

dressed to Heaven and Earth, he puts the sacrificer in two places on a firm footing. By the words : *devo devī dharmanā sūryaḥ sūchiḥ* (in the last pada of 1, 160, 1) *i. e.* “the divine brilliant Sūrya passes regularly between the two goddesses (*i. e.* Heaven and Earth),” he does not pass over Sūrya. One of these verses being in the Gâyatrî, the other in the Jagatî metre, which make two Bṛihatîs,⁶ he does not pass over the Bṛihatî.

He repeats the Dvipadâ verse : *vis'vasya devī mrichayasya* (not to be found in the Saṁhitâ, but in the Brâhmaṇam) *i. e.* may she who is the ruler of all that is born and moves (*mrichaya*) not be angry (with us), nor visit us (with destruction). They (the theologians) have called the As'vina Shastra a funeral pile of wood (*chitaidha*). For when the Hotar is about to conclude (this Shastra), *Nirriti* (the goddess of destruction) is lurking with her cords, thinking to cast them round (the Hotar). (To prevent this) Brihaspati saw this Dvipadâ verse. By its words “may she not be angry (with us), nor visit us (with destruction)” he wrested from Nirriti's hands her cords and put them down. Thus the Hotar wrests also from the hands of Nirriti her cords, and puts them down when repeating this Dvipadâ verse, by which means he comes off in safety. (He does so) for attaining to his full age. He who has such a knowledge attains to his full age. By the words *mrichayasya janmanah*, *i. e.* “what is born and moves,” he does not pass over the sun in his recitation, for that one (the sun) moves (*marchayati*) as it were.

As regards the Dvipadâ verse, it is the metre corresponding to man (on account of his two padas, *i. e.*

⁶ The Bṛihatî contains thirty-six syllables, the Gâyatrî twenty-four, and the Jagatî forty-eight. Two Bṛihatîs make seventy-two, and one Gâyatrî and Jagatî make together seventy-two syllables.