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## THE *BAHIṢPAVAMĀNA* RITUAL OF THE JAIMINĪYAS

FUJII Masato

After the preparatory rites on the preceding days (*dikṣā*, *upasad*, etc.), the main ceremony of the Soma sacrifices starts, i.e., the pressing out, offering and partaking of the *soma* juice. The *bahiṣpavamāna* is the opening ritual of this main ceremony. Properly speaking the *bahiṣpavamāna* 'the outdoor laud for the purified (*soma*)' is the first of a certain number of lauds (*stotras*) chanted by the chanter priests (*udgātṛ*, *prastotr*, *pratiharṭṛ*), but as it is accompanied with several other acts before and after it, I call the whole set of related acts the *bahiṣpavamāna* ritual. As its name states, this laud is chanted not in the *sadas* hut where the chanter priests chant the other lauds but outdoors at the northeastern border of the sacrificial place. Why is only the first laud to be chanted outside at that place in particular? This is a fundamental question as to the *bahiṣpavamāna* and is a clue to the ritual symbolism underlying the Soma sacrifices. I will make an answer to it through my description of all the acts of the *bahiṣpavamāna* ritual in order. Moreover this paper has the purpose of supplementing Caland and Henry's description of the Agniṣṭoma (1906-07) by supplying information on the *bahiṣpavamāna* ritual prescribed by the Jaiminiya texts which were not consulted by them. As the basic source of the Jaiminiya ritual I will present a translation of the *bahiṣpavamāna* part of the Jaiminiya-Śrautasūtra. Reference will be made also to the Brāhmaṇa passages which relate to this ritual, because as far as the *bahiṣpavamāna* is concerned, the Jaiminiya-Brāhmāṇa and the Jaiminiya-Upaniṣad-Brāhmaṇa are so instructive that they can cover the shortage of information in the Sūtra, and because they are the best informants on the meaning of each act of the ritual. Bhavatrāta's commentary

on the Sūtra is also very useful not only for understanding the Sūtra text but for elucidating the facts alluded to by the Brāhmaṇas but untouched in the Sūtra. On the *bahiṣpavamāna* ritual of the other schools, besides Caland and Henry's work, the translation and study of the Lāṭyāyana and Drāhyāyaṇa Śrautasūtras by Parpola (1969) furnishes us much information. The first report of the Jaiminiya *bahiṣpavamāna* was presented by Staal in his description of the Nambudiri Agnicayana ritual (1983: 602-5). As to the musical aspects of the *bahiṣpavamāna*, Howard has made important contributions (1983; 1984; in press).

\* \* \* \* \*

After the early-morning activities in the *havirdhāna* hut (i.e. pressing the juice out of the *soma* stalks and drawing it into several cups, see CH §§ 127-133), the priests and the sacrificer move towards the chanting place (*āstāva*) for the *bahiṣpavamāna* laud.

**JŚS 1, 10: (Gaastra ed.) 12, 4-6. After having touched water (for ablution),<sup>1</sup> they creep in a continuous line.<sup>2</sup> The adhvaryu creeps first. Then the prastotṛ. Then the udgātṛ. Then the pratiharṭṛ. Then the sacrificer. The brahman creeps as the sixth.<sup>3</sup>**

<sup>1</sup> JB 1, 82: 36, 23-25. Cf. BaudhŚS 7, 7: 212, 8; LŚS 1, 11, 7-8; DŚS 3, 15-16. <sup>2</sup> JB 1, 85: 37, 29-31. <sup>3</sup> JB 1, 85-86: 37, 34-38, 7. Cf. PB 6, 7, 12-15; LŚS 1, 11, 2-3; DŚS 3, 3, 11-12.

