

Their style is, in the main, just the same in which the hymns are composed, and far more ancient than that of the Brâhmaṇas. They contain in short sentences the principal names, epithets, and feats of the deity invoked. They have no regular metre, but a kind of *rhythmus*; or even a *parallelismus membrorum* as the ancient Hebrew poetry.

The circumstance that in the ritual such a paramount importance is attached to such half poetical, half prose pieces as the Nivids are (see particularly Ait. Br. 2, 33; 3, 10-11), clearly tends to prove, that they must have been regarded as very efficacious. This could be hardly accounted for at a time when beautiful and finished songs were forthcoming in abundance to serve the same purpose, had they not been very ancient, and their employment been sanctioned by the example of the most ancient Rishis.

We have already seen, that several of those Nivid formulas which we have now were known to some Vedic poets. I will give here a few more instances. The hymn to the Marutas by Vis'vâmitra (3, 47) is evidently based on the Marutvatîya Nivids (see them on page 189); the verse to Savitar (3, 54, 11) alludes to the Savitṛi Nivids (see them on page 208); the hymn to Dyâvâpṛithivî (1, 160) is a poetical imitation of the Dyâvâpṛithivî Nivids (page 209); the Ribhu hymn (4, 33) resembles very much the Ribhu Nivids (page 210), &c.

Another proof of the high antiquity of the Nivids is furnished by the Zend-Avesta. The many prayer