

AITAREYA-ARANYAKA

AITAREYA-ARANYAKA Part 1

FIRST ARANYAKA

FIRST ADHYAYA

FIRST KHANDA

1. Now follows the Mahavrata ceremony.
2. After having killed Vritra, Indra became great. When he became great, then there was the Mahavrata (the great work). This is why the Mahaivrata ceremony is called Mahavrata.
3. Some people say: 'Let the priest make two (recitations with the offering of the) agya (ghee) on that day,'but the right thing is one'.
4. He who desires prosperity should use the hymn, pra vo devayagnaye (Rv. III, 13, I).
5. He who desires increase should use the hymn, viso viso atithim (Rv. VIII, 74, I).
6. The people (visah) indeed are increase, and therefore he (the sacrificer) becomes increased.
7. But (some say), there is the word atithim (in that hymn, which means a guest or stranger, asking for food). Let him not therefore take that hymn. Verily, the atithi (stranger) is able to go begging.
8. 'No,' he said, 'let him take that hymn.
9. 'For he who follows the good road and obtains distinction, he is an atithi (guest).
10. 'They do not consider him who is not so, worthy to be (called) an atithi (guest).
11. 'Therefore let him by all means take that hymn.'
12. If he takes that hymn, let him place the (second) tristich, aganma vritrahantamam, 'we came near to the victorious,' first.
13. For people worship the whole year (performing the GavAmayana sacrifice) wishing for this day (the last but one)-they do come near.
14. The (next following) three tristichs begin with an Anushtubh. Now Brahman is Gayatri, speech is Anushtubh. He thus joins speech with Brahman.
15. He who desires glory should use the hymn, abodhy agnih samidha gananam (Rv. V, i, i).
16. He who desires offspring and cattle should use the hymn, hotaganishta ketanah (Rv. II, 5, i).

SECOND KHANDA

1. He who desires proper food should use the hymn, agnim naro didhitibhih (Rv. VII, I, 1).

2. Verily, Agni (fire) is the eater of food.

In the other (recitations accompanying the) offerings of Agya (where Agni is likewise mentioned) the worshippers come more slowly near to Agni (because the name of Agni does not stand at the beginning of the hymn). But here a worshipper obtains proper food at once, he strikes down evil at once.

3. Through the words (occurring in the second foot of the first verse), hastakyuti ganayanta, 'they caused the birth of Agni by moving their arms,' the hymn becomes endowed with (the word) birth. Verily, the sacrificer is born from this day of the sacrifice, and therefore the hymn is endowed with (the word) birth.

4. There are four metrical feet (in the Trishtubh verses of this hymn). Verily, cattle have four feet, therefore they serve for the gaining of cattle.

5. There are three metrical feet (in the Virag verses of this hymn). Verily, three are these three-fold worlds. Therefore they serve for the conquest of the worlds.

6. These (the Trishtubh and Virag verses of the hymn) form two metres, which form a support (pratishihi). Verily, man is supported by two (feet), cattle by four feet. Therefore this hymn places the sacrificer who stands on two feet among cattle which stand on four.

7. By saying them straight on there are twenty-five verses in this hymn. Man also consists of twenty-five. There are ten fingers on his hands, ten toes on his feet, two legs, two arms, and the trunk (Atman) the twenty-fifth. He adorns that trunk, the twenty-fifth, by this hymn.

8. And then this day (of the sacrifice) consists of twenty-five, and the Stoma hymn of that day consists of twenty-five' (verses); it becomes the same through the same. Therefore these two, the day and the hymn, are twenty-five.

9. These twenty-five verses, by repeating the first thrice and the last thrice, become thirty less one. This is a Virag verse (consisting of thirty syllables), too small by one. Into the small (heart) the vital spirits are placed, into the small stomach food is placed 3, therefore this Virag, small by one, serves for the obtainment of those desires.

10. He who knows this, obtains those desires.

11. The verses (contained in the hymn agnim naro didhitibhih) become the Brihati metre and the Virag metre, (they become) the perfection which belongs to that day (the mahavrata). Then they also become Anushtubh, for the offerings of agya (ghee) dwell in Anushtubhs.

THIRD KHANDA

1. Some say: 'Let him take a Gayatri hymn for the Pra-uga. Verily, Gayatri is brightness and glory of countenance, and thus the sacrificer becomes bright and glorious.'

2. Others say: 'Let him take a Ushnih hymn for the Pra-uga. Verily, Ushnih is life, and thus the sacrificer has a long life.'

Others say: 'Let him take an Anushtubh hymn for the Pra-uga. Verily, Anushtubh is valour, and it serves for obtaining valour.'

Others say: 'Let him take a Brihati hymn for the Pra-uga. Verily, Brihati is fortune, and thus the sacrificer becomes fortunate.'

Others say: 'Let him take a Pankti hymn for the Pra-uga. Verily, Pankti is food, and thus the sacrificer becomes rich in food.'

Others say: 'Let him take a Trishtubh hymn for the Pra-uga. Verily, Trishtubh is strength, and thus the sacrificer becomes strong.'

Others say: 'Let him take a Gagati hymn for the Pra-uga. Verily, cattle is Gagati-like, and thus the sacrificer becomes rich in

cattle.'

3. But we say: 'Let him take a Gayatri hymn only. Verily, Gayatri is Brahman, and that day (the mahavrata) is (for the attainment of) Brahman. Thus he obtains Brahman by means of Brahman.

4. 'And it must be a Gayatri hymn by Madhutkhandas,

5. 'For Madhukkhandas is called Madhukkhandas, because he wishes (khandati) for honey (madhu) for the Rishis.

6. 'Now food verily is honey, all is honey, all desires are honey, and thus if he recites the hymn of Madhutkhandas, it serves for the attainment of all desires.

7. 'He who knows this, obtains all desires.' This (Gayatri pra-uga), according to the one-day (ekaha) ceremonial, is perfect in form. On that day (the mahavrata) much is done now and then which has to be hidden, and has to be atoned for (by recitation of hymns). Atonement (santi) is rest, the one-day sacrifice. Therefore at the end of the year (on the last day but one of the sacrifice that lasts a whole year) the sacrificers rest on this atonement as their rest.

8. He who knows this rests firm, and they also for whom a Hotri priest who knows this, recites this hymn.

FOURTH KHANDA

1. Rv. I, 2, 1-3. Vayav a yahi darsateme soma aram kritah, 'Approach, O Vayu, conspicuous, these Somas have been made ready.' Because the word ready occurs in these verses, therefore is this day (of the sacrifice) ready (and auspicious) for the sacrificer and for the gods.

2. Yes, this day is ready (and auspicious) to him who knows this, or for whom a Hotri priest who knows this, recites.

3. Rv. I, 2, 4-6. Indravaya ime suta, a yatam upa nishkritam, 'Indra and Vayu, these Somas are prepared, come hither towards what has been prepared-' By nishkrita, prepared, he means what has been well prepared (samskrita).

4. Indra and Vayu go to what has been prepared by him who knows this, or for whom a Hotri priest who knows this, recites.

5. Rv. I, 2, 7. Mitram huve putadaksham, dhiyam ghridakim sadhanta, 'I call Mitra of holy strength; (he and Varuna) they fulfil the prayer accompanied with clarified butter.' Verily, speech is the prayer accompanied with clarified butter.

6. Speech is given to him who knows this, or for whom a Hotri priest who knows this, recites.

7. Rv. I, 3, 1. Asvina yagvarir ishah, 'O Asvinau, (eat) the sacrificial offerings.' Verily, the sacrificial offerings are food, and this serves for the acquirement of food.

8. Rv. I, 3, 3. A yatam rudravartani, 'Come hither, ye Rudravartani.'

9. The Asvinau go to the sacrifice of him who knows this, or for whom a Hotri priest who knows this, recites.

10. Rv. I, 3, 4-6. Indra yahi kitrabhano, indra yahi dhiyeshitah, indra yahi tutugana, 'Come hither, Indra, of bright splendour, Come hither, Indra, called by prayer, Come hither, Indra, quickly!' Thus he recites, Come hither, come hither!

11. Indra comes to the sacrifice of him who knows this, or for whom a Hotri priest who knows this, recites.

12. Rv. I, 3, 7. Omasas karshanidhrito visve devasa a gata, 'Visve Devas, protectors, supporters of men, come hither!'

13. Verily, the Visve Devas come to the call of him who knows this, or for whom a Hotri priest who knows this, recites.

14. Rv. I, 3, 7. Dasvamso dasushah sutam, 'Come ye givers to the libation of the giver!' By dasushah he means dadushah, 1.

e. to the libation of every one that gives.

15. The gods fulfil his wish, with whatever wish he recites this verse,

16. (The wish of him) who knows this, or for whom a Hotri priest who knows this, recites.

17. Rv. 1, 3, 10. Pavaka nah sarasvati yagnam vashtu dhiyavasuh, 'May the holy Sarasvati accept our sacrifice, rich in prayer!' Speech is meant by rich in prayer.'

18. Speech is given to him who knows this, or for whom a Hotri priest who knows this, recites.

19. And when he says, 'May she accept our sacrifice!' what he means is, " May she carry off our sacrifice!'

20. If these verses are recited straight on, they are twenty-one. Man also consists of twenty-one. There are ten fingers on his hands, ten toes on his feet, and the trunk the twenty-first. He adorns that trunk, the twenty-first, by this hymn.

21. By repeating the first and the last verses thrice, they become twenty-five. The trunk is the twenty-fifth, and Pragapati is the twenty-fifth. There are ten fingers on his hands, ten toes on his feet, two legs, two arms, and the trunk the twenty-fifth. He adorns that trunk, the twenty-fifth, by this hymn'.

Now this day consists of twenty-five, and the Stoma hymn of that day consists of twenty-five: it becomes the same through the same. Therefore these two, the day and the hymn, are twenty-five, yea, twenty-five.

SECOND ADHYAYA

FIRST KHANDA

1. The two trikas, Rv. VIII, 68, 1-3, a tva ratham yathotaye, and Rv. VIII, 2, 1-3, idam vaso sutam andhah, form the first (pratipad) and the second (anukara) of the Marutvatiya hymn.

2. Both, as belonging to the one-day ceremonial, are perfect in form. On that day much is done now and then which has to be hidden, and has to be atoned for. Atonement is rest, the one-day sacrifice. Therefore at the end of the year the sacrificers rest on this atonement as their rest. He who knows this rests firm, and they also for whom a Hotri priest who knows this, recites this hymn .

3. In the second verse of (the Pragatha), indra nediya ed ihi, pra su tira sakibhir ye ta ukthinah (Rv. VIII, 53, 5, 6), there occurs the word ukthinah, reciters of hymns. Verily, this day (the mahavrata) is an uktha (hymn), and as endowed with an uktha, the form of this day is perfect.

4. In the first verse (of another Pragatha) the word vira, strong, occurs (Rv. I, 40, 3), and as endowed with the word vira, strong, the form of this day is perfect.

5. In the second verse (of another Pragatha) the word suvirya, strength, occurs (Rv. I, 40, 1), and as endowed with the word suvirya, strength, the form of this day is perfect.

6. In the first verse (of another Pragatha) the word ukthyam, to be hymned, occurs (Rv. I, 40, 5) Verily, this day is an uktha, and as endowed with an uktha, the form of this day is perfect.

7. In the (Dhayya) verse agnir neta (Rv. III, 20, 4) the word vritraha, killer of Vritra, occurs. The killing of Vritra is a form (character) of Indra, this day (the mahavrata) belongs to Indra, and this is the (perfect) form of that day.

8. In the (Dhayya) verse tvam soma kratubhih sukratur bhuh (Rv. I, 91, 2) the word vrisha, powerful, occurs. Powerful is a form (character) of Indra, this day belongs to Indra, and this is the (perfect) form of that day.

9. In the (Dhayya) verse pinvanty apah (Rv. I, 64, 6) the word vaginam, endowed with food, occurs. Endowed with food is a form (character) of Indra, this day belongs to Indra, and this is the (perfect) form of that day.
10. In the same verse the word stanayantam, thundering, occurs. Endowed with thundering is a form (character) of Indra, this day belongs to Indra, and this is the (perfect) form of that day.
11. In (the Pragatha) pra va indraya brihate (Rv. VIII,89,3) (the word brihat occurs). Verily, brihat is mahat (great), and as endowed with mahat, great, the form of this day (mahavrata) is perfect.
12. In (the Pragatha) brihad indraya gdyata (Rv. VI II, 89, 1) (the word brihat occurs). Verily, brihat is mahat (great), and as endowed with mahat, the form of this day is perfect.
13. In (the Pragatha) nakih sudaso ratham pary asa na riramad (Rv. VII, 32, 10) the words paryasa (he moved round) and na riramad (he did not enjoy) occur, and as endowed with the words paryasta and rintu the form of this day is perfect.

