

pinvanty apô (1, 64, 6), *bṛihad Indrâya gâyata* (8, 78, 1) is the extension (of the Marutvatîya Shastra) of the fifth day, which is identical with that of the second day.

Avîtâsi sunvatô (8, 36) is a hymn which contains the word *mad* "to be drunk." There are (in the first verse) five padas, which is in the Pañkti metre, all these are characteristic of the fifth day. *Itthâ hi soma in mada* (1, 80) is another hymn in the Pañkti metre, consisting of five padas, which contains the word *mad* also.

The hymn *Indra piba tubhyam suto madâya* (6, 40), composed in the Trishtubh metre, contains the word *mad* also. By means of this pada which remained firm, the Hotar keeps the libation in its proper place, preventing it from slipping down. The triplet *marutâm indra mîdhva* (8, 65, 7-9) is the setting containing neither the words *â* nor *pra* which is a characteristic of the fifth day. These verses are in the Gâyatrî metre, which lead the midday libation of the three days' sacrifice. The Nivid is placed in that metre which is the leading one. Therefore the Hotar places the Nivid in (these) Gâyatrîs.

7.

(On the *S'âkvara Sâman* and the *Mahânâmnîs*.
The *Nishkevalya Shastra*.)

On this fifth day, which is a Rathantara day, the Sâma singers chant the Mahânâmnî verses⁴ according to the S'âkvara tune; this is a characteristic of the fifth day. Indra (having had once a desire of becoming great) made himself great by means of these verses; therefore they are called Mahânâmnî. These worlds (also) are Mahânâmnîs, for they are great.

⁴ These are *vidâ maghavan*. See 4, 4.