

*ahas* is a repetition, and a consonance, which is a characteristic of the sixth day. *Madhvo vo nâma mârutam yajatrâ* (7, 57) is the Maruta hymn. Here is the plural (because the Marutas are many) to be urged; because the plural is an *anta*, and this is a characteristic of the sixth day.

*Jâtavedase sunavâma* (1, 99, 1) is the invariable Jâtavedâs verse. *Sa pratnathâ sahasâ* (1, 96, 1) is the (Nivid) hymn for Jâtavedâs, whose verses have the same refrain, which is a characteristic of the sixth day.

The priest, apprehending the *anta*, *i. e.* ends of the sacrifice, might fall down, keeps them up by repeating twice the word *dhârayan*,<sup>22</sup> *i. e.* they may hold, just as one ties and unties successively the ends of a cord,<sup>23</sup> or just as one (a tanner) is driving in the end of a (wetted) skin a peg in order to keep it (expanded). It is done to keep the sacrifice uninterrupted. Those who have such a knowledge have the three days continuous and unbroken (undisturbed).

### THIRD CHAPTER.

(*The characteristics and Shastras of the seventh and eighth days.*)

#### 16.

(*The characteristics of the seventh day. The Shastras of the morning and midday libation.*)

The terms *â* and *pra* are the characteristics of the seventh day. The seventh day is just like the first, *yukta*, *ratha*, *âs'u*, *piba*, the deity mentioned in the first pada, the allusion to this world (earth), *jâta*, *anirukta*, *karishyat* (future), these are the characteristics of the seventh day.

<sup>22</sup> It is in the last pada of all verses of this hymn.

<sup>23</sup> In order to make of them a large ring.