He recites all (these) Pragathas, in order to obtain all the days (of the sacrifice), all the Ukthas, all the Prishthas, all the Sastras, all the Pra-ugas and all the Savanas (libations).

SECOND KHANDA

1. He recites the hymn, asat su me garitah sabhivegah (Rv. X, 2 7, 1), (and in it the word) satyadhritam, the destroyer of truth. Verily, that day is truth, and as endowed with the word satya, truth, the form of this day is perfect.
2. That hymn is composed by Vasukra. Verily, Vasukra is Brahman, and that day is Brahman. Thus he obtains Brahman by means of Brahman.
3. Here they say: 'Why then is that Marutvatiya hymn completed by the hymn of Vasukra?' Surely because no other Rishi but Vasukra brought out a Marutvatiya hymn, or divided it properly. Therefore that Marutvatiya hymn is completed by the hymn of Vasukra.
4. That hymn, asat su me, is not definitely addressed to any deity, and is therefore supposed to be addressed to Pragapati. Verily, Pragapati is indefinite, and therefore the hymn serves to win Pragapati.
5. Once in the hymn (Rv. X, 27, 22) he defines Indra (indraya sunvat); therefore it does not fall off from its form, as connected with Indra.
6. He recites the hymn (Rv. VI, 17, 1) piba somam abhi yam ugra tardah.
7. In the verse Pirvam gavyam mahi grinana indra the word mahi, great, occurs. Endowed with the word mahat, the form of this day is perfect.
8. That hymn is composed by Bharadvaga, and Bharadvaga was he who knew most, who lived longest, and performed the greatest austerities among the Rishis, and by this hymn he drove away evil. Therefore if he recites the hymn of Bharadvaga, then, after having driven away evil, he becomes learned, long-lived, and full of austerities.
9. He recites the hymn kaya, subha savayasah sanilah (Rv. I, 165, 1).
10. In the verse a sasate prati haryanty uktha (Rv. I, 165, 4) the word uktha occurs. Verily, that day (the mahdvrata) is uktha (hymn). Endowed with the word uktha, the form of this day becomes perfect.
11. That hymn is called Kayasubhiya. Verily, that hymn, which is called Kayasubhiya, is mutual understanding and it is lasting. By means of it Indra, Agastya, and the Maruts came to a mutual understanding. Therefore, if he recites the Kayasubhiya hymn, it serves for mutual understanding.
12. The same hymn is also long life. Therefore, if the sacrificer is dear to the Hotri, let him recite the Kayasubhiya hymn for

him.

13. He recites the hymn marutvan indra vrishabo ranaya (Rv. III, 47, 1).

14. In it the words indra vrishabha (powerful) occur. Verily, powerful is a form of Indra, this day belongs to Indra, and this is the perfect form of that day.

15. That hymn is composed by Visvamitra. Verily, Visvamitra was the friend (mitra) of all (visva).

16. Everybody is the friend of him who knows this, and for whom a Hotri priest who knows this, recites this hymn.

17. The next hymn, ganishtha ugrah sahase turaya (Rv. I, 73, 1), forms a Nividdhana, and, according to the one-day (ekaha) ceremonial, is perfect in form. On that day much is done now and then which has to be hidden, and has to be atoned for (by recitation of hymns). Atonement is rest, the one-day sacrifice. Therefore at the end of the year (on the last day but one of the sacrifice that lasts a whole year) the sacrificers rest on this atonement as their rest.

He who knows this rests firm, and they also for whom a Hotri priest who knows this, recites this hymn .

18. These, if recited straight on, are ninety-seven verses. The ninety are three Virag, each consisting of thirty, and then the seven verses which are over. Whatever is the praise of the seven, is. the praise of ninety also.

19. By repeating the first and last verses three times each, they become one hundred and one verses.

20. There are five fingers, of four joints each, two pits (in the elbow and the arm), the arm, the eye, the shoulder-blade; this makes twenty-five. The other three parts have likewise twenty-five each 1. That makes a hundred, and the trunk is the one hundred and first.

21. Hundred is life, health, strength, brightness. The sacrificer as the one hundred and first rests in life, health, strength, and brightness.

22. These verses become Trishtubh, for the noonday-libation consists of Trishtubh verses.

THIRD KHANDA

1. They say: 'What is the meaning of prenkha, swing?' Verily, he is the swing, who blows (the wind). He indeed goes forward (pra + inkhate) in these worlds, and that is why the swing is called prenkha.

2. Some say, that there should be one plank, because the wind blows in one way, and it should be like the wind.

3. That is not to be regarded.

4. Some say, there should be three planks, because there are these three threefold worlds, and it should be like them.

5. That is not to be regarded.

6. Let there be two, for these two worlds (the earth and heaven) are seen as if most real, while the ether (space) between the two is the sky (antariksha). Therefore let there be two planks.

7. Let them be made of Udumbara wood. Verily, the Udumbara tree is sap and eatable food, and thus it serves to obtain sap and eatable food.

8. Let them be elevated in the middle (between the earth and the cross-beam). Food, if placed in the middle, delights man, and thus he places the sacrificer in the middle of eatable food.

9. There are two kinds of rope, twisted towards the right and twisted towards the left. The right ropes serve for some animals, the left ropes for others. If there are both kinds of rope, they serve for the attainment of both kinds of cattle.

10. Let them be made of Darbha (Kusa grass), for among plants Darbha is free from evil, therefore they should be made of Darbha grass.

FOURTH KHANDA

1. Some say: 'Let the swing be one ell (aratni) above the ground, for by that measure verily the Svarga worlds are measured. That is not to be regarded.

2. Others say: 'Let it be one span (pradesa), for by that measure verily the vital airs were measured.' That is not to be regarded.

3. Let it be one fist (mushti), for by that measure verily all eatable food is made, and by that measure all eatable food is taken; therefore let it be one fist above the ground.

4. They say: 'Let him mount the swing from east to west, like he who shines; for the sun mounts these worlds from east to west.' That is not to be regarded.

5. Others say: 'Let him mount the swing sideways, for people mount a horse sideways, thinking that thus they will obtain all desires.' That is not to be regarded.

6. They say: 'Let him mount the swing from behind, for people mount a ship from behind, and this swing is a ship in which to go to heaven.' Therefore let him mount it from behind.

7. Let him touch the swing with his chin (khubuka). The parrot (suka) thus mounts a tree, and he is of all birds the one who eats most food. Therefore let him touch it with his chin.

8. Let him mount the swing with his arms. The hawk swoops thus on birds and on trees, and he is of all birds the strongest. Therefore let him mount with his arms.

9. Let him not withdraw one foot (the right or left) from the earth, for fear that he may lose his hold.

10. The Hotri mounts the swing, the Udgatri the seat made of Udumbara wood. The swing is masculine, the seat feminine, and they form a union. Thus he makes a union at the beginning of the uktha in order to get offspring.

11. He who knows this, gets offspring and cattle.

12. Next the swing is food, the seat fortune. Thus he mounts and obtains food and fortune.

13. The Hotrakas (the Prasastri, Brahmanakkhamsin, Potri, Neshtri, Agnidhra, and Akkhavaka) together with the Brahman sit down on cushions made of grass, reeds, leaves, &c.

14. Plants and trees, after they have grown up, bear fruit. Thus if the priests mount on that day altogether (on their seats), they mount on solid and fluid as their proper food. Therefore this serves for the attainment of solid as proper food.

15. Some say: 'Let him descend after saying vashai.' That is not to be regarded. For, verily, that respect is not shown which is shown to one who does not see it.

16. Others say: 'Let him descend after he has taken the food in his hand.' That is not to be regarded. For, verily, that respect is not shown which is shown to one after he has approached quite close.

17. Let him descend after he has seen the food. For, verily, that is real respect which is shown to one when he sees it. Only

after having actually seen the food (that is brought to the sacrifice), let him descend from the swing.

18. Let him descend turning towards the east, for in the east the seed of the gods springs up. Therefore let him rise turning towards the east, yea, turning towards the east.

THIRD ADHYAYA

FIRST KHANDA

1. Let him begin this day with singing 'Him,' thus they say.
2. Verily, the sound Him is Brahman, that day also is Brahman. He who knows this, obtains Brahman even by Brahman.
3. As he begins with the sound Him, surely that masculine sound of Him and the feminine Rik (the verse) make a couple. Thus he makes a couple at the beginning of the hymn in order to get offspring. He who knows this, gets cattle and offspring.
4. Or, as he begins with the sound Him, surely like a wooden spade, so the sound Him serves to dig up Brahman (the sap of the Veda). And as a man wishes to dig up any, even the hardest soil, with a spade, thus he digs up Brahman.
5. He who knows this digs up, by means of the sound Him, everything he may desire.
6. If he begins with the sound Him, that sound is the holding apart of divine and human speech. Therefore, he who begins, after having uttered the sound Him, holds apart divine and human speech.

SECOND KHANDA

1. And here they ask: 'What is the beginning of this day?' Let him say: 'Mind and speech.'
2. All desires dwell in the one (mind), the other yields all desires.
3. All desires dwell in the mind, for with the mind he conceives all desires.
4. All desires come to him who knows this.
5. Speech yields all desires, for with speech he declares all his desires.
6. Speech yields all desires to him who knows this.
7. Here they say: 'Let him not begin this day with a Rik, a Yagus, or a Saman verse (divine speech), for it is said, he should not start with a Rik, a Yagus, or a Saman.'
8. Therefore, let him say these Vyahritis (sacred interjections) first.
9. These interjections Bhus, Bhuvus, Svar are the three Vedas, Bhus the Rig-veda, Bhuvus the Yag-ur-veda, Svar the Sama-veda. Therefore (by intercalating these) he does not begin simply with a Rik, Yag-us, or Saman verse, he does not start with a Rik, Yagus, or Saman verse.

THIRD KHANDA

He begins with tad, this, (the first word of the first hymn, tad id asa). Verily 'this, this' is food, and thus he obtains food.

2. Pragapati indeed uttered this as the first word, consisting of one or two syllables, viz. tata and tata (or tat) And thus does a child, as soon as he begins to speak, utter the word, consisting of one or two syllables, viz. tata and tata (or tat). With this very word, consisting of tat or tatta, he begins.

3. This has been said by a.Rishi (Rv. X, 7 1, 1):-

4. '0 Brihaspati, the first point of speech;'-for this is the first and highest point of speech.

5. 'That which you have uttered, making it a name;'-for names are made by speech.

6. 'That (name) which was the best and without a flaw;'-for this is the best and without a flaw.

7. 'That which was hidden by their love, is made manifest;'-for this was hidden in the body, viz. those deities (which enter the body, Agni as voice, entering the mouth, &c.); and that was manifest among the gods in heaven. This is what was intended by the verse.

FOURTH KHANDA

1. He begins with: 'That indeed was the oldest in the worlds;'-for that (the Brahman) is verily the oldest in the worlds.

2. 'Whence was born the fierce one, endowed with brilliant force;'-for from it was born the fierce one, who is endowed with brilliant force.

3. 'When born he at once destroys the enemies;'- for he at once when born struck down the evil one.

4. 'He after whom all friends rejoice;'- verily all friends are the creatures, and they rejoice after him, saying, ' He has risen, he has risen.'

5. 'Growing by strength, the almighty;'-for he (the sun) does grow by strength, the almighty.

6. 'He, as enemy, causes fear to the slave;'-for everything is afraid of him.

7. 'Taking the breathing and the not-breathing;'- this means the living and the lifeless.

8. 'Whatever has been offered at feasts came to thee;'-this means everything is in thy power.

9. 'All turn their thought also on thee;'-this means all these beings, all minds, all thoughts also turn to thee.

10. 'When these two become three protectors;'- i.e. when these two united beget offspring.

11. He who knows this, gets offspring and cattle.

12. 'Join what is sweeter than sweet (offspring) with the sweet (the parents);'- for the couple (father and mother) is sweet, the offspring is sweet, and he thus joins the offspring with the couple.

13. 'And this (the son, when married) being very sweet, conquered through the sweet;'- i.e. the couple is sweet, the offspring is sweet, and thus through the couple he conquers offspring.

14. This is declared by a Rishi: 'Because he (Pragapati) raised his body (the hymn tad id asa or the Veda in general) in the body (of the sacrificer)' (therefore that Nishkevalya hymn is praised);

- i. e. this body, consisting of the Veda, in that corporeal form (of the sacrificer).

15. 'Then let this body indeed be the medicine of that body;' - i.e. this body, consisting of the Veda, of that corporeal form (of the sacrificer).

16. Of this (the first foot of Rv. X, 120, 1) the eight syllables are Gayatri, the eleven syllables are Trishtubh the twelve syllables are Gagati, the ten syllables are Virag. The Virag, consisting of ten syllables, rests in these three metres.

17. The word purusha, consisting of three syllables, that indeed goes into the Virag.

18. Verily, these are all metres, these (Gayatri, Trishtubh, Gagati) having the Virag as the fourth. In this manner this day is complete in all metres to him who knows this.

