

it from all defects; become a Manu, produce a divine race," the Hotar propagates him through human offspring. (That is done) for production. He who has such a knowledge will be blessed with offspring and cattle.

He concludes with the verse *evâ na indro maghavâ viraps'î* (4, 17, 20). This earth is *Indra maghavâ viraps'î*, i. e. Indra, the strong, of manifold crafts. She is (also) *satyâ* the true, *charshanîdhrit*, i. e. holding men, *anarvâ* safe. She is (also) the *râjâ*. In the words, *s'ravo mâhinam yaj jaritre, mâhinam* means the earth, *s'ravo* the sacrifice, and *jaritâ* the sacrificer. By repeating them he asks for a blessing for the sacrificer. When he thus concludes, he ought to touch the earth on which he employs the sacrificial agency. On this earth he finally establishes the sacrifice.

After having repeated the Agni-Mâruta Shastra, he recites the Yâjyâ: *agne marudbhiḥ* (5, 60, 8). Thus he satisfies (all) the deities, giving to each its due.

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In his commentary on the Rigveda Sâṃhitâ (10, 53, 6, page 8 of my manuscript copy of the commentary on the 8th Ashtaka), he explains it simply by स्तोत्रणम्. But I think the first definition is too comprehensive, the latter too restricted. For strictly speaking the term *stotar* is only applicable to the chanters of the Sâmans. But the recital of the Rik mantras by the Hotars, and the formulas of the Yajurveda by the Adhvaryu and his assistants is about as important for the success of the sacrifice. All that is in excess (*ulbanam*), above what is required, is a hindrance in the sacrifice. Thence all mistakes by whatever priest they might have been committed, are to be propitiated. The word *jogu* being a derivative of the root *gu* "to sound" cannot mean "a sacrificial performer" in general, as Sây. supposes in his commentary on the Ait. Br., but such performers only as require principally the aid of their voice.