

the body). But speech being always, as it were, nearer to the latter part (of the Nâbhânedishṭha hymn), the Narâs'aṁsa must be repeated before the Nâbhânedishṭha is finished.³

The Hotar having effused the sacrificer in the shape of sperm (symbolically), gives him up to the Maitrâvaruṇa, saying, "form his breaths."

28.

(The Vâlakhilyas repeated by the Maitrâvaruṇa.)

He (the Maitrâvaruṇa) now repeats the Vâlakhilyas. For the Vâlakhilyas are the breaths. In this way he forms the breaths of the sacrificer. He repeats them by mixing two verses together. For these breaths are mutually mixed together,⁴ with the Prâna the Apâna, and with the Apâna the Vyâna. The two first hymns are repeated pâda by pâda; the second set (third and fourth) half verse by half verse, and the third set (fifth and sixth) verse by verse. By repeating the first set, he makes the breath and speech. By repeating the second set, he makes the eye and mind. By repeating the third set, he makes the ear and soul. Some take, when repeating these Vâlakhilya Pragâthas, always two Bṛihatîs, and two Satobṛihatîs together. Though the wish obtainable by mixing the verses is obtained by this way of recital, yet no Pragâthas⁵ are thus formed.

³ The Nâbhânedishṭha hymn, *idam itthâ raudram* (10, 61) consists of twenty-seven verses; after the twenty-fifth verse is finished, the following Narâs'aṁsa hymn is repeated. The repeater of both the Nâbhânedishṭha and Narâs'aṁsa hymns is the Hotar.

⁴ The six first Vâlakhilya hymns are repeated in three sets, each comprising two hymns, see page 419.

⁵ The form required for the Pragâtha metre is the combination of the Bṛihatî with the Satobṛihatî. If two Bṛihatîs are taken together, no Pragâtha is formed, nor if two Satobṛihatîs are joined.