FIFTH KHANDA

1. He extends these (verses) by (interpolating) the sound. Verily, the sound is purusha, man. Therefore every man when he speaks, sounds loud, as it were.

2. At the end of each foot of the first verse of the hymn tad id asa, he inserts one foot of the second verse of hymn Rv. VIII, 69, nadam va odatinam, &c. Thus the verse is to be recited as follows:

Tad id asa bhuvaneshu gyeshtam pu nadam va odatinam,

Yato gagna ugras tveshanrimno ru nadam yoyuvatinam,

Sadyo gagnano ni rinati satrun patim vo aghnyanam,

Anu yam visve madanti umah sho dhenunam ishudhyasi.

In nadam va odatinam (Rv. VI II, 69, 2), odati are the waters in heaven, for they water all this; and they are the waters in the mouth, for they water all good food.

3. In nadam yoyuvatinam (Rv. VI II, 69, 2), yoyuvati are the waters in the sky, for they seem to inundate; and they are the waters of perspiration, for they seem to run continually.

4. In patim vo aghnyanam (Rv. VIII, 69, 2), aghnya are the waters which spring from the smoke of fire, and they are the waters which spring from the organ.

5. In dhenunam ishudhyasi (Rv. VIII, 69, 2), the dhenu (cows) are the waters, for they delight all this; and ishudhyasi means, thou art food.

6. He extends a Trishtubh and an Anushtubh. Trishtubh is the man, Anushtubh the wife, and they make a couple. Therefore does a man, after having found a wife, consider himself a more perfect man.

7. These verses, by repeating the first three times, become twenty-five. The trunk is the twenty-fifth, and Pragapati is the twenty-fifth. There are ten fingers on his hands, ten toes on his feet, two legs, two arms, and the trunk the twenty-fifth. He adorns that trunk as the twenty-fifth. Now this day consists of twenty-five, and the Stoma hymn of that day consists of twenty-five: it becomes the same through the same. Therefore the two, the day and the hymn, are twenty-five.

SIXTH KHANDA

This is an exact repetition of the third khanda. According to the commentator, the third khanda was intended for the glory of the first word tad, while the sixth is intended for the glory of the whole hymn.

SEVENTH KHANDA

1. He begins with the hymn, Tad id asa bhuvaneshu gyeshtam (Rv. X, 120). Verily, gyeshta, the oldest, is mahat, great. Endowed with mahat the form of this day is perfect.
2. Then follows the hymn, Tam su te kirtim maghavan mahitva (Rv. X, 54), with the auspicious word mahitva.
3. Then follows the hymn, Bhuya id vavridhe viryaya (Rv. VI, 30), with the auspicious word virya.
4. Then follows the hymn, NrinAm u tvA nritamam gobhir ukthaih (Rv. 1, 51, 4), with the auspicious word uktha.
5. He extends the first two padas, which are too small, by one syllable (Rv. X, 120, 1 a, and Rv. VIII, 69, 2 a) 2. Into the small heart the vital spirits are placed, into the small stomach food is placed. It serves for the attainment of these desires. He who knows this, obtains these desires.
6. The two feet, each consisting of ten syllable (Rv. X, I 20, 1 a, b), serve for the gaining of both kinds of food, of what has feet (animal food), and what has no feet (vegetable food).
7. They come to be of eighteen syllables each. Of those which are ten, nine are the pranas (opening of the body), the tenth is the (vital) self. This is the perfection of the (vital) self. Eight syllables remain in each. He who knows them, obtains whatever he desires.

EIGHTH KHANDA

1. He extends (these verses) by (interpolating) the sound. Verily, breath (prana) is sound. Therefore every breath when it sounds, sounds loud, as it were.
2. The verse (VIII, 69, 2) nadam va odatinam, &c., is by its syllables an Ushnih, by its feet an Anushtubh. Ushnih is life, Anushtubh, speech. He thus places life and speech in him (the sacrificer.)
3. By repeating the first verse three times, they become twenty-five. The trunk is the twenty-fifth, and Pragapati is the twenty-fifth. There are ten fingers on his hands, ten toes on his feet, two legs, two arms, and the trunk the twenty-fifth. He adorns that trunk as the twenty-fifth. Now this day consists of twenty-five, and the Stoma hymn of that day consists of twenty-five: it becomes the same through the same. Therefore the two, the day and the hymn, are twenty-five. This is the twenty-fifth with regard to the body.
4. Next, with regard to the deities: The eye, the ear, the mind, speech, and breath, these five deities (powers) have entered into that person (purusha), and that person entered into the five deities. He is wholly pervaded there with his limbs to the very hairs and nails. Therefore all beings to the very insects are born as pervaded (by the deities or senses).
5. This has been declared by a Rishi (Rv. X, 114, 8):-
6. 'A thousandfold are these fifteen hymns;'-for five arise from ten.
7. 'As large as heaven and earth, so large is it;'-verily, the self (givatman) is as large as heaven and earth.
8. 'A thousandfold are the thousand powers by saying this the poet pleases the hymns (the senses), and magnifies them.
9. 'As far as Brahman reaches, so far reaches speech;'-wherever there is Brahman, there is a word; and wherever there is a

word, there is Brahman, this was intended.

10. The first of the hymns among all those hymns has nine verses. Verily, there are nine pranas (openings), and it serves for their benefit.

11. Then follows a hymn of six verses. Verily, the seasons are six, and it serves to obtain them.

12. Then follows a hymn of five verses. Verily, the Pankti consists of five feet. Verily, Pankti is food, and it serves for the gaining of proper food.

13. Then follows a tristich. Three are these threefold worlds, and it serves to conquer them.

14. These verses become Brihatis, that metre being immortal, leading to the world of the Devas. That body of verses is the trunk (of the bird represented by the whole sastra), and thus it is. He who knows this comes by this way (by making the verses the trunk of the bird) near to the immortal Self, yea, to the immortal Self.

FOURTH ADHYAYA

FIRST KHANDA

1. Next comes the Sudadohas verse. Sudadohas is breath, and thereby he joins all joints with breath.

2. Next follow the neck verses. They recite them as Ushnih, according to their metre.

3. Next comes (again) the Sudadohas verse. Sudadohas is breath, and thereby he joins all joints with breath.

4. Next follows the head. That is in Gayatri verses. The Gayatri is the beginning of all metres; the head the first of all members. It is in Arkavat verses (Rv. 1, 7, 1-9). Arka is Agni. They are nine verses. The head consists of nine pieces. He recites the tenth verse, and that is the skin and the hairs on the head. It serves for reciting one verse more than (the nine verses contained in) the Stoma. These form the Trivrit Stoma and the Gayatri metre, and whatever there exists, all this is produced after the production of this Stoma and this metre. Therefore the recitation of these head-hymns serves for production.

5. He who knows this, gets offspring and cattle.

6. Next comes the Sudadohas verse. Verily, Sudadohas is breath, and thereby he joins all joints With breath.

7. Next follow the vertebrae (of the bird). These verses are Virag (shining). Therefore man says to man, 'Thou shinest above us;' or to a stiff and proud man, 'Thou carriest thy neck stiff.' Or because the (vertebrae of the neck) run close together, they are taken to be the best food. For Virag is food, and food is strength.

8. Next comes the Sudadohas verse. Sudadohas is breath, and thereby he joins all joints with breath.

SECOND KHANDA

1. Next follows the right wing. It is this world (the earth), it is this Agni, it is speech, it is the Rathantara, it is Vasishtha, it is a hundred. These are the six powers (of the right wing). The Sampata hymn (Rv. IV, 20) serves indeed for obtaining desires and for firmness. The Pankti verse (Rv. I, 80, 1) serves for proper food.

2. Next comes the Sudadohas verse. Sudadohas is breath, thereby he joins all joints with breath.

3. Next follows the left wing. It is that world (heaven), it is that sun, it is mind, it is the Brihat, it is Bharadvaga, it is a

hundred. These are the six powers (of the left wing). The Sampata hymn (Rv. IV, 23) serves indeed for obtaining desires and for firmness. The Pankti verse (Rv. 1, 81, 1) serves for proper food.

4. These two (the right and the left wings) are deficient and excessive. The Brihat (the left wing) is man, the Rathantara (the right wing) is woman. The excess belongs to the man, the deficiency to the woman. Therefore they are deficient and excessive.

5. Now the left wing of a bird is verily by one feather better, therefore the left wing is larger by one verse.

6. Next comes the Sudadohas verse. Sudadohas is breath, and thereby he joins all joints with breath.

7. Next follows the tail. They are twenty-one Dvipada verses. For there are twenty-one backward feathers in a bird.

8. Then the Ekavimsa is the support of all Stomas, and the tail the support of all birds.

9. He recites a twenty-second verse. This is made the form of two supports. Therefore all birds support themselves on their tail, and having supported themselves on their tail, they fly up. For the tail is a support.

10. He (the bird and the hymn) is supported by two decades which are Virag. The man (the sacrificer) is supported by the two Dvipadas, the twenty-first and twenty-second. That which forms the bird serves for the attainment of all desires; that which forms the man, serves for his happiness, glory, proper food, and honour.

11. Next comes a Sudadohas verse, then a Dhayya, then a Sudadohas verse. The Sudadohas is a man, the Dhayya a woman, therefore he recites the Dhayya as embraced on both sides by the Sudadohas. Therefore does the seed of both, when it is effused, obtain oneness, and this with regard to the woman only. Hence birth takes place in and from the woman. Therefore he recites that Dhayya in that place.

THIRD KHANDA

1. He recites the eighty tristichs of Gatatri. Verily, the eighty Gatatri tristichs are this world (earth). Whatever there is in this world of glory, greatness, wives, food, and honour, may I obtain it, may I win it, may it be mine.

2. Next comes the Sudadohas verse. Sudadohas verily is breath. He joins this world with breath.

3. He recites the eighty tristichs of Brihatis. Verily, the eighty Brihati tristichs are the world of the sky. Whatever there is in the world of the sky of glory, greatness, wives, food, and honour, may I obtain it, may I win it, may it be mine.

4. Next comes the Sudadohas verse. Sudadohas verily is breath. He joins the world of the sky with breath.

5. He recites the eighty tristichs of Ushnih. Verily, the eighty Ushnih tristichs are that world, the

heaven. Whatever there is in that world of glory, greatness, wives, food, and honour, also the divine being of the Devas (Brahman), may I obtain it, may I win it, may it be mine.

6. Next comes the Sudadohas verse. Sudadohas verily is the breath. He joins that world with breath, yea, with breath.

FIFTH ADHYAYA

FIRST KHANDA

1. He recites the Vasa hymn, wishing, May everything be in my power.

2. They (its verses) are twenty-one, for twenty-one are the parts (the lungs, spleen, &c.) in the belly.
3. Then the Ekavimsa is verily the support of all Stomas, and the belly the support of all food.
4. They consist of different metres. Verily, the intestines are confused, some small, some large.
5. He recites them with the pranava, according to the metre, and according to rule. Verily, the intestines are according to rule, as it were; some shorter, some longer.
6. Next comes the Sudadohas verse. Sudadohas verily is breath. He joins the joints with breath.
7. After having recited that verse twelve times he leaves it off there. These pranas are verily twelve-fold, seven in the head, two on the breast, three below. In these twelve places the pranas are contained, there they are perfect. Therefore he leaves it off there.
8. The hymn indragni yuvam su nah (Rv. VIII, 40) forms the two thighs (of the bird) belonging to Indra and Agni, the two supports with broad bones.
9. These (verses) consist of six feet, so that they may stand firm. Man stands firm on two feet, animals on four. He thus places man (the sacrificer), standing on two feet, among four-footed cattle.
10. The second verse has seven feet, and he makes it into a Gayatri and Anushtubh. Gayatri is Brahman, Anushtubh is speech; and he thus puts together speech with Brahman.
11. He recites a Trishtubh at the end. Trishtubh is strength, and thus does he come round animals by strength. Therefore animals come near where there is strength (of command, &c.); they come to be roused and to rise up, (they obey the commands of a strong shepherd.)

SECOND KHANDA

1. When he recites the Nishkevalya hymn addressed to Indra (Rv. X, 50), pra vo mahe, he inserts a Nivid (between the fourth and fifth verses). Thus he clearly places strength in himself (in the vastra, in the bird, in himself).
2. They are Trishtubhs and Gagatis.
3. There they say: 'Why does he insert a Nivid among mixed Trishtubhs and Gagatis?' But surely one metre would never support the Nivid of this day, nor fill it: therefore he inserts the Nivid among mixed Trishubhs and Gagatis.
4. Let him know that this day has three Nivids: the Vasa hymn is a Nivid, the Valakhilya are a Nivid, and the Nivid itself is a Nivid. Thus let him know that day as having three Nivids.
5. Then follow the hymns vane na va (Rv. X, 29) and yo gata eva (Rv. II, 12). In the fourth verse of the former hymn occur the words anne samasya yad asan manishah, and they serve for the winning of proper food.
6. Then comes an insertion. As many Trishtubh and Gagati verses, taken from the ten Mandalas and addressed to Indra, as they insert (between the two above-mentioned hymns), after changing them into Brihatis, so many years do they live beyond the (usual) age (of one hundred years). By this insertion age is obtained.
7. After that he recites the Saganiya hymn, wishing that cattle may always come to his offspring.
8. Then he recites the Tarkshya hymn . Tarkshya is verily welfare, and the hymn leads to welfare. Thus (by reciting the hymn) he fares well.