They proceed to the chanting place, in a continuous line (*saṃtatāḥ*) JŚS 1, 10: 12, 4; JB 1, 85: 37, 30)<sup>1</sup> and stooping (*prāvabhṛāḥ* JB 1, 85: 37, 31; *prahvārāḥ* JB 1, 278: 116, 9).<sup>2</sup> The JB explains this peculiar manner of moving by identifying the procession to the *bahiṣpavamāna* with the ascension to the heavenly world. The passage (1, 85: 37, 29-33) is to this effect: just as when people ascend a steep slope together, each person holds on to the preceding one and bends himself forwards, so they creep upwards to the heavenly world in a continuous

line and stooping (thus also PB 6,7,9-10; cf. Caland 1931: 119, n. 2 on PB 6,7,17).

On the way to the chanting place, the chanter priests offer two oblations called the *pravṛtahomas* 'oblations by the elected ones'.

JŚS 1, 10:12,6-10. They offer the *pravṛta* oblations.<sup>1</sup> (Each offers the first oblation with the formula:) "May I be agreeable to Voice, agreeable to the lord of voice! O Goddess Voice, place me in what is sweet of thy voice. Svāhā to Sarasvatī!"<sup>2</sup> He offers the second (oblation with the formula:) "Let the god Sun protect me from the demons in the sky, Wind from those in the intermediate region, Fire from those on the earth. Svāhā!"<sup>3</sup>

<sup>1</sup> Cf. LŚS 1, 11, 9-11=DŚS 3, 3, 17-20.    <sup>2</sup> JB 1, 82: 36, 26-30.

<sup>3</sup> =JB 1, 83: 36, 37-37, 1.

According to Bhavatrāta (Shastri 1966: 37, 15-19), they pour melted butter (*ājya*) into the *āhavanīya* fire with the dipping spoon (*sruva*). Unlike the Kauthuma-Rāṇyāniya traditions where the chanter priests are elected before the *pravṛta* oblations (LŚS 1, 10, 25; DŚS 3, 3, 1), the JŚS does not prescribe their election (*pravara*) anywhere.<sup>3</sup> The Sūtras belonging to the other officiating priests prescribe the *pravara* and the *pravṛta* oblations with similar formulas after the *bahiṣpavamāna* at the *savanīyapaśu* or on the previous day at the *agnīṣomīyapaśu*. On the other hand they all but the BaudhŚS and the MŚS prescribe here corresponding oblations with the verses addressed to the drops of *soma* (*vaipruṣā homāḥ*); while the latter two Sūtras prescribe only the utterance of those verses after the drawing of the *soma* (like JŚS 1, 9: 11, 15-12, 1), and oblations with other formulas here. These facts show that the ritual primarily requires the participants in the procession to make oblations one by one and the difference of their formulas is a secondary variation.

JŚS 1, 10:12, 10-13. They creep upwards (i. e. northwards) for the outdoor *pavamāna* laud.<sup>1</sup> When they are creeping, he (i. e. the

udgāṭṛ) addresses the formula to the adhvaryu: "I wipe this divine steed."<sup>2</sup> To the south of the *cātvāla* pit, (a helper) strews blades of grass and (places) a water jar. Upon those (blades of grass) they sit down in the proper manner of sitting down.<sup>3</sup>

<sup>1</sup> JB 1, 83: 37, 3-5.    <sup>2</sup> JB 1, 83-84: 37, 6-12. Cf. PB 6, 7, 18.

<sup>3</sup> Cf. LŚS 1, 11, 18=DŚS 3, 3, 27.

The adhvaryu leads the procession, carrying a bunch of grass (*prastara*) in his hand (JB 1, 84: 37, 11; PB 6, 7, 16), as it is prescribed by all the Yajurvedic Sūtras. It is said that he bears the bunch of grass in order to pacify with it the sacrifice which has taken the form of a divine horse (JB 1, 83-84: 37, 6-12; PB 6, 7, 18). Or according to another explanation, by carrying the bunch of grass which symbolizes the sacrificer, he leads him to the heavenly world (PB 6, 7, 17).

