

are in the Gâyatrî metre (the first being Anushtubh), and also the triplet which forms the sequel (of the Pratipad) is in the Gâyatrî metre. Thus the Gâyatrî verses (of the Pavamâna Stotra) become celebrated. By means of these two Pragâthas (the Indra-Nihava and Brâhmaṇaspati Pragâtha, which are in the Bṛihatî metre) the Bṛihatî verses (of the Pavamâna Stotra) become celebrated.

The Sâma singers perform this chant with these verses in the Bṛihatî metre by means of the Raurava and Yaudhhaja Sâmans (tunes ²¹) repeating thrice (the last pada of each verse). This is the reason that the two Pragâthas, though they have no Stoma belonging to them, are recited with repeating thrice (the last pada of each verse). Thus the Stotra is in accordance with the Shastra.

Two *Dhâyyâs* ²² are in the Trishtubh metre, and also the hymn ²³ in which the Nivid is inserted. By these verses (in the Trishtubh metre) are the Trishtubhs of the Stotra celebrated. In this way the Pavamâna Stoma, comprising three metres, being fifteen-fold, becomes celebrated for him who has such a knowledge.

18.

(*On the origin of the Dhâyyâs, their nature and meaning.*)

He recites the Dhâyyâs. Prajâpati had (once) sucked up from these worlds everything he desired

²¹ These are the names of the two peculiar tunes in which the verses: *punânah soma* and *duhâna údhar* (Sâmaveda S. 2, 25-26) are sung.

²² See 3, 18, the two first, *agnir netâ*, and *tvañ Soma kratubhih* are in the Trishtubh metre.

²³ The Nivid hymn is *janishtha ugra*, see 3, 19; it is in the Trishtubh metre.