9. Then he recites the Ekapada (indro visvam vi ragati), wishing, May I be everything at once, and may I thus finish the whole work of metres.

10. In reciting the hymn indram visvi avivridhan (Rv. 1, 11) he intertwines the first seven verses by intertwining their feet. There are seven pranas (openings) in the head, and he thus places seven pranas in the head. The eighth verse (half-verse) he does not intertwine. The eighth is speech, and he thinks, May my speech never be intertwined with the other pranas. Speech therefore, though dwelling in the same abode as the other pranas, is not intertwined with them.

11. He recites the Virag verses. Verily, Virag verses are food, and they thus serve for the gaining of food.

12. He ends with the hymn of Vasishtha wishing, May I be Vasishiha!

13. But let him end with the fifth verse, esha stomo maha ugraya vahe, which, possessing the word mahat, is auspicious.

14. In the second foot of the fifth verse the word dhuri occurs. Verily, dhuh (the place where the horse is fastened to the car) is the end (of the car). This day also is the end (of the sacrifice which lasts a whole year). Thus the verse is fit for the day.

15. In the third foot the word arka is auspicious.

16. The last foot is: 'Make our glory high as heaven over heaven.' Thus wherever Brahmanic speech is uttered, there his glory will be, when he who knows this finishes with that verse. Therefore let a man who knows this, finish (the Nishkevalya) with that verse.

THIRD KHANDA

1. Tat savitur vrinimahe (Rv. V, 82, 1-3) and adya no deva savitar (Rv. V, 82, 4-6) are the beginning (pratipad) and the next step (anukara) of the Vaisvadeva hymn, taken from the Ekaha ceremonial and therefore proper .

2 On that day much is done now and then which has to be hidden, and has to be atoned for. Atonement is rest, the one-day sacrifice. Therefore at the end of the year the sacrificers rest on this atonement as their rest. He who knows this rests firm, and they also for whom a Hotri priest who knows this, recites this hymn.

3. Then (follows) the hymn addressed to Savitri, tad devasya savitur varyam mahat (Rv. IV, 53). Verily, mahat, great, (in this foot) is the end. This day too is the end. Thus the verse is fit for the day.

4. The hymn katara purva katara parayoh (Rv. 1, 185), addressed to Dyavaprithivi, is one in which many verses have the same ending. Verily, this day also (the mahavrata) is one in which many receive the same reward. Thus it is fit for the day.

5. The hymn anasvo gato anabhisur ukthyah (Rv. IV, 36) is addressed to the Ribhus.

6. In the first verse the word tri (kakrah) occurs, and trivat is verily the end. This day also is the end (of the sacrifice). Thus the verse is fit for the day.

7. The hymn asya vamsya palitasya hotuh (Rv. I, 164), addressed to the Visvedevas, is multiform. This day also is multiform. Thus the verse is fit for the day.

8. He recites the end of it, beginning with gaurir mimiya (Rv. I, 164, 41).

9. The hymn a no bhadrh kratavo yantu visvatah (Rv. I, 89), addressed to the Visvedevas, forms the Nividdhana, taken from the Ekaha ceremonial, and therefore proper.

10. On that day much is done now and then which has to be hidden, and has to be atoned for. Atonement is rest, the one-day sacrifice. Therefore at the end of the year the sacrificers rest on this atonement as their rest. He who knows this rests firm, and they also for whom a Hotri priest who knows this, recites this hymn.

11. The hymn vaisvanaraya dhishanam ritavidhe (Rv. III, 2) forms the beginning of the Agnimaruta. Dhishana, thought, is verily the end, this day also is the end. Thus it is fit for the day.
12. The hymn prayagyavo maruto bhragadrishtayah (Rv. V, 55), addressed to the Maruts, is one in which many verses have the same ending. Verily, this day also is one in which many receive the same reward. Thus it is fit for the day.
13. He recites the verse gatavedase sunavama somam (Rv. 1, 99, 1), addressed to Gatavedas, before the (next following) hymn. That verse addressed to Gatavedas is verily welfare, and leads to welfare. Thus (by reciting it) he fares well.
14. The hymn imam stomam arhate gatavedase (Rv. I, 94), addressed to Gatavedas, is one in which many verses have the same ending. Verily, this day also (the mahavrata) is one in which many receive the same reward. Thus it is fit for the day, yea, it is fit for the day.

AITAREYA-ARANYAKA Part 2

SECOND ARANYAKA.

FIRST ADHYAYA.

FIRST KHANDA.

1. This is the path : this sacrifice, and this Brahman. This is the true.
2. Let no man swerve from it, let no man transgress it.
3. For the old (sages) did not transgress it, and those who did transgress, became lost.
4. This has been declared by a Rishi (Rv. VIII, 101, 14): 'Three (classes of) people transgressed, others settled down round about the venerable (Agni, fire); the great (sun) stood in the midst of the worlds, the blowing (Vayu, air) entered the Harits (the dawns, or the ends of the earth).'
5. When he says: 'Three (classes of) people transgressed,' the three (classes of) people who transgressed are what we see here (on earth, born again) as birds, trees, herbs, and serpents.
6. When he says: 'Others settled down round about the venerable,' he means those who now sit down to worship Agni (fire).
7. When he says : 'The great stood in the midst of the worlds,' the great one in the midst of the world is meant for this Aditya, the sun.
8. When he says: 'The blowing entered the Harits,' he means that Vayu, the air, the purifier, entered all the corners of the earth.

SECOND KHANDA.

1. People say: 'Uktha, uktha,' hymns, hymns! (without knowing what uktha, hymn, means.) The hymn is truly (to be considered as) he earth, for from it all whatsoever exists arises,
2. The object of its praise is Agni (fire), and the eighty verses (of the hymn) are food, for by means of food one obtains everything.

3. The hymn is truly the sky, for the birds fly along the sky, and men drive following the sky. The object of its praise is Vayu (air), and the eighty verses (of the hymn) are food, for by means of food one obtains everything.
4. The hymn is truly the heaven, for from its gift (rain) all whatsoever exists arises. The object of its praise is Aditya (the sun), and the eighty verses are food, for by means of food one obtains everything.
5. So much with reference to the gods (mythological); now with reference to man (physiological).
6. The hymn is truly man. He is great, he is Pragapati. Let him think, I am the hymn.
7. The hymn is his mouth, as before in the case of the earth.
8. The object of its praise is speech, and the eighty verses (of the hymn) are food, for by means of food he obtains everything.
9. The hymn is the nostrils, as before in the case of the sky.
10. The object of its praise is breath, and the eighty verses (of the hymn) are food, for by means of food he obtains everything.
11. The slight bent (at the root) of the nose is, as it were, the place of the brilliant (Aditya, the sun).
12. The Hymn is the forehead, as before in the case of heaven. The object of its praise is the eye, and the eighty verses (of the hymn) are food, for by means of food he obtains everything.
13. The eighty verses (of the hymn) are alike food with reference to the gods as well as with reference to man. For all these beings breathe and live by means of food indeed. By food (given in alms, &c.) he conquers this world, by food (given in sacrifice) he conquers the other. Therefore the eighty verses (of the hymn) are alike food, with reference to the gods as well as with reference to man.
14. All this that is food, and all this that consumes food, is only the earth, for from the earth arises all whatever there is.
15. And all that goes hence (dies on earth), heaven consumes it all; and all that goes thence (returns from heaven to a new life) the earth consumes it all.
16. That earth is thus both food and consumer.

He also (the true worshipper who meditates on himself as being the uktha) is both consumer and consumed (subject and object'). No one possesses that which he does not eat, or the things which do not eat him.

THIRD KHANDA.

1. Next follows the origin of seed. The seed of Pragapati are the Devas (gods). The seed of the Devas is rain. The seed of rain are herbs. The seed of herbs is food. The seed of food is seed. The seed of seed are creatures. The seed of creatures is the heart. The seed of the heart is the mind. The seed of the mind is speech (Veda). The seed of speech is action (sacrifice). The action done (in a former state) is this man, the abode of Brahman.
2. He (man) consists of food (ira), and because he consists of food (iramaya), he consists of gold (hiranmaya). He who knows this becomes golden in the other world, and is seen as golden (as the sun) for the benefit of all beings.

FOURTH KHANDA.

1. Brahman (in the shape of prana, breath) entered into that man by the tips of his feet, and because Brahman entered

(prapadyata) into that man by the tips of his feet, therefore people call them the tips of the feet (prapada), but hoofs and claws in other animals.

2. Then Brahman crept up higher, and therefore they were (called), the thighs (uru).

3. Then he said: 'Grasp wide,' and that was (called) the belly (udara).

4. Then he said: 'Make room for me,' and that was (called) the chest (uras).

5. The Sarkarakshyas meditate on the belly as Brahman, the Arunis on the heart. Both (these places) are Brahman indeed.

6. But Brahman crept upwards and came to the head, and because he came to the head, therefore the head is called head.

7. Then these delights alighted in the head, sight, hearing, mind, speech, breath.

8. Delights alight on him who thus knows, why the head is called head.

9. These (five delights or senses) strove together, saying: 'I am the uktha (hymn), I am the uktha.' 'Well,' they said, 'let us all go out from this body; then on whose departure this body shall fall, he shall be the uktha among us.'

10. Speech went out, yet the body without speaking remained, eating and drinking.

Sight went out, yet the body without seeing remained, eating and drinking.

Hearing went out, yet the body without hearing remained, eating and drinking.

Mind went out, yet the body, as if blinking, remained, eating and drinking.

Breath went out, then when breath was gone out, the body fell.

11. It was decayed, and because people said, it decayed, therefore it was (called) body (sarira). That is the reason of its name.

12. If a man knows this, then the evil enemy who hates him decays, or the evil enemy who hates him is defeated.

13. They strove again, saying: 'I am the uktha, I am the uktha.' 'Well,' they said, 'let us enter that body again; then on whose entrance this body shall rise again, he shall be the uktha among us.'

14. Speech entered, but the body lay still. Sight entered, but the body lay still. Hearing entered, but the body lay still. Mind entered, but the body lay still. Breath entered, and when breath had entered, the body rose, and it became the uktha.

15. Therefore breath alone is the uktha.

16. Let people know that breath is the uktha indeed.

17. The Devas (the other senses) said to breath:

Thou art the uktha, thou art all this, we are thine, thou art ours.'

18. This has also been said by a Rishi (Rv. VIII, 92, 32): 'Thou art ours, we are thine.'

FIFTH KHANDA.

1. Then the Devas carried him (the breath) forth, and being carried forth, he was stretched out, and when people said, 'He was

stretched out,' then it was in the morning; when they said, 'He is gone to rest,' then it was in the evening. Day, therefore, is the breathing up, night the breathing down.

2. Speech is Agni, sight that Aditya (sun), mind the moon, hearing the Dis (quarters): this is the prahitam samyoga, the union of the deities as sent forth. These deities (Agni, &c.) are thus in the body, but their (phenomenal) appearance yonder is among the deities-this was intended.

3. And Hiranyadat Vaidā also, who knew this (and who by his knowledge had become Hiranyagarbha or the universal spirit), said : 'Whatever they do not give to me, they do not possess themselves.' I know the prahitim samyoga, the union of the deities, as entered into the body. This is it.

4. To him who knows this all creatures, without being constrained, offer gifts.

5. That breath is (to be called) sattya (the true), for sat is breath, ti is food, yam is the sun. This is threefold, and threefold the eye also may be called, it being white, dark, and the pupil. He who knows why true is true (why sattya is sattya), even if he should speak falsely, yet what he says is true.

SIXTH KHANDA.

1. Speech is his (the breath's) rope, the names the knots . Thus by his speech as by a rope, and by his names as by knots, all this is bound. For all this are names indeed, and with speech he calls everything.

2. People carry him who knows this, as if they were bound by a rope.

3. Of the body of the breath thus meditated on, the Ushnih verse forms the hairs, the Gayatri the skin, the Trishtubh the flesh, the Anushtubh the muscles, the Gagati the bone, the Pankti the marrow, the Brihati the breath (prana). He is covered with the verses (khandas, metres). Because he is thus covered with verses, therefore they call them khandas (coverings, metres).

4. If a man knows the reason why khandas are called khandas, the verses cover him in whatever place he likes against any evil deed.