The chanting place (*āstāva*) to which they creep is situated "to the south of the *cātvāla* pit" (JŚS 1, 10: 12, 12; BhārŚS 13, 17, 1; HirŚS 8, 4: 847, 23; VaikhŚS 15, 19: 201, 7; VaitS 17, 1), in "the area of the *cātvāla* pit" (LŚS 1, 11, 18=DŚS 3, 3, 27), "in the northeastern corner of the (*mahā*-)*vedi*" (ĀpŚS 12, 17, 5; VaikhŚS 15, 19: 201, 7), in "the area of the *tīrtha* (i.e. the path to the *mahāvedi* between the *cātvāla* pit and the *utkara* rubbish heap)" (ĀśvŚS 5, 2, 6), or "to the north of the *āhavanīya* fire" (ŚŚS 6, 8, 3). The HirŚS and the VaikhŚS add "within the (*mahā*-)*vedi*". Noticeably emphasis is laid on its nearness to the *cātvāla* pit, the square hole dug outside the *mahāvedi* (the space for the main ceremony) near its northeastern corner, from which earth is taken for constructing the *uttaravedi* (the principal altar). The connection between the *bahiṣpavamāna* and the *cātvāla* pit will be discussed later.

They sit down at the chanting place which has been prepared before they arrive. According to Bhavatrāta (Shastri: 38, 15f.), the expression "in the proper manner of sitting down" in the last sentence refers to the general prescription of the manner of sitting down given by JŚS 1, 8: 9, 7-12, thus: "He casts off a blade of grass

which is dried at its tip or which is cut at its tip (with the formula: 'Ho! Thou son of a remarried widow, stand up from this (seat) and sit on the seat of another man. Sit on the seat of a man who is more ignorant than we. Cast out is he who keeps off wealth!' After having touched water (for ablution), he sits down (with the formula: 'I sit down on the seat of wealth.'")

**JŚS 1, 11: 12, 14-15. The udgāṭṛ (sits down in the western part of the chanting place with his face) turned north. The prastotṛ (sits down) in the eastern part (of the chanting place), facing west. The pratiharṭṛ (sits down) in the western part (of chanting place), facing south.<sup>1</sup>**

<sup>1</sup> Cf. LŚS 1, 11, 19-23=DŚS 3, 3, 28-30.

The JŚS prescribes the positions of the three chanter priests at the *bahiṣpavamāna* laud in conformity with their positions in the *sadas* hut stated in JB 1, 72 (see the figure at Staal 1983: 609; cf. LŚS 1, 11, 19-23=DŚS 3, 3, 28-30 [at all the lauds]≠PB 6, 4, 14 [in the *sadas*]). The positions of the other priests and the sacrificer are stated by the other Sūtras, thus: for the adhvaryu, "(the chanter priests) sit down to the west of him" (LŚS 1, 11, 8=DŚS 3, 3, 27), "in front (i.e. to the east?) of the prastotṛ" (BhārŚS 13, 17, 2), "behind the prastotṛ on his right (i.e. to his northeast)" (MŚS 2, 3, 6, 5), "to the east (of the chanter priests), facing west" (KŚS 9, 7, 2); for the sacrificer, "behind the prastotṛ on his left (i.e. to his southeast)" (MŚS 2, 3, 6, 5), "to the south (of the adhvaryu and the pratiprasthātṛ)" (KŚS 9, 7, 2); for the brahman, "to the south of those who are going to chant" (BhārŚS 15, 3, 14), "facing towards the udgāṭṛ (comm.: to his south)" (ĀśvŚS 5, 2, 7), "to the south" (ŚŚS 6, 8, 4), "he looks at the udgāṭṛ" (VaitS 17, 2); for the pratiprasthātṛ, "to the east (of the chanter priests), facing west" (KŚS 9, 7, 2); for the maitrāvāruṇa, "facing towards the udgāṭṛ (comm.: to his west)" (ĀśvŚS 5, 2, 7), "to the south" (ŚŚS 6, 8, 4).

