

Indra ishe dadātu naḥ (8, 82, 34), *te no ratnāni* (1, 20, 7-8) form the (Nivid) hymn for the Ribhus, the words *trir ā saptāni* (1, 20, 7) contain the characteristic "three." *Babhrur eko vishuṇaḥ* (8, 29) is the Dvipadâ. By repeating a Dvipâd, the Hotar puts the two-legged sacrificer among the four-legged animals. *Ye triṃsati trayas para* (8, 28) is the (Nivid) hymn for the *vis'vedevâh*, because it contains the term "three." *Vaisvânaro na ūtaye* (As'v Sr'. S. 8, 11) is the Pratipad of the Agnimâruta Shastra; it contains the term *parāvataḥ*, which is an *anta*.

Maruto yasya hi kshaya (1, 86) is the (Nivid) hymn for the Marutas. It contains the term *kshi* to reside, which is an *antarûpam*; for one resides, as it were, after having gone to a (certain) object.

The (Nivid) hymn for Jâtavedâs is, *prâgnaye vâcham îraya* (10, 187) (each verse of which ends with) *sa naḥ parshad ati dvishaḥ*, i. e. may he (Agni) overcome our enemies, and bring (safely our ceremonies) to a conclusion. He repeats this refrain twice. For in this Navarâtra sacrifice (which is lasting for nine days) there are so many ceremonies, that the committal of a mistake is unavoidable. In order to make good (any such mistake, the pâda mentioned must be repeated twice). By doing so, the Hotar makes them (the priests and sacrificers) free from all guilt. These verses are in the Gâyatrî metre; for the Gâyatrî is the (leading) metre at the evening libation during the three (last) days.

22.

(To what the different parts of the *Dvâdas'âha* are to be likened. The tenth day.)

The six *Prishṭha* days (the six first in the *Dvâdas'âha*) represent the mouth; the *Chandomâḥ* days, from the seventh to the ninth, are then what is