5. This is said by a Rishi (Rv. 1, 164,13):

6. 'I saw (the breath) as a guardian, never tiring, coming and going on his ways (the arteries). That breath (in the body, being identified with the sun among the Devas), illuminating the principal and intermediate quarters of the sky, is returning constantly in the midst of the worlds.'

He says: 'I saw a guardian,' because he, the breath, is a guardian, for he guards everything.

7. He says : 'Never tiring,' because the breath never rests.

8. He says: 'Coming and going on his ways,' because the breath comes and goes on his ways.

9. He says: 'Illuminating the principal and intermediate,' because he illuminates these only, the principal and intermediate quarters of the sky.

10. He says: 'He is returning constantly in the midst of the worlds,' because he returns indeed constantly in the midst of the worlds.

11. And then, there is another verse (Rv. 1, 55, 81): 'They are covered like caves by those who make them,'

12. For all this is covered indeed by breath.

13. This ether is supported by breath as Brihati, and as this ether is supported by breath as Brihati, so one should know that

all things, not excepting ants, are supported by breath as Brihati.

SEVENTH KHANDA.

1. Next follow the powers of that Person.

2. By his speech earth and fire were created.

Herbs are produced on the earth, and Agni (fire) makes them ripe and sweet. 'Take this, take this,' thus saying do earth and fire serve their parent, speech.

3. As far as the earth reaches, as far as fire reaches, so far does his world extend, and as long as the world of the earth and fire does not decay, so long does his world not decay who thus knows this power of speech.

4. By breath (in the nose) the sky and the air were created. People follow the sky, and hear along the sky, while the air carries along pure scent. Thus do sky and air serve their parent, the breath.

As far as the sky reaches, as far as the air reaches, so far does his world extend, and as long as the world of the sky and the air does not decay, so long does his world not decay who thus knows this power of breath.

5. By his eye heaven and the sun were created. Heaven gives him rain and food, while the sun causes his light to shine. Thus do the heaven and the sun serve their parent, the eye.

As far as heaven reaches and as far as the sun reaches, so far does his world extend, and as long as the world of heaven and the sun does not decay, so long does his world not decay who thus knows the power of the eye.

6. By his ear the quarters and the moon were created. From all the quarters they come to him, and from all the quarters he hears, while the moon produces for him the bright and the dark halves for the sake of sacrificial work. Thus do the quarters and the moon serve their parent, the ear.

As far as the quarters reach and as far as the moon reaches, so far does his world extend, and as long as the world of the quarters and the moon does not decay, so long does his world not decay who thus knows the power of the ear.

7. By his mind the water and Varuna were created. Water yields to him faith (being used for sacred acts), Varuna keeps his offspring within the law. Thus do water and Varuna serve their parent, the mind.

As far as water reaches and as far as Varuna reaches, so far does his world extend, and as long as the world of water and Varuna does not decay, so long does his world not decay who thus knows the power of the mind.

EIGHTH KHANDA.

1. Was it water really? Was it water? Yes, all this was water indeed. This (water) was the root (cause), that (the world) was the shoot (effect). He (the person) is the father, they (earth, fire, &c.) are the sons. Whatever there is belonging to the son, belongs to the father; whatever there is belonging to the father, belongs to the son. This was intended.

2. Mahidasa Aitareya, who knew this, said: 'I know myself (reaching) as far as the gods, and I know the gods (reaching) as far as me. For these gods receive their gifts from hence, and are supported from hence.'

3. This is the mountain, viz. eye, ear, mind, speech, and breath. They call it the mountain of Brahman.

4. He who knows this, throws down the evil enemy who hates him; the evil enemy who hates him is defeated.

5. He (the Prana, identified with Brahman) is the life, the breath; he is being (while the givatman remains), and not-being (when the givatman departs).
6. The Devas (speech, &c.) worshipped him (prana) as Bhuti or being, and thus they became great beings. And therefore even now a man who sleeps, breathes like bhurbhuh.
7. The Asuras worshipped him as Abhuti or not-being, and thus they were defeated.
8. He who knows this, becomes great by himself, while the evil enemy who hates him, is defeated.
9. He (the breath) is death (when he departs), and immortality (while he abides).
10. And this has been said by a Rishi (Rv. 1, 164, 38):
11. 'Downwards and upwards he (the wind of the breath) goes, held by food;'-for this up-breathing, being held back by the down-breathing, does not move forward (and leave the body altogether).
12. 'The immortal dwells with the mortal;'-for through him (the breath) all this dwells together, the bodies being clearly mortal, but this being (the breath), being immortal.
13. 'These two (body and breath) go for ever in different directions (the breath moving the senses of the body, the body supporting the senses of the breath : the former going upwards to another world, the body dying and remaining on earth). They increase the one (the body), but they do not increase the other,' i. e. they increase these bodies (by food), but this being (breath) is immortal.
14. He who knows this becomes immortal in that world (having become united with Hiranyagarbha), and is seen as immortal (in the sun) by all beings, yea, by all beings.

SECOND ADHYAYA.

FIRST KHANDA.

1. He (the sun), who shines, honoured this world (the body of the worshipper, by entering into it), in the form of man (the worshipper who meditates on breath). For he who shines (the sun) is (the same as) the breath. He honoured this (body of the worshipper) during a hundred years, therefore there are a hundred years in the life of a man. Because he honoured him during a hundred years, therefore there are (the poets of the first Mandala of the Rigveda, called) the Satarkin, (having honour for a hundred years.) Therefore people call him who is really Prana (breath), the Satarkin poets.
2. He (breath) placed himself in the midst of all whatsoever exists. Because he placed himself in the midst of all whatsoever exists, therefore there are (the poets of the second to the ninth Mandala of the Rig-veda, called) the Madhyamas. Therefore people call him who is really Prana (breath), the Madhyama poets.
3. He as up-breathing is the swallower (gritsa), as down-breathing he is delight (mada). Because as up-breathing he is swallower (gritsa) and as downbreathing delight (mada), therefore there is (the poet of the second Mandala of the Rig-veda, called) Gritsamada. Therefore people call him who is really Prana (breath), Gritsamada.
4. Of him (breath) all this whatsoever was a friend. Because of him all (visvam) this whatsoever was a friend (mitram), therefore there is (the poet of the third Mandala of the Rig-veda, called) Visvamitra. Therefore people call him who is really Prana (breath), Visvamitra.
5. The Devas (speech, &c.) said to him (the breath) : 'He is to be loved by all of us.' Because the Devas said of him, that he was to be loved (vama) by all of them, therefore there is (the poet of the fourth Mandala of the Rig-veda, called) Vamadeva. Therefore people call him who is really Prana (breath), Vamadeva

6. He (breath) guarded all this whatsoever from evil. Because he guarded (atrayata) all this whatsoever from evil, therefore there are (the poets of the fifth Mandala of the Rig-veda, called) Atrayah. Therefore people call him who is really Prana (breath), Atrayah.

SECOND KHANDA.

1. He (breath) is likewise a Bibhradvaga (bringer of offspring). Offspring is vaga, and he (breath) supports offspring. Because he supports it, therefore there is (the poet of the sixth Mandala of the Rig-veda, called) Bharadvaga. Therefore people call him who is really Prana (breath), Bharadvaga.

2. The Devas (speech, &c.) said to him: 'He it is who chiefly causes us to dwell on earth.' Because the Devas said of him, that he chiefly caused them to dwell on earth, therefore there is (the poet of the seventh Mandala of the Rig-veda, called) Vasishtha. Therefore people call him who is really Prana (breath), Vasishtha.

3. He (breath) went forth towards all this whatsoever. Because he went forth toward all this whatsoever, therefore there are (the poets of the eighth Mandala of the Rig-veda, called) the Pragathas. Therefore people call him who is really Prana (breath), the Pragathas.

4. He (breath) purified all this whatsoever. Because he purified all this whatsoever, therefore there are (the hymns and also the poets I of the ninth Mandala of the Rig-veda, called) the Pavamanis. Therefore people called him who is really Prana (breath), the Pavamanis.

5. He (breath) said: 'Let me be everything whatsoever, small (kshudra) and great (mahat), and this became the Kshudrasuktas and Mahastiktas.' Therefore there were (the hymns and also the poets of the tenth Mandala of the Rig-veda, called) the Kshudrasuktas (and Mahasuktas). Therefore people call him who is really Prana (breath), the Kshudrastiktas (and Mahasuktas).

6. He (breath) said once : 'You have said what is well said (su-ukta) indeed. This became a Sukta (hymn).' Therefore there was the Sukta. Therefore people call him who is really Prana (breath), Sukta.

7. He (breath) is a Rik (verse), for he did honour to all beings (by entering into them). Because he did honour to all beings, therefore there was the Rik verse. Therefore people call him who is really Prana (breath), Rik.

8. He (breath) is an Ardharka (half-verse), for he did honour to all places (ardha). Because he did honour to all places, therefore there was the Ardharka. Therefore people call him who is really Prana (breath), Ardharka.

9. He (breath) is a Pada (word), for he got into all these beings. Because he got (padi) into all these beings, therefore there was the Pada (word). Therefore people call him who is really Prana (breath), Pada.

10. He (breath) is an Akshara (syllable), for he pours out (ksharati) gifts to all these beings, and without him no one can pour out (atiksharati) gifts. Therefore there was the Akshara (syllable). Therefore people call him who is really Prana (breath), Akshara.

11. Thus all these Rik verses, all Vedas, all sounds are one word, viz. Prana (breath). Let him know that Prana is all Rik verses.

THIRD KHANDA.

1. While Visvamitra was going to repeat the hymns of this day (the mahavrata), Indra sat down near him. Visvamitra (guessing that Indra wanted food) said to him, 'This (the verses of the hymn) is food,' and repeated the thousand Brihati verses.

By means of this he went to the delightful home of Indra (Svarga).

2. Indra said to him : 'Rishi, thou hast come to my delightful home. Rishi, repeat a second hymn.' Visvamitra (guessing that Indra wanted food) said to him, 'This (the verses of the hymn) is food,' and repeated the thousand Brihati verses. By means of this he went to the delightful home of Indra (Svarga).

3- Indra said to him: 'Rishi, thou hast come to my delightful home. Rishi, repeat a third hymn.' Visvamitra (guessing that Indra wanted food) said to him, 'This (the verses of the hymn) is food,' and repeated the thousand Brihati verses. By means of this he went to the delightful home of Indra (Svarga).

4- Indra said to him: 'Rishi, thou hast come to my delightful home. I grant thee a boon.' Visvamitra said: 'May I know thee.' Indra said: ' I am Prana (breath), O Rishi, thou art Prana, all things are Prana. For it is Pra'na who shines as the sun, and I here pervade all regions under that form. This food of mine (the hymn) is my friend and my support (dakshina). This is the food prepared by VisvAmitra. I am verily he who shines (the sun).'

FOURTH KHANDA.

1. This then becomes perfect as a thousand of Brihati verses. Its consonants form its body, its voice (vowels) the Soul, its sibilants the air of the breath.

2. He who knew this became Vasishtha, he took this name from thence.

3. Indra verily declared this to Visvamitra, and Indra verily declared this to Bharadvaga. Therefore Indra is invoked by him as a friend.

4. This becomes perfect as a thousand of Brihati verses, and of that hymn perfect with a thousand Brihati verses, there are 36,000 syllables. So many are also the thousands of days of a hundred years (36,000). With the consonants they fill the nights, with the vowels the days.

5. This becomes perfect as a thousand of Brihati verses. He who knows this, after this thousand of Brihatis thus accomplished, becomes full of knowledge, full of the gods, full of Brahman, full of the immortal, and then goes also to the gods.

6. What I am (the worshipper), that is he (sun); what he is, that am I.

7. This has been said by a Rishi (Rv. I, 115, I): 'The sun is the self of all that moves and rests.'

8. Let him look to that, let him look to that!

THIRD ADHYAYA.

FIRST KHANDA.

1. He who knows himself as the fivefold hymn (uktha), the emblem of Prana (breath), from whence all this springs, he is clever. These five are the earth, air, ether, water, and fire (gyotis). This is the self, the fivefold uktha. For from him all this springs, and into him it enters again (at the dissolution of the world). He who knows this, becomes the refuge of his friends.

2. And to him who knows the food (object) and the feeder (subject) in that uktha, a strong son is born, and food is never wanting. Water and earth are food, for all food consists of these two. Fire and air are the feeder, for by means of them man eats all food. Ether is the bowl, for all this is poured into the ether. He who knows this, becomes the bowl or support of his friends.

3. To him who knows the food and the feeder in that uktha, a strong son is born, and food is never wanting. Herbs and trees are food, animals the feeder, for animals eat herbs and trees.

4. Of them again those who have teeth above and below, shaped after the likeness of man, are feeders, the other animals are food. Therefore these overcome the other animals, for the eater is over the food.

5. He who knows this is over his friends.

SECOND KHANDA.

1. He who knows the gradual development of the self in him (the man conceived as the uktha), obtains himself more development.

