

They ought to repeat the Trishtubhs as the beginning of the (Ahîna) hymns. Some repeat them before these Pragâthas, calling them (these Trishtubhs) Dhâyyâs. But in this way one should not proceed. For the Hotar is the ruler, and the performances of the minor Hotri-priests are the subjects. In this way (by repeating Dhâyyâs which ought to be repeated by the Hotar alone) they would make the subject revolt against his ruler, which would be a breach of the oath of allegiance.⁹

(The repetition of these Trishtubhs by the minor Hotri-priests is, however, necessary). He ought to know, "these Trishtubhs are the helm (*pratipad*) of my hymns," just as (one requires a helm) if crossing the sea. For those who perform a session lasting for a year or the Dvâdas'âha, are floating like those who cross the sea. Just as those who wish to land on the shore enter a ship having plenty of provisions,¹⁰ in the same manner the sacrificers should enter (*i. e.* begin with) these Trishtubhs. For if this metre, which is the strongest, has made the sacrificer go to heaven, he does not return (to the earth). But he does not repeat (at the beginning) of the several Trishtubhs the call *soṃs'âvom*; for the metre must run in one and the same strain (without any interruption, through the call *soṃs'âvom*, in order to be successful).

The Hotar further ought to think, I will not make the Dhâyyâs, if they recite those (Trishtubhs), and further, let us use as a conveyance the hymns with their well known introductory verses (the Trishtubhs). If they then repeat these verses (Trishtubhs), they

⁹ This is the translation of *pâpa vasyasam*.

¹⁰ Thus Sây. explains, *sairâvatî*, tracing it to *irâ=annam*. But I doubt the correctness of this explanation; very likely the front of the ship which might have had the form of a plough (*sîra*) is to be understood.