

## 13.

(*The remainder of the Nishkevalya Shastra and the Shastras of the evening libation.*)

*Endra yâhy upa naḥ* (1, 130) is the Paruchhepa hymn, in the Atichandâḥ metre, comprising seven padas. *Pra gha nv asya* (2, 15) is the hymn whose several verses have the same refrain.<sup>15</sup> In the hymn *abhûr eko rayipate* (6, 31), the words occur (verse 5) *ratham âtishṭha tuwinrimna bhîmam*; in it the word *sthâ* "to stand," marks an end (standing being the end of going) which is a characteristic of the sixth day. By means of this hymn, which is in the Trisṭubh metre, the Hotar keeps, through its padas which remain firm, the libation in its proper place, preventing it from falling. *Upa no haribhiḥ stutam* (8, 82, 31-33) is the setting which has the same refrain. It is in the Gâyatrî metre, which is the leading one of the midday libation of the three (latter) days. Therefore the Nivid is to be placed in it. *Abhi tyam devam Savitâram* (Vaj. Saṃh. 4, 25) is the beginning of the Vais'vadeva Shastra, in the Atichanda metre. *Tat Savitur vareṇyam* (3, 62, 10-11) and *doshô agât* form the sequel, because *gata*, i. e. gone, signifies an end, which is a characteristic of the sixth day.

*Ud u shya devaḥ savitâ savâya* (2, 38) is the (Nivid) hymn for Savitar; the words therein, *s'as'vattamam tudapa vahnir asthât*, contain an *anta*, for *sthita*, i. e. standing is an *anta*.

*Katarâ pûrvâ* (1, 185, 1) is the (Nivid) hymn for Dyâvâprithivî, whose verses have the same refrain.<sup>16</sup>

*Kim u s'reshṭhaḥ kiṃ yavisṭhō* (1, 161) and *upa no vâjâ adhvaram ribhuksha* (4, 37) form the Arbhavam

<sup>15</sup> This is *mada indra chakâra*.

<sup>16</sup> This is *dyâvâ rakshatam prithivi no abhvât*.