2. There are herbs and trees and all that is animated, and he knows the self gradually developing in them. For in herbs and trees sap only is seen, but thought (kitta) in animated beings.

3. Among animated beings again the self develops gradually, for in some sap (blood) is seen (as well as thought), but in others thought is not seen.

4. And in man again the self develops gradually, for he is most endowed with knowledge. He saying what he has known, he sees what he has known. He knows what is to happen tomorrow, he knows heaven and hell. By means of the mortal he desires the immortal-thus is he endowed.

5. With regard to the other animals hunger and thirst only are a kind of understanding. But they do not say what they have known, nor do they see what they have known. They do not know what is to happen to-morrow, nor heaven and hell. They go so far and no further, for they are born according to their knowledge (in a former life).

THIRD KHANDA.

1. That man (conceived as uktha) is the sea, rising beyond the whole world. Whatever he reaches, he wishes to go beyond. If he reaches the sky, he wishes to go beyond.

2. If he should reach that (heavenly) world, he would wish to go beyond.

3. That man is fivefold. The heat in him is fire; the apertures (of the senses) are ether; blood, mucus, and seed are water; the body is earth; breath is air.

4. That air is fivefold, viz. up-breathing, down-breathing, back-breathing, out-breathing, on-breathing. The other powers (devatis), viz. sight, hearing, mind, and speech, are comprised under up-breathing and down-breathing. For when breath departs, they also depart with it.

5. That man (conceived as uktha) is the sacrifice, which is a succession now of speech and now of thought. That sacrifice is fivefold, viz. the Agni-hotra, the new and full moon sacrifices, the four monthly sacrifices, the animal sacrifice, the Soma sacrifice. The Soma sacrifice is the most perfect of sacrifices, for in it these five kinds of ceremonies are seen : the first which precedes the libations (the Diksha, &c.), then three libations, and what follows (the Avabhrittha, &c.) is the fifth.

FOURTH KHANDA.

1. He who knows one sacrifice above another, one day above another, one deity above the others, he is clever. Now this great uktha (the nishke-valya-sastra) is the sacrifice above another, the day above another, the deity above others 1.

2. This uktha is fivefold. With regard to its being performed as a Stoma (chorus), it is Trivrit, Pakhadasa, Saptadasa, Ekavimsa, and Pankavimsa. With regard to its being performed as a Siman (song), it is Gayatra, Rathantara, Brihat, Bhadra, and Ragana. With regard to metre, it is Gayatri, Ushnih, Brihati, Trishtubh, and Dvipadi. And the explanation (given before

in the Aranyaka) is that it is the head, the right wing, the left wing, the tail, and the body of the bird.

3. He performs the Prastava in five ways, he performs the Udgitha in five ways, he performs the Pratihara in five ways, he performs the Upadrava in five ways, he performs the Nidhana in five ways. All this together forms one thousand Stobhas, or musical syllables.

4. Thus also are the Rik verses, contained in the Nishkevalya, recited (by the Hotri) in five orders. What precedes the eighty trikas, that is one order, then follow the three sets of eighty trikas each, and what comes after is the fifth order.

5. This (the hymns of this Sastra) as a whole (if properly counted with the Stobha syllables) comes to one thousand (of Brihati verses). That (thousand) is the whole, and ten, ten is called the whole. For number is such (measured by ten). Ten tens are a hundred, ten hundreds are a thousand, and that is the whole. These are the three metres (the tens, pervading everything). And this food also (the three sets of hymns being represented as food) is threefold, eating, drinking, and chewing. He obtains that food by those (three numbers, ten, hundred, and thousand, or by the three sets of eighty trikas).

FIFTH KHANDA.

1. This (nishkevalya-sastra) becomes perfect as a thousand of Brihati verses.

2. Some teachers (belonging to a different Sakha) recognise a thousand of different metres (not of Brihatis only). They say: 'Is another thousand (a thousand of other verses) good? Let us say it is good.'

3. Some say, a thousand of Trishtubh verses, others a thousand of Gagati verses, others a thousand of Anushtubh verses.

4. This has been said by a Rishi (Rv. X, 124, 9):-

5. 'Poets through their understanding discovered Indra dancing an Anushtubh.' This is meant to say: They discovered (and meditated) in speech (called Anushtubh)-at that time (when they worshipped the uktha)-the Prana (breath) connected with Indra.

6. He (who takes the recited verses as Anushtubhs) is able to become celebrated and of good report.

7. No! he says; rather is such a man liable to die before his time. For that self (consisting of Anushtubhs) is incomplete. For if a man confines himself to speech, not to breath, then driven by his mind, he does not succeed with speech.

8. Let him work towards the Brihati, for the Brihati (breath) is the complete self.

9. That self (givatman) is surrounded on all sides by members. And as that self is on all sides surrounded by members, the Brihati also is on all sides surrounded by metres.

10. For the self (in the heart) is the middle of these members, and the Brihad is the middle of the metres.

11. 'He is able to become celebrated and of good report, but (the other) able to die before his time,' thus he said. For the Brihati is the complete self, therefore let him work towards the Brihati (let him reckon the sastra recitation as a thousand Brihatis).

SIXTH KHANDA.

I. This (nishkevalya-sastra) becomes perfect as a thousand of Brihati verses. In this thousand of Brihatis there are one thousand one hundred and twenty-five Anushtubhs. For the smaller is contained in the larger.

2. This has been said by a Rishi (Rv. VIII, 76, 12):-

3. 'A speech of eight feet;'-because there are eight feet of four syllables each in the Anushtubh.
4. 'Of nine corners;'- because the Brihati becomes nine-cornered (having nine feet of four syllables each).
5. 'Touching the truth;'-because speech (Anushtubh) is truth, touched by the verse (Brihati).
6. 'He (the Hotri) makes the body out of Indra;' for out of this thousand of Brihati verses turned into Anushtubhs, and therefore out of Prana as connected with Indra, and out of the Brihati (which is Prana), he makes speech, that is Anushtubh, as a body.
7. This Mahaduktha is the highest development of speech, and it is fivefold, viz. measured, not measured, music, true, and untrue.
8. A Rik verse, a gatha, a kumbya are measured (metrical). A Yagus line, an invocation, and general remarks, these are not measured (they are in prose). A Saman, or any portion (parvan) of it, is music. Orn is true, Na is untrue.
9. What is true (Om) is the flower and fruit of speech. He is able to become celebrated and of good report, for he speaks the true (Om), the flower and fruit of speech.
10. Now the untrue is the root of speech, and as a tree whose root is exposed dries up and perishes, thus a man who says what is untrue exposes his root, dries up and perishes. Therefore one should not say what is untrue, but guard oneself from it.
11. That syllable Om (yes) goes forward (to the first cause of the world) and is empty. Therefore if a man says Orn (yes) to everything, then that (which he gives away) is wanting to him here. If he says Om (yes) to everything, then he would empty himself, and would not be capable of any enjoyments.
12. That syllable Na (no) is full for oneself. If a man says No to everything, then his reputation would become evil, and that would ruin him even here.
13. Therefore let a man give at the proper time only, not at the wrong time. Thus he unites the true and the untrue, and from the union of those two he grows, and becomes greater and greater.
14. He who knows this speech of which this (the mahaduktha) is a development, he is clever. A is the whole of speech, and manifested through different kinds of contact (mutes) and of wind (sibilants.), it becomes manifold and different.
15. Speech if uttered in a whisper is breath, if spoken aloud, it is body. Therefore (if whispered) it is almost hidden, for what is incorporeal is almost hidden, and breath is incorporeal. But if spoken aloud, it is body, and therefore it is perceptible, for body is perceptible.

SEVENTH KHANDA.

1. This (nishkevalya-sastra) becomes perfect as a thousand of Brihatis. It is glory (the glorious Brahman, not the absolute Brahman), it is Indra. Indra is the lord of all beings. He who thus knows Indra as the lord of all beings, departs from this world by loosening the bonds of life '-so said Mahidasa Aitareya. Having departed he becomes Indra (or Hiranyagarbha) and shines in those worlds.
2. And with regard to this they say: 'If a man obtains the other world in this form (by meditating on the prana, breath, which is the uktha, the hymn of the mahavrata), then in what form does he obtain this world?'
3. Here the blood of the woman is a form of Agni (fire); therefore no one should despise it. And the seed of the man is a form of ditya (sun) therefore no one should despise it. This self (the woman) gives her self (skin, blood, and flesh) to that self (fat, bone, and marrow), and that self (man) gives his self (fat, bone, and marrow) to this self (skin, blood, and flesh). Thus these two grow together. In this form (belonging to the woman and to fire) he goes to that world (belonging to the man and the sun), and in that form (belonging to man and the sun) he goes to this world (belonging to the woman and to fire).

EIGHTH KHANDA.

1. Here (with regard to obtaining Hiranyagarbha) there are these Slokas:
2. The fivefold body into which the indestructible (prana, breath) enters, that body which the harnessed horses (the senses) draw about, that body where the true of the true (the highest Brahman) follows after, in that body (of the worshipper) all gods become one.
3. That body into which goes the indestructible (the breath) which we have joined (in meditation), proceeding from the indestructible (the highest Brahman), that body which the harnessed horses (the senses) draw about, that body where the true of the true follows after, in that body all gods become one.
4. After separating themselves from the Yes and No of language, and of all that is hard and cruel, poets have discovered (what they sought for); dependent on names they rejoiced in what had been revealed.
5. That in which the poets rejoiced (the revealed nature of prana, breath), in it the gods exist all joined together. Having driven away evil by means of that Brahman (which is hidden in prana), the enlightened man goes to the Svarga world (becomes one with Hiranyagarbha, the universal spirit).
6. No one wishing to describe him (prana, breath) by speech, describes him by calling him 'woman,' 'neither woman nor man,' or 'man' (all such names applying only to the material body, and not to prana or breath).
7. Brahman (as hidden beneath prana) is called the A; and the I (ego) is gone there (the worshipper should know that he is uktha and prana).
8. This becomes perfect as a thousand of Brihati verses, and of that hymn, perfect with a thousand Brihati verses, there are 36,000 syllables. So many are also the thousands of days of human life. By means of the syllable of life (the a) alone (which is contained in that thousand of hymns) does a man obtain the day of life (the mahavrata day, which completes the number of the days in the Gavamayana sacrifice), and by means of the day of life (he obtains) the syllable of life.
9. Now there is a chariot of the god (prana) destroying all desires (for the worlds of Indra, the moon, the earth, all of which lie below the place of Hiranyagarbha). Its front part (the point of the two shafts of the carriage where the yoke is fastened) is speech, its wheels the ears, the horses the eyes, the driver the mind. Prana (breath) mounts that chariot (and on it, i. e. by means of meditating on Prana, he reaches Hiranyagarbha).
10. This has been said by a Rishi (Rv. X, 39,12):-
11. 'Come hither on that which is quicker than mind,' and (Rv.VIII, 73, 2) 'Come hither on that which is quicker than the twinkling of an eye,' yea,

AITAREYA-ARANYAKA Part 3

FOURTH ADHYAYA.

FIRST KHANDA.

Adoration to the Highest Self Hari, Om!

1. Verily, in the beginning all this was Self, one only; there was nothing else blinking whatsoever.
2. He thought: 'Shall I send forth worlds?' (1) He sent forth these worlds,

3. Ambhas (water), Mariki (light), Mara (mortal), and Ap (water).

4. That Ambhas (water) is above the heaven, and it is heaven, the support. The Marikis (the lights) are the sky. The Mara (mortal) is the earth, and the waters under the earth are the Ap world. (2)

5. He thought: 'There are these worlds; shall I send forth guardians of the worlds?'

He then formed the Purusha (the person), taking him forth from the water. (3)

6. He brooded on him, and when that person had thus been brooded on, a mouth burst forth like an egg. From the mouth proceeded speech, from speech Agni (fire),.

Nostrils burst forth. From the nostrils proceeded scent (prana), from scent Vayu (air).

Eyes burst forth. From the eyes proceeded sight, from sight Aditya (sun).

Ears burst forth. From the ears proceeded hearing, from hearing the Dis (quarters of the world).

Skin burst forth. From the skin proceeded hairs (sense of touch), from the hairs shrubs and trees.

The heart burst forth. From the heart proceeded mind, from mind Kandramas (moon).

The navel burst forth. From the navel proceeded the apana (the down-breathing), from apana death.

The generative organ burst forth. From the organ proceeded seed, from seed water. (4)

SECOND KHANDA.

1. Those deities (devata), Agni and the rest, after they had been sent forth, fell into this great ocean.

Then he (the Self) besieged him, (the person) with hunger and thirst.

2. The deities then (tormented by hunger and thirst) spoke to him (the Self) : 'Allow us a place in which we may rest and eat food' (1)

He led a cow towards them (the deities). They said : 'This is not enough.' He led a horse towards them. They said: 'This is not enough.' (2)

He led man towards them. Then they said: 'Well done, indeed.' Therefore man is well done.