On this occasion, Bhavatrāta refers to a rite called *devasoma-*

*bhakṣaṇa* 'partaking of the *soma* belonging to the gods' which is not prescribed by the JŚS but is stated in the JB (1, 89: 39, 16-21). As Bhavatrāta's explanation seems to have escaped Bodewitz (1977: 150f.) in his study of this part of the JB and it would throw light on the form of this unknown rite, I translate the whole of his statement (Shastri: 39, 26-40, 3): "There is (a rite) prescribed in the sacred tradition (i. e. the JB), «the partaking of the *soma* belonging to the gods» by name. This is the time for that (rite). And its form is as follows. Among the priests or other Brahmans seated near, he should say to the one whom he thinks to be particularly pure, 'Hold out (your) hand (*āhara hastam*)' (JB 1, 89: 39, 18: *aharahas tam* "Tag für Tag ... so" Caland 1919: 18). Then he takes hold of his right hand and says (to him), 'O so-and-so, invite (us)!' After having received the invitation from him, he should mutter this formula: 'The *soma* drink of the gods here, at this sacrifice, on the strewn grass, on the altar, of that we partake now.' (JB 1, 89: 39, 19-20)" According to Bodewitz's excellent interpretation of the meaning of this rite, the purpose of this rite is to ensure the entire profit of the sacrifice for all people present at the *bahiṣpavamāna*. By means of the recitation of the formula after the invitation by proxy to the *soma* drink, all the participants in the *bahiṣpavamāna* symbolically partake of the *soma* and consequently participate in the full benefit of the sacrifice, even if they should be absent from the rest of the sacrifice.

This rite suggests the presence of other priests and Brahmans at the *bahiṣpavamāna* ritual besides the persons specified by the Sūtras. Their participation is recommended by TS 6, 4, 9, 2, thus: "Therefore one who knows this should participate in the *bahiṣpavamāna*; verily the *bahiṣpavamāna* is a purifier."<sup>4</sup>)

After this rite is over, the *adhvaryu* hands over the *stotra* grass, which must be the grass he carried during the procession.

JŚS 1, 11: 12, 15-13, 5. After having received the *stotra* grass (from the *adhvaryu*),<sup>1</sup> he (i. e. the *udgātṛ*) mutters the formula of the *pavamāna* lauds: "Bhūr, Bhuvas, Svar! Honey I shall

make, honey I shall produce, honey there will be. Welfare, Welfare, nutriment, vigour (I shall make).<sup>2</sup>—O Soma, sing. Sing, O Soma, for my fiery energy, for my lustre in sacred knowledge, for my food, for my wealth, for my prosperity, for my procreation, for the wealth of (my) progeny, for the prosperity of (my) progeny, for the procreation of (my) progeny, for the kingly power of the king Soma, for my leadership of the village.<sup>3</sup>—The quarters, the *pradiś*, the *ādiś*, the *vidiś* and the *uddiś* quarters, the quarters!<sup>4</sup> At the repeating lauds (i. e. the lauds other than the *pavamāna* lauds), (he mutters the formula:) “Voice comes back, Bhūr, Bhuvas, Svar, Om!”

<sup>1</sup> Cf. LŚS 1, 12, 1; DŚS 3, 4, 16. <sup>2</sup> JB 1, 88: 39, 6. Cf. LŚS 1, 12, 3 =DŚS 3, 4, 18. <sup>3</sup> JB 1, 84: 37, 15-18. <sup>4</sup> JB 1, 89: 39, 13-14.

The adhvaryu's act of handing over the grass with a formula is technically called *stotra-upākaraṇa* ‘the fetching of the laud’ (see CH § 134e). Here it is not mentioned to whom he hands over the grass. The LŚS-DŚS and all the Yajurvedic Sūtras but the Bau-dhŚS say that he hands it to the prastotṛ, while the latter gives the alternative of the udgātṛ or the prastotṛ. Anyway the prastotṛ just mediates the grass (LŚS 1, 12, 1; DŚS 3, 4, 16) probably because of his position between the adhvaryu and the udgātṛ.

**JŚS 1, 11:13, 5-16. He touches the *upāgātṛs*, (uttering) “Ye are the quarters. Do not injure my hearing.”<sup>1</sup>**

<sup>1</sup> JUB 1, 6, 3, 6=1, 22, 6. Cf. LŚS 1, 11, 24-29; DŚS 3, 4, 1-11.

