thus he celebrates by means of this (As'vina form) that (Agni form).

That he burns with a loud crackling voice, imitating the sound *bababâ* as it were, on account of which all beings flee trembling from him, this is his Indra form. Thus the Hotar celebrates by means of the (Indra form) that (Agni form).

That they divide him into many parts (when taking fire from the hearth) though he is only one, this is his Vis've Devâḥ form. Thus the Hotar celebrates by means of this (Vis've Devâḥ form) that (Agni form).

That he burns with a roaring noise, uttering speech, as it were, this is his Sarasvatî form. Thus the Hotar celebrates by means of this (Sarasvatî form) that (Agni form).

In this way the triplet of the Sâma singers⁸ becomes celebrated, notwithstanding these (different) deities in the several triplets, for him who thus has commenced (the Shastra) with a verse addressed to Vâyu.

Having repeated the Shastra addressed to all the gods⁹ (*Pra-uga*), he recites a Yâjyâ mantra addressed

⁷ *Ghora-saṁs pars'a*. See the Kaushitaki Brâhmaṇam 1, 1, where Agni says : अहं घोरसंस्पर्शतमोऽस्मि.

⁸ The Ajya Stotra, see note 1. It consists of three verses.

⁹ The Pra-uga Shastra is here called *vais'vadevam*, i. e. belonging to all the gods, on account of the large number of deities, comprising the Vis've Devâḥ contained in it.