3. He said to them: 'Enter, each according to his place.' (3)

4. Then Agni (fire), having become speech, entered the mouth. Vayu (air), having become scent, entered the nostrils. ditya (sun), having become sight, entered the eyes. The Dis (regions), having become hearing, entered the ears. The shrubs and trees, having become hairs, entered the skin. Kandramas (the moon), having become mind, entered the heart. Death, having become down-breathing, entered the navel. The waters, having become seed, entered the generative organ. (4)

5. Then Hunger and Thirst spoke to him (the Self): 'Allow us two (a place).' He said to them: ' I assign you to those very deities there, I make you co-partners with them.' Therefore to whatever deity an oblation is offered, hunger and thirst are co-partners in it. (5)

THIRD KHANDA.

1. He thought: 'There are these worlds and the guardians of the worlds. Let me send forth food for them.' (1)

He brooded over the water. From the water thus brooded on, matter (mutrti) was born. And that matter which was born, that verily was food. (2)

2. When this food (the object matter) had thus been sent forth, it wished to flee, crying and turning away. He (the subject) tried to grasp it by speech. He could not grasp it by speech. If he had grasped it by speech, man would be satisfied by naming food. (3)

He tried to grasp it by scent (breath). He could not grasp it by scent. If he had grasped it by scent, man would be satisfied by smelling food. (4)

He tried to grasp it by the eye. He could not grasp it by the eye. If he had grasped it by the eye, man would be satisfied by seeing food. (5)

He tried to grasp it by the ear. He could not grasp it by the ear. If he had grasped it by the ear, man would be satisfied by hearing food. (6)

He tried to grasp it by the skin. He could not grasp it by the skin. If he had grasped it by the skin, man would be satisfied by touching food. (7)

He tried to grasp it by the mind. He could not grasp it by the mind. If he had grasped it by the mind, man would be satisfied by thinking food. (8)

He tried to grasp it by the generative organ. He could not grasp it by the organ. If he had grasped it by the organ, man would be satisfied by sending forth food. (9)

He tried to grasp it by the down-breathing (the breath which helps to swallow food through the mouth and to carry it off through the rectum, the payvindriya). He got it.

3. Thus it is Vayu (the getter) who lays hold of food, and the Vayu is verily Annayu (he who gives life or who lives by food). (10)

4. He thought: 'How can all this be without me?

5. And then he thought: By what way shall I get there?

6. And then he thought: If speech names, if scent smells, if the eye sees, if the ear hears, if the skin feels, if the mind thinks, if the off-breathing digests, if the organ sends forth, then what am I?' (11)

7. Then opening the suture of the skull, he got in by that door.

8. That door is called the Vidriti (tearing asunder), the Nandana (the place of bliss).

9. There are three dwelling-places for him, three dreams; this dwelling-place (the eye), this dwelling-place (the throat), this dwelling-place (the heart). (12)

10. When born (when the Highest Self had entered the body) he looked through all things, in order to see whether anything wished to proclaim here another (Self). He saw this person only (himself) as the widely spread Brahman. 'I saw it,' thus he said; (13)

Therefore he was Idam-dra (seeing this).

11. Being Idamdra by name, they call him Indra mysteriously. For the Devas love mystery, yea, they love mystery. (14)

FIFTH ADHYAYA.

FIRST KHANDA.

1. Let the women who are with child move away!
2. Verily, from the beginning he (the self) is in man as a germ, which is called seed.
3. This (seed), which is strength gathered from all the limbs of the body, he (the man) bears as self in his self (body). When he commits the seed to the woman, then he (the father) causes it to be born. That is his first birth. (1)
4. That seed becomes the self of the woman, as if one of her own limbs. Therefore it does not injure her.
5. She nourishes his (her husband's) self (the son) within her. (2) She who nourishes, is to be nourished.
6. The woman bears the germ. He (the father) elevates the child even before the birth, and immediately after.
7. When he thus elevates the child both before and after his birth, he really elevates his own self,
8. For the continuation of these worlds (men). For thus are these worlds continued.
9. This is his second birth. (3)
10. He (the son), being his self, is then placed in his stead for (the performance of) all good works.
11. But his other self (the father), having done all he has to do, and having reached the full measure of his life, departs.
12. And departing from hence he is born again. That is his third birth.
13. And this has been declared by a Rishi (Rv. IV, 27, 1): (4)
14. 'While dwelling in the womb, I discovered all the births of these Devas. A hundred iron strongholds kept me, but I escaped quickly down like a falcon.'
15. Vamadeva, lying in the womb, has thus declared this. (5)

And having this knowledge he stepped forth, after this dissolution of the body, and having obtained all his desires in that heavenly world, became immortal, yea, he became immortal. (6)

SIXTH ADHYAYA.

FIRST KHANDA.

1. Let the women go back to their place.
2. Who is he whom we meditate on as the Self? Which is the Self?
3. That by which we see (form), that by which we hear (sound), that by which we perceive smells, that by which we utter speech, that by which we distinguish sweet and not sweet, (1) and what comes from the heart and the mind, namely, perception, command, understanding, knowledge, wisdom, seeing, holding, thinking, considering, readiness (or suffering), remembering, conceiving, willing, breathing, loving, desiring?

4. No, all these are various names only of knowledge (the true Self). (2)

5. And that Self, consisting of (knowledge), is Brahman (m.), it is Indra, it is Pragapati . All these Devas, these five great elements, earth, air, ether, water, fire, these and those which are, as it were, small and mixed, and seeds of this kind and that kind, born from eggs, born from the womb, born from heat, born from germs, horses, cows, men, elephants, and whatsoever breathes, whether walking or flying, and what is immoveable-all that is led (produced) by knowledge (the Self).

6. It rests on knowledge (the Self). The world is led (produced) by knowledge (the Self). Knowledge is its cause.

7. Knowledge is Brahman. (3)

8. He (Vamadeva), having by this conscious self stepped forth from this world, and having obtained all desires in that heavenly world, became immortal, yea, he became immortal. Thus it is, Om. (4)

SEVENTH ADHYAYA.

FIRST KHANDA.

I. My speech rests in the mind, my mind rests in speech . Appear to me (thou, the Highest Self)! You (speech and mind) are the two pins (that hold the wheels) of the Veda. May what I have learnt not forsake me. I join day and night with what I have learnt. I shall speak of the real, I shall speak the true. May this protect me, may this protect the teacher! May it protect me, may it protect the teacher, yea, the teacher!

THIRD ARANYAKA.

FIRST ADHYAYA.

FIRST KHANDA.

1. Next follows the Upanishad of the Samhita.

2. The former half is the earth, the latter half the heaven, their union the air, thus says Mandukeya; their union is the ether, thus did Makshavya, teach it.

3. That air is not considered independent, therefore I do not agree with his (Manduka's) son.

4. Verily, the two are the same, therefore air is considered independent, thus says Agastya. For it is the same, whether they say air or ether.

5. So far with reference to deities (mythologically); now with reference to the body (physiologically):

6. The former half is speech, the latter half is mind, their union breath (prana), thus says Suravira Mandukeya.

7. But his eldest son said: The former half is mind, the latter half speech. For we first conceive with the mind indeed, and then we utter with speech. Therefore the former half is indeed mind, the latter half speech, but their union is really breath.

8. Verily, it is the same with both, the father (Mandukeya) and the son.

9. This (meditation as here described), joined with mind, speech, and breath, is (like) a chariot drawn by two horses and one

horse between them (prashlivdhana).

10. And he who thus knows this union, becomes united with offspring, cattle, fame, glory of countenance, and the world of Svarga. He lives his full age.

11. Now all this comes from the Mandukeyas.

SECOND KHANDA.

1. Next comes the meditation as taught by Sakalya.

2. The first half is the earth, the second half heaven, their uniting the rain, the uniter Parganya.

3. And so it is when he (Parganya) rains thus strongly, without ceasing, day and night,

4. Then they say also (in ordinary language), 'Heaven and earth have come together.'

5. So much with regard to the deities; now with regard to the body:-

6. Every man is indeed like an egg. There are two halves (of him), thus they say: 'This half is the earth, that half heaven.' And there between them is the ether (the space of the mouth), like the ether between heaven and earth. In this ether there (in the mouth) the breath is fixed, as in that other ether the air is fixed. And as there are those three luminaries (in heaven), there are these three luminaries in man.

7. As there is that sun in heaven, there is this eye in the head. As there is that lightning in the sky, there is this heart in the body; as there is that fire on earth, there is this seed in the member.

8. Having thus represented the self (body) as the whole world, Sakalya said: This half is the earth, that half heaven.

9. He who thus knows this union, becomes united with offspring, cattle, fame, glory of countenance, and the world of Svarga. He lives his full age.

THIRD KHANDA.

I. Next come the reciters of the Nirbhuga.

2. Nirbhuga abides on earth, Pratrinna in heaven, the Ubhayamantarena in the sky.

3. Now, if any one should chide him who recites the Nirbhuga, let him answer: 'Thou art fallen from the two lower places.' If any one should chide him who recites the Pratrinna, let him answer: 'Thou art fallen from the two higher places.' But he who recites the Ubhayamantarena, there is no chiding him.

4. For when he turns out the Sandhi (the union of words), that is the form of Nirbhuga; and when he pronounces, two syllables pure (without modification), that is the form of Pratrinna. This comes first. By the Ubhayamantara (what is between the two) both are fulfilled (both the sandhi and the pada).

5. Let him who wishes for proper food say the Nirbhug-a; let him who wishes for Svarga, say the Pratrinna; let him who wishes for both say the Ubhayamantarena.

6. Now if another man (an enemy) should chide him who says the Nirbhuga, let him say to him : 'Thou hast offended the earth, the deity; the earth, the deity, will strike thee.'

If another man should chide him who says the Pratrinna, let him say to him: 'Thou hast offended heaven, the deity; heaven, the deity, will strike thee.'

If another man should chide him who says the Ubhayamantarena, let him say to him: 'Thou hast offended the sky, the deity; the sky, the deity, will strike thee.'

7. And whatever the reciter shall say to one who speaks to him or does not speak to him, depend upon it, it will come to pass.

8. But to a Brahmana let him not say anything except what is auspicious.

9. Only he may curse a Brahmana in excessive wealth.

10. Nay, not even in excessive wealth should he curse a Brahmana, but he should say, 'I bow before Brahmanas,'-thus says Suravira Mandukeya.

FOURTH KHANDA.

1. Next follow the imprecations.

2. Let him know that breath is the beam (on which the whole house of the body rests).

3. If any one (a Brahmana or another man) should chide him, who by meditation has become that breath as beam, then, if he thinks himself strong, he says: 'I grasped the breath, the beam, well; thou dost not prevail against me who have grasped the breath as the beam.' Let him say to him: 'Breath, the beam, will forsake thee.'

4. But if he thinks himself not strong, let him say to him: 'Thou couldst not grasp him who wishes to grasp the breath as the beam. Breath, the beam, will forsake thee.'

5. And whatever the reciter shall say to one who speaks to him or does not speak to him, depend upon it, it will come to pass. But to a Brahmana let him not say anything except what is auspicious. Only he may curse a Brahmana in excessive wealth. Nay, not even in excessive wealth should he curse a Brahmana, but he should say, 'I bow before Brahmanas,'-thus says Suravira, Mandukeya.

FIFTH KHANDA.

1. Now those who repeat the Nirbhuga say:

2. 'The former half is the first syllable, the latter half the second syllable, and the space between the first and second halves is the Samhita (union).'

3. He who thus knows this Samhita (union), becomes united with offspring, cattle, fame, glory of countenance, and the world of Svarga. He lives his full age.

4. Now Hrasva Mandukeya says: 'We reciters of Nirbhuga say, "Yes, the former half is the first syllable, and the latter half the second syllable, but the Samhita is the space between the first and second halves in so far as by it one turns out the union (sandhi), and knows what is the accent and what is not, and distinguishes what is the mora and what is not."'

5. He who thus knows this Samhita (union), becomes united with offspring, cattle, fame, glory of countenance, and the world of Svarga. He lives his full age.

6. Now his middle son, the child of his mother Pratibodhi, says: 'One pronounces these two syllables letter by letter, without entirely separating them, and without entirely uniting them]. Then that mora between the first and second halves, which indicates the union, that is the Saman (evenness, sliding). I therefore hold Saman only to be the Samhita (union).'

7. This has also been declared by a Rishi (Rv. 23, 16):-

8. 'O Brihaspati, they know nothing higher than Saman.'

9. He who thus knows this Samhita (union), becomes united with offspring, cattle, fame, glory of countenance, and the world of Svarga. He lives his full age.

SIXTH KHANDA.

1. Tarukshya said: 'The Samhita (union) is formed by means of the Brihat and Rathantara Samans.'

2. Verily, the Rathantara Saman is speech, the Brihat Saman is breath. By both, by speech and breath, the Samhita is formed.

