

thus preventing it from falling down. The triplet, *tam Indram rájayámasi* (8, 82, 7-9) is the setting (*paryása*). (Its third pada) *sa vrishá vrishabho bhuvát*, contains the animal form (there is the word *vrishan*, i. e. male, in it). It is in the Gâyatrî metre, for the Gâyatrîs are the leading metres at the midday libation in this Tryaha (the three days from the fourth to the sixth). The Nivid is placed in that metre which is the leading. Therefore the Hotar places the Nivid in (these) Gâyatrîs.

The verses, *tat savitur vrinîmahe* (5, 82, 1-3), *adyâ no deva savitar* (5, 82, 13-15), are the beginning and sequel of the Vais'vadeva Shashtra on the Rathantara day, of which the fifth is one. *Ud u shya devah savitâ damûnâ* (6, 71, 4-6) is the (Nivid) hymn for Savitar. In it there is the word *vâmam* (in the last pada) i. e. left, which is a characteristic of the animal form. In the Dyâvâprithivî hymn, *mahî dyârâprithivî* (4, 56) the words *ruvâd dhokshâ* (in the last pada) contain the animal form (because the word *dhokshâ*, from the root *duh* to milk, is in it).

*Ribhur vibhvâ vâja* (4, 34) is the Ribhu hymn. Because the animals are *vâjah*, i. e. property, booty, which (*vâjah*) is an animal form. *Stushe janâṃ suvratâṃ navyasîbhir* (6, 49, 1) is a hymn (in the Trishṭubh metre) with an additional pada (in the last verse, which is in the S'akvarî, instead of in the Trishṭubh metre). This is the animal form (animals being supposed to have five feet instead of four, the mouth being counted as the fifth) which is characteristic of the fifth day. *Havish pântam ajaram* (10, 88, 1) is the beginning of the Agnimâruta Shashtra. It contains the word *havis*, i. e. offering, which is a characteristic of the fifth day. *Vopur na tach-chikitushê* (6, 66) is the (Nivid) hymn for the Marutas, which contains the word *vapus*, i. e. form. *Jâtavedase sunarâma* is the invariable Dhâvyâ. *Agnir hotâ*