This sentence is from the JUB with a slight change. The *upāgātṛs* ‘sub-chanters, choristers’ are those who sing the accompaniment to the chant of the three chanter priests. On the ground of another statement made by the same authority: “one should appoint four *upāgātṛs*” (JUB 1, 6, 3, 6=1, 22, 6), Bhavatrāta (Shastri: 40, 20-26) teaches that the brahman, the maitrāvaruṇa, either the brāhma-ṇacchaṃsin or the acchāvāka, and the sacrificer are the *upāgātṛs*.

Though opinions differ as to the number of the *upagātr̥s*,<sup>5)</sup> the *adhvaryu* and the *hotṛ* are never included in the number, because they should not be subordinate to the chanter priests.<sup>6)</sup>

**JŚS 1, 11: 13, 6-8. Then (the *adhvaryu*) orders (the chant). The *prastotṛ* says to the *brahman*, "O *Brahman*, we shall chant, O *Prasāstr̥*."<sup>1</sup> After the permission has been pronounced (by the *brahman* and the *prasāstr̥*), they set (the chant starting).**

<sup>1</sup> Cf. LŚS 1, 12, 1; DŚS 3, 4, 16.

Bhavatrāta (Shastri: 40, 27-41, 12) divides the text in this way. Gaastra (1906) divides it otherwise. She connects "(the *adhvaryu*) orders (*sampreṣyati*)" with the utterance "O *Brahman*, we shall chant, O *Prasāstr̥*", and treats the words "the *prastotṛ* says to the *brahman*" as an independent sentence (thus also Dandekar 1982: 467). But her reading is not tenable, because the verb *sampreṣyati* '(the *adhvaryu*) orders (another priest to do some ritual act)' does not fit the formula "O *Brahman* ..." and we do not find anywhere this formula assigned to the *adhvaryu*. Bhavatrāta supplies as the order given by the *adhvaryu* the utterance "Om, do ye chant!" (BaudhŚS 7, 8: 213, 4) which is the addition to the *upākaraṇa* formula (TS 3, 3, 2a) muttered by the *adhvaryu* when he hands over the grass.

The *brahman* and the *prasāstr̥* (i. e. the *maitrāvaruṇa*) who have been called by the *prastotṛ* thus give their permission (*prasava* 'incitement') to the chanter priests (see CH § 134f). After having received their permission, the chanter priests start the chant. The last sentence seemingly means so. But the difficulty of this sentence lies in the meaning of the verb *upadadhāti* 'place upon, place near to, place in addition, etc.'<sup>7)</sup> Bhavatrāta (Shastri: 41, 12-28) interprets this word as a synonym of the well-known word *upagāyanti* 'sing the accompaniment to' and understands that the present sentence teaches the time when the accompaniment is to be started. His commentary on this sentence is of especial importance in that here

he gives valuable information on the accompaniment (*upagāna*) of the Jaiminiyas and explains it by referring to the related passages of the JB and the JUB, which being unintelligible in themselves could be understood with the help of his explanation.

First he teaches the form of the accompaniment in this way: "In the sixth and seventh sections of the first Gāyatra-Upaniṣad (i.e. JUB 1, 6-7=1, 20-24), the form of the accompaniment at the same rite is fixed. There in the seventh (section) (firstly) it is said: 'Now with reference to that, some sing it as *om*' (JUB 1, 7, 2, 3 =1, 24, 3), and this (form) is denied: 'One should not sing it so' (1.c.); then (secondly) it is said: 'And some sing *o*' (1.c.), and this (form) is denied, too: 'One should not sing so, either' (1.c.); then (finally) the form of the accompaniment is fixed with (the statement) 'One should sing *o* (sic)' (1.c.)" (Shastri: 41, 16-19). In his last quotation from the JUB, Bhavatrāta reads *o* instead of *om* read by Oertel and Sharma in their editions of the JUB. From the fact that all the mss. used by them and its new mss. which I found in Kerala in 1985 record *o* without exception, *o* must be the original reading. The editors changed it into the likely syllable *om*, only because it should be different from the denied forms *om* and *o*. According to Bhavatrāta, both the denied second one and the approved third one are *o*, but the ways of singing them are different. The JUB (1.c.) states that the former *o* is "sung low" (*nigītam* in all mss. for *na gītam* in both ed.). In conclusion he says, "Therefore it is determined that this sound *o* is what is technically called the accompaniment with fourteen morae, and that it first reaches the four tones from the *kruṣṭa* in order and is raised again to the *prathama* tone" (Shastri: 41, 22-23).<sup>8</sup>

