

Prajâpati had, when he created the universe, the power (of making all) this and everything. The power possessed by Prajâpati to make all this and everything when creating these worlds became the S'akvarî verses. Thence they are called S'akvarîs (from *s'aknoti*, he has the power). He (Prajâpati) made them (these Mahânâmnîs) to extend beyond the frontiers. All that he created as extending beyond the frontiers, turned cords (*sîma*). Thence comes the word *sîman*, from *sîma*, a cord.

The verses *Svâdor itthâ vishûvato* (1, 84, 10), *upa no haribhih sutam* (8, 82, 31), *indram vis'rá avîrîdhann* (1, 111, 1) are the Anurûpa (of the Nishkevalya Shastra); they contain the words *vîrishan*, *prîs'ni*, *mad*, *vîridhan*, which are characteristics of the fifth day. *Yad vârána* (10, 74, 6) is the immovable Dhâyyâ. By repeating *Abhi trâ s'ûra nonumo* after the Dhâyyâ, the Hotar returns to the womb of the Rathantaram (as the receptacle of all ceremonies), this (fifth) day being a Rathantara day by its position. *Mô shu trâ vâghatas'chana* (7, 32, 1-2) is the Sâma Prâgatha with an additional foot, having the animal form (five parts), which is a characteristic of the fifth day. *Tyam ū shu vâjinam* is the immovable Târksya.

8.

(*The remainder of the Nishkevalya Shastra. The Shastras of the evening libation.*)

The hymn, *predam brahma* (8, 37) is in the Pañkti metre, comprising five padas. The hymn, *Indro madâya vâvîridha* (1, 81) is in the Pañkti metre, consisting of five padas, and containing the term "*mad*." By means of the hymn *Satrâ madâsas tava* (6, 36, 1) which contains the term "*mad*" also, and is in the Trishṭubh metre, the Hotar keeps through, its padas which remained firm, the libation in its proper place,