3. For this Upanishad (for acquiring from his teacher the knowledge of this Samhita of speech and breath) Tarukshya guards (his teacher's) cows a whole year.

4. For it alone Tarukshya guards the cows a whole year.

5. This has also been declared by a Rishi (Rv. X, 181, I; and Rv. X, 181, 2):-

6. 'Vasishtha carried hither the Rathantara; Bharadvaga brought hither the Brihat of Agni.'

7. He who thus knows this Samhita. (union), becomes united with offspring, cattle, fame, glory of countenance, and the world of Svarga. He lives his full age.

8. Kauntharavya said: 'Speech is united with breath, breath with the blowing air, the blowing air with the Visvedevas, the Visvedevas with the heavenly world, the heavenly world with Brahman. That Samhiti is called the gradual Samhiti.'

9. He who knows this gradual Samhita (union), becomes united with offspring, cattle, fame, glory of countenance, and the world of Svarga, in exactly the same manner as this Samhita, i.e. gradually.

10. If that worshipper, whether for his own sake or for that of another, recites (the Samhita), let him know when he is going to recite, that this Samhita went up to heaven, and that it will be even so with those who by knowing it become Devas. May it always be so!

11. He who thus knows this Samhita (union), becomes united with offspring, cattle, fame, glory of countenance, and the world of Svarga. He lives his full age.

12. Pankalakanda said: 'The Samhita (union, composition) is speech.'

13. Verily, by speech the Vedas, by speech the metres are composed. Friends unite through speech, all beings unite through speech; therefore speech is everything here.

14. With regard to this (view of speech being more than breath), it should be borne in mind that when we thus repeat (the Veda) or speak, breath is (absorbed) in speech; speech swallows breath. And when we are silent or sleep, speech is (absorbed) in breath; breath swallows speech. The two swallow each other. Verily, speech is the mother, breath the son.

15. This has been declared also by a Rishi (Rv. X, 114, 4): -

16. 'There is one bird; (as wind) he has entered the sky; (as breath or living soul) he saw this whole world. With my ripe mind I saw him close to me (in the heart); the mother (licks or) absorbs him (breath), and he absorbs the mother (speech).'

17. He who thus knows this Samhita (union), becomes united with offspring, cattle, fame, glory of countenance, and the world of Svarga. He lives his full age.

18. Next follows the Pragapati-Samhita.

19. The former half is the wife, the latter half the man; the result of their union the son; the act of their union the begetting; that Samhita is Aditi (indestructible).

20. For Aditi (indestructible) is all this whatever there is, father, mother, son, and begetting.

21. This has also been declared by a Rishi (Rv. 1, 189, 10):-

22. 'Aditi is mother, is father, is son.'

23. He who thus knows this Samhita (union), becomes united with offspring, cattle, fame, glory of countenance, and the world of Svarga. He lives his full age.

SECOND ADHYAYA

FIRST KHANDA.

1. Sthavira Sakalya said that breath is the beam, and as the other beams rest on the house-beam, thus the eye, the ear, the mind, the speech, the senses, the body, the whole self rests on this breath.

2. Of that self the breathing is like the sibilants, the bones like the mutes, the marrow like the vowels, and the fourth part, flesh, blood, and the rest, like the semivowels, - so said Hrasva Mandukeya.

3. To us it was said to be a triad only.

4. Of that triad, viz. bones, marrow, and joints, there are 360 (parts) on this side (the right), and 360 on that side (the left). They make 720 together, and 720 are the days and nights of the year. Thus that self which consists of sight, hearing, metre, mind, and speech is like unto the days.

5. He who thus knows this self, which consists of sight, hearing, metre, mind, and speech, as like unto the days, obtains union, likeness, or nearness with the days, has sons and cattle, and lives his full age.

SECOND KHANDA.

1. Next comes Kauntharavya:

2. There are 360 syllables (vowels), 360 sibilants (consonants), 360 groups.

3. What we called syllables are the days, what we called sibilants are the nights, what we called groups are the junctions of days and nights. So far with regard to the gods (the days).

4. Now with regard to the body. The syllables which we explained mythologically, are physiologically the bones; the sibilants which we explained mythologically, are physiologically the marrow.

5. Marrow is the real breath (life), for marrow is seed, and without breath (life) seed is not sown. Or when it is sown without breath (life), it will decay, it will not grow.

6. The groups which we explained mythologically, are physiologically the joints.

7. Of that triad, viz. bones, marrow, and joints, there are 540 (parts) on this side (the right), and 540 on that side (the left).

They make 1080 together, and 1080 are the rays of the sun. They make the Brihatt verses and the day (of the Mahavrata).

8. Thus that self which consists of sight, hearing, metre, mind, and speech is like unto the syllables.

9. He who knows this self which consists of sight, hearing, metre, mind, and speech, as like unto syllables, obtains union, likeness, or nearness with the syllables, has sons and cattle, and lives his full age.

THIRD KHANDA.

1. Badhval says, there are four persons (to be meditated on and worshipped).

2. The person of the body, the person of the metres, the person of the Veda, and the Great person.

What we call the person of the body is this corporeal self. Its essence is the incorporeal conscious self.

4. What we call the person of the metres is this collection of letters (the Veda). Its essence is the vowel a.

5. What we call the person of the Veda is (the mind) by which we know the Vedas, the Rig-veda, Yagur-veda, and Sama-veda. Its essence is Brahman (m.)

6. Therefore let one chose a Brahman-priest who is full of Brahman (the Veda), and is able to see any flaw in the sacrifice.

7. What we call the Great person is the year, which causes some beings to fall together, and causes others to grow up. Its essence is yonder sun.

8. One should know that the incorporeal conscious self and yonder sun are both one and the same. Therefore the sun appears to every man singly (and differently).

9. This has also been declared by a Rishi (Rv. 1, 115, 1) :-

10. 'The bright face of the gods arose, the eye of Mitra, Varuna, and Agni; it filled heaven and earth and the sky,-the sun is the self of all that rests and moves.'

11 - I This I think to be the regular Samhita as conceived by me,' thus said Badhva.

12. For the Bahvrikas consider him (the self) in the great hymn (mahad uktha), the Adhvaryus in the sacrificial fire, the Khandogas in the Mahavrata ceremony. Him they see in this earth, in heaven, in the air, in the ether, in the water, in herbs, in trees, in the moon, in the stars, in all beings. Him alone they call Brahman.

13. That self which consists of sight, hearing, metre, mind, and speech is like unto the year.

14. He who recites to another that self which consists of sight, hearing, metre, mind, and speech, and is like unto the year,

FOURTH KHANDA.

1. To him the Vedas yield no more milk, he has no luck in what he has learnt (from his Guru); he does not know the path of virtue.

2. This has also been declared by a Rishi (Rv. X, 7 1, 6) :-

3. 'He who has forsaken the friend (the Veda), that knows his friends, in his speech there is no luck. Though he hears, he hears in vain, for he does not know the path of virtue.'

4. Here it is clearly said that he has no luck in what he has learnt, and that he does not know the path of virtue.
- 5- Therefore let no one who knows this, lay the sacrificial fire (belonging to the Mahavrata) for another, let him not sing the Samans of the Mahavrata for another, let him not recite the Sastras of that day for another.
6. However, let him willingly do this for a father or for an Akarya; for that is done really for himself.
7. We have said that the incorporeal conscious self and the sun are one. When these two become separated, the sun is seen as if it were the moon; no rays spring from it; the sky is red like madder; the patient cannot retain the wind, his head smells bad like a raven's nest:-let him know then that his self (in the body) is gone, and that he will not live very long.
8. Then whatever he thinks he has to do, let him do it, and let him recite the following hymns: Yad anti yak ka durake (Rv. I X, 6 7, 2 1 -2 7) ; Ad it pratnasya retasah (Rv. VIII, 6, 30); Yatra brahma pavamana (Rv. I X, 113, 6- 11) ; Ud vayam tamasas pari (Rv. 1, 50, 10)-
9. Next, when the sun is seen pierced, and seems like the nave of a cart-wheel, when he sees his own shadow pierced, let him know then that it is so (as stated before, i. e. that he is going to die soon).
10. Next, when he sees himself in a mirror or in the water with a crooked head, or without a head-, or when his pupils are seen inverted or not straight, let him know then that it is so.
11. Next, let him cover his eyes and watch, then threads are seen as if falling together'. But if he does not see them, let him know then that it is so.
12. Next, let him cover his ears and listen, and there will be a sound as if of a burning fire or of a carriage. But if he does not hear it, let him know then that it is so.
13. Next, when fire looks blue like the neck of a peacock, or when he sees lightning in a cloudless sky, or no lightning in a clouded sky, or when he sees as it were bright rays in a dark cloud, let him know then that it is so.
14. Next, when he sees the ground as if it were burning, let him know that it is so.
15. These are the visible signs (from 7-14).
16. Next come the dreams.
17. If he sees a black man with black teeth, and that man kills him; or a boar kills him; a monkey jumps on him; the wind carries him along quickly; having swallowed gold he spits it out; he eats honey; he chews stalks; he carries a red lotus; he drives with asses and boars; wearing a wreath of red flowers (naladas) he drives a black cow with a black calf, facing the south,
18. If a man sees any one of these (dreams), let him fast, and cook a pot of milk, sacrifice it, accompanying each oblation with a verse of the Ratri hymn (Rv. X, 127), and then, after having fed the Brahmanas, with other food (prepared at his house) eat himself the (rest of the) oblation.
19. Let him know that the person within all beings, not heard here, not reached, not thought, not subdued, not seen, not understood, not classed, but hearing, thinking, seeing, classing, sounding, understanding, knowing, is his Self

FIFTH KHANDA.

1. Now next the Upanishad of the whole speech,

True all these are Upanishads of the whole speech, but this they call so (chiefly).

2. The mute consonants represent the earth, the sibilants the sky, the vowels heaven.

The mute consonants represent Agni (fire), the sibilants air, the vowels the sun.

The mute consonants represent the Rig-veda, the sibilants the Yagur-veda, the vowels the Sama-veda.

The mute consonants represent the eye, the sibilants the ear, the vowels the mind.

The mute consonants represent the up-breathing, the sibilants the down-breathing, the vowels the back-breathing.

3. Next comes this divine lute (the human body, made by the gods). The lute made by man is an imitation of it.

4. As there is a head of this, so there is a head of that (lute, made by man). As there is a stomach of this, so there is the cavity (in the board) of that. As there is a tongue of this, so there is a tongue in that. As there are fingers of this, so there are strings of that. As there are vowels of this, so there are tones of that. As there are consonants of this, so there are touches of that. As this is endowed with sound and firmly strung, so that 's endowed with sound and firmly strung. As this is covered with a hairy skin, so that is covered with hairy skin.

5. Verily, in former times they covered a lute with hairy skin.

6. He who knows this lute made by the Devas (and meditates on it), is willingly listened to, his glory fills the earth, and wherever they speak Aryan languages, there they know him.

7. Next follows the verse, called vagrasa, the essence of speech. When a man reciting or speaking in an assembly does not please, let him say this verse:

8. 'May the queen of all speech, who is covered, as it were, by the lips, surrounded by teeth, as if by spears, who is a thunderbolt, help me to speak well.' This is the vagrasa, the essence of speech.

SIXTH KHANDA.

I. Next Krishna-Harita confided this Brahmana concerning speech to him (his pupil) :

2. PragaApati, the year, after having sent forth all creatures, burst. He put himself together again by means of khandas (Vedas). Because he put himself together again by means of khandas, therefore (the text of the Veda) is called Samhita (put together).

3. Of that Samhita the letter n is the strength, the letter sh the breath and self (gaman).

4. He who knows the Rik verses and the letters n and sh for every SamhiOL, he knows the Samhita with strength and breath. Let him know that this is the life of the Samhita.

5- If the pupil asks, 'Shall I say it with the letter n or without it ? ' let the teacher say, 'With the letter n.' And if he asks, ' Shall I say it with the letter sh or without it ? ' let the teacher say, 'With the letter sh.'

6. Hrasva Mandukeya said: 'If we here recite the verses according to the Samhita (attending to the necessary changes of n and s into n and sh 2), and if we say the adhyaya of Mandilkeya (Ait. Ar.III, 1), then the letters n and sh (strength and breath) have by this been obtained for us.'

7. Sthavira Sakalya said: 'If we recite the verses according to the Samhita, and if we say the adhyaya of Mandukeya, then the letters n and sh have by this been obtained for us.'

8. Here the Rishis, the Kavasheyas, knowing this, said: 'Why should we repeat (the Veda), why should we sacrifice? We offer as a sacrifice breath in speech, or speech in breath. What is the beginning (of one), that is the end (of the other).'

9. Let no one tell these Samhitas (Ait. Ar. III, I-III, 2) to one who is not a resident pupil, who has not been with his teacher at least one year, and who is not himself to become an instructor. Thus say the teachers, yea, thus say the teachers.

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