

the Bṛihat and Rathantara Sâmans are required for the two Pavamâna Stotras (the Pavamâna at the midday, and the Arbhava-pavamâna at the evening libations).

Thus they pulled up the sun tying him with five cords¹⁶ in order to keep him and to prevent him from falling.

(On this day, the Vishuvan) he ought to repeat the Prâtaranuvâka after the sun has risen ; for only thus all prayers and recitations belonging to this particular day become repeated during the day-time (the day thus becomes *divâkîrtyam*).

As the sacrificial animal belonging to the Soma libation (of that day) and being dedicated to the sun, they ought to kill such one as might be found to be quite white (without any speck of another colour). For this day is (a festival) for the sun.

He ought to repeat twenty-one Sâmidhenî verses (instead of fifteen or seventeen, as is the case at other occasions) ; for this day is actually the twenty-first (being provided with the twenty-one-fold Stoma).

After having repeated fifty-one or fifty-two verses¹⁷ of the Shastra (of this day), he puts the Nivid (ad-

explain such things : येन साम्नाग्निष्टोमसंस्था समाप्यते तदग्नि-
ष्टोमसाम Now the Sâman with which the Agnishtôma becomes completed, i.e. the last of the twelve Stotras is the so-called Yajñâ Yajñîya Sâman : *yajñâ yajñâ vo agnaye* (Sâm. Sam. 2 53-54). This one is expressly called (in the Sâma prayogas) the *Agnishtôma-sâma*, being the characteristic Sâman of the Agnishtôma.

¹⁶ The five tunes or Sâmans representing the five cords are, the Mahâdivâkîrtyam, the Vikarṇa, Brahma, and Bhâsa tunes, being regarded only as one on account of their containing the same verse ; the Agnishtôma Sâma, and the Bṛihat, and Rathantaram.

¹⁷ The number fifty-one or fifty-two depends on the circumstance that of the Nivid hymn, *indrasya nu viryâni*, either eight or nine verses might be recited before the insertion of the Nivid. The rule is that