Next Bhavatrāta explains the way of accompanying the chant with the sound *o*. Here reference is made to JB 1, 112: 48, 28-30, JUB 1, 6, 2, 9ff.=1, 21, 9ff., and the seventh chapter of the unpublished Paryadhyāya section of the JŚS (corresponding to Shastri: 215, 25ff.). Since Parpolā (1981: 219f.) studied those passages in detail, a brief statement will suffice now. The point is that the *upagātr̥s*

start the accompaniment after the prelude of the *sāman* is over, and the udgātṛ must not start his part before the accompaniment; he should sing his part making it covered with the "tone" (*svara*) (which according to Bhavatrāta denotes the sound *o*) so as not to enter the internal jungle of the *sāman*.<sup>9)</sup>

Reverting to the word *upadadhāti* in the Sūtra, I suggest the possibility that it might denote some introductory action of the laud (cf. the *stotra-upākaraṇa* of the adhvaryu) corresponding to the set of acts prescribed by the LŚS and the DŚS as follows: after his utterance "O Brahman, we shall chant, O Praśāstṛ", the prastotṛ hands over the bunch of grass to the udgātṛ; the udgātṛ strokes his right shank with the grass and "yokes" the laud (*yuñjyāt stomam*) with a formula (PB 1,3,5); after he mutters another formula (PB 1,3,6), the chanter priests look at the *cātvāla* pit, the water jar, and the sun (LŚS 1,12,1-6; DŚS 3,4,16-21). Correspondingly Bhavatrāta orders an action called "yoking" (*yukti*) in his verse at the end of his commentary on JŚS 1,11, thus: "The «yoking», so called in the sacred tradition, which consists of four acts or one act, the udgātṛ should perform here at the *pavamāna* land after the permission (of the brahman)" (Shastri: 44,7-8). It is probable that this statement is based on JUB 3,1,5,4-5=3,5,4-5. This JUB passage states a kind of mental concentration immediately before the *bahiṣ-pavamāna* laud. It says, "Thereupon he saw the laud spread out in the atmosphere, greatly shining. He also saw its «yoking» (*yukti*). After having sat down for the outdoor *pavamāna* laud, he should do thus <breathing out> (and do) thus <breathing in> with the voice; he should wish to see with the eyes, he should wish to hear with the ears; (thus) this mind becomes yoked (to the laud) of itself."<sup>10)</sup>

As we saw above, the LŚS and the DŚS prescribe the chanter priests to look at the *cātvāla* pit before the laud. Though the JŚS is silent about it, the same act or a similar act is told by Brāhmaṇas including the JB and even by some Yajurvedic Sūtras.<sup>11)</sup> The Brāhmaṇas are in agreement on the meaning of this act. According to JB 1,87; PB 6,7,24; ŚB 4,2,5,5; 9, the *cātvāla* pit is symbolically

identified with the sun and it is thought that the sacrificer is carried to the heavenly world from this hole (described as "the path to heaven" ŚB 4, 2, 5, 5). In addition to this act, the White Yajurvedins perform another act which has the same symbolical meaning, i. e., the act of throwing into the *cātvāla* pit one of the two blades of grass which represent the sacrificer (ŚB 1. c.; KŚS 9, 6, 34; cf. JB 1, 86: 38, 11-16; PB 6, 7, 17; LŚS 2, 1, 6; DŚS 4, 1, 7). The identity of the *cātvāla* pit and the sun is also stated in an enigmatic sentence of the JUB: "Where this *cātvāla* pit was dug, precisely there is the opening of the sky" (1, 1, 5, 5=1, 5, 5).<sup>12</sup> This symbolic meaning of the *cātvāla* pit tells the reason why the chanting place of the *bahiṣpavamāna* laud is situated near the *cātvāla* pit. The reason is "in order to chant the *bahiṣpavamāna* laud at the entrance to the heavenly world".

