

join one pada of the one metre to one of the other ⁵ (*avihṛita*). For the Sâma singers do the same, using verses which are not joined in the *vihṛita* way for singing the Nânada Sâman.

If they use the Gaurivîtam, several padas of verses in two metres used at the Sholâsî are to be taken out of their natural connection, to join one pada of the one metre to one of the other (*vihṛita*). For the Sâma singers do the same with the verses which they use for singing. ⁶

3.

(The way in which the padas of two different metres are mixed in the Sholâsî Shâstra is shown.)

Then (when they use the Gaurivîti Sâman) the Hotar changes the natural position of the several padas of two different metres, and mixes them (*vyatishajati*). He mixes thus Gâyatrîs and Pañktîs, *â tvâ vahantu* (1,16,1-3), and *upa shu s'rinuhi* (1,82,1-3-4).⁷ Man has the nature of the Gâyatrî,

⁵ All the words from "the several padas" to "other" are only a translation of the term *avihṛita* in order to make it better understood.

⁶ The reason of this is, that the recitations of the Hotri-priest must correspond with the performances of the Sâma singers.

⁷ Sây. shows the way in which the metres are mixed in the two verses :

(Gâyatrî) *imâ dhânâ ghritasnuvo harî ihopa vakshatah*
indram sukhatame rathe (1, 16, 2).

(Pañktî) *susâmdris'am tvâ vayam maghavan vandishîmahî.*

pra nûnaâm pûrnnavandhuraḥ stuto yâhi visân anu yojân-
vindra te harî.

The Gâyatrî has three, the Pañktî five feet (padas), each consisting of eight syllables. The two padas which the Pañktî has in excess over the Gâyatrî, follow at the end without any corresponding Gâyatrî pada. After the second pada of the Pañktî there is the *pranava* made (i. e. the syllable *om* is pronounced), and likewise after the fifth. The two verses, just mentioned, are now mixed as follows: *imâ dhânâ ghritasnuvah susâmdris'am tvâ vayam harî ihopa vakshato maghavan vandishîmahom indram sukhatame rathe pra nûnaâm pûrnnavandhuroḥ stuto yâhi visân anu yojânvindra te harom.*