

sisting of seven padas. *Sa yo ṛishâ ṛishṇyebhiḥ* (1, 100) is the hymn whose verses have the same refrain¹¹ (*samānodarka*). *Indra Marutvâ iha pâhi* (3, 51, 7) is the hymn¹² which contains an *anta* (a participle of present tense form in *ant*, or its equivalent) in the words (verse 9), *tebhiḥ sâkam pibatu ṛitrakhâdah* ; because *ṛitrakhâdô* (*âdô* being taken as equivalent to *anta*) is the *anta*, and the sixth day is the end (*anta*). By means of this hymn, which is in the Trishtubh metre, the Hotar keeps through its padas which remain firm, the libation in its proper place, preventing it from falling. *Ayam ha yena* (10, 65, 4-6) is the triplet which serves as a setting, for in its words, *svar marutvatâ jitam* there is an *anta*, *jita* is an *anta*.¹³ These verses are in the Gâyâtrî metre ; the Gâyâtrîs are the leading metres at the midday libation during these three days. The Nivid is put in the leading metre ; thence the Hotar puts the Nivid in the Gâyâtrî metre.

The verses, *revatîr na sadhamâde* (1, 30, 13-15), and *revân id* (8, 2, 13-15) form the Raivata Prishtha (the Raivaita Sâma), which is used on a Bṛihat day, to which the sixth day belongs. The verse *yad vâvâna* is the invariable Dhâyyâ. By "*tvâm iddhi havâmahé*" (6, 46, 1-2) which follows the Dhâyyâ, the Hotar returns all to the womb of the Bṛihat Sâma ; for this is a Bṛihat day according to its position. *Indram id devatâtaya* (8, 3, 5-6) is the Sâma Pragâtha which has the characteristic of *ninṛita* (has a consonance).¹⁴ *Tyam ū shu vâjinam* is the invariable Târkshya.

¹¹ This is *Marutvân no bhavatu indra ūti*

¹² In the present state of the Sāmhitâ it is incorporated with another one.

¹³ This appears to be an error, the form *ant* is to be sought in *marutvatâ*.

¹⁴ Because in every pada there is the word *Indra*, the repetition of which resembles the sounding of a bell metal instrument.—*Sây*.