

the Nivid the hymn. By doing so, he deprives him of his Kshatram.

Should the Hotar wish to deprive the sacrificer of his subjects (his income, &c.) he has only to put in the midst of the hymn the Nivid. By doing so he deprives the sacrificer of his subjects.

But should he wish to perform the sacrifice in such a way as to keep the sacrificer in the proper possession of all he had (*Brahma*, *Kshatra*, or *Vis'*)³ then he must first repeat the *âhâva*, (*s'omśâvom*), then the *nivid*, and (lastly) the *sûkta* (hymn). This is the proper performance for all (the three castes).

Prajâpati was in the beginning only one (not distinguished from the world). He felt a desire of creating (beings) and (thus) multiplying himself. (Therefore) he underwent austerities, and remained silent. After a year had elapsed, he uttered twelve times (words) which constitute the Nivid of twelve sentences. After this Nivid had been pronounced, all creatures were produced.

(That the world had been created by means of the Nivid) this saw (also) a Rishi (*Kutsa* by name) when repeating the following verse in which there is an allusion to it: *sa pûrvayâ nividâ* (1, 96, 2), i. e. "he (Agni) " created through the first Nivid, through the praise " of life in songs, all the creatures of the Manus, " (regents of large periods of time); through his lustre " shining everywhere (he made) the heavens and " water; the gods (priests) kept Agni (back on " earth), the giver of treasures."

This is the reason that the Hotar gets offspring, when he puts the Nivid before the hymn (*sûkta*). He who has such a knowledge is blessed with children and cattle.

³ That is to say, if he does not wish to deprive one of the royal caste of his nobility, or a Vais'ya of his caste.