Now the chanter priests chant the *bahiṣpavamāna* laud.

**JŚS 1, 11: 13, 8-10. They chant the outdoor *pavamāna* laud with the sound *hum* made once, thitherwards (i. e. without repetition).<sup>1</sup> The (first verse called) *retasyā* does not include the *hiṃkāra* (i. e. *hum bhā*).<sup>2</sup> The other (verses sung with the) *gāyatra-sāman* include the *hiṃkāra* (i. e. *hum bhā*).<sup>3</sup>**

<sup>1</sup> JB 1, 87: 38, 27; 1, 89: 39, 23; 1, 231: 95, 9f.; 1, 278: 116, 5. Cf. PB 6, 8, 9; 15; ṢaḍvB 2, 2, 1; LŚS 1, 12, 7=DŚS 3, 4, 22. <sup>2</sup> JB 1, 100-101: 44, 6-13; 1, 259: 108, 7-8; 1, 315: 132, 11-12. Cf. PB 7, 1, 4-5; ṢaḍvB 2, 1, 4-5; 2, 2, 6-7; LŚS 1, 12, 8=DŚS 3, 4, 23a. <sup>3</sup> Cf. LŚS 1, 12, 9=DŚS 3, 4, 23b; LŚS 7, 11, 3-5.

Here the JŚS does not give any information about the actual form of the laud. There are several variations of the *bahiṣpavamāna* laud according to the types of the Agniṣṭoma,<sup>13</sup> and if we take the other Soma sacrifices into account, its variations amount to a huge number. So the Sūtra states only the features common to them. Of the twelve lauds of the Agniṣṭoma, the three *pavamāna* lauds require that the verses are sung through without repetition,

while the other lauds (called "the repeating lauds" JŚS 1, 11: 13, 5 etc.) require their repetitions. The lauds whose verses are not repeated are traditionally described as "directed thitherwards (*parāc*)", because the verses do not return after they have gone. In the other lauds the verses are repeated according to certain patterns (*viṣṭutis*) and form three rounds (*paryāyas*); every verse must be sung at least once in each round. Since each round is preceded by the sound *hum*, this sound is pronounced three times in the lauds. In the *mādhyamā-dina-pavamāna* and *ārbhava-pavamāna* lauds, which do not consist of such rounds but contain several *sāman*s, the sound *hum* is chanted each time a new *sāman* is started (cf. JŚS 1, 16: 20, 5; 1, 18: 23, 1). In the *bahiṣpavamāna* laud, however, this sound is chanted only once at its commencement. As the last sentence says, the *bahiṣpavamāna* laud is chanted with the *gāyatra-sāman*. The *hīṃkāra* stated in the second and third sentences is not the sound *hum* mentioned above but the syllables *hum bhā* as a part of the *gāyatra-sāman*. In the first verse of the *bahiṣpavamāna* laud, called *retasyā* '(the verse) connected with the seed', *hum bhā* is not pronounced (but thought in the mind JB 1, 101: 44, 12f.; PB 7, 1, 5), while it is pronounced in the other eight verses.

This much is stated here about the *sāman* of the *bahiṣpavamāna*. Bhavatrāta gives more information in his commentary on the Prākṛta section of the Kalpa of the JŚS. He says, "It is known that the *gāyatra* is the *sāman* of the outdoor *pavamāna* laud from the statement 'The (first verse called) *retasyā* ... The other (verses sung with the) *gāyatra-sāman* ...' (JŚS 1, 11: 13, 9-10). Therefore, since the *gāyatra* applied to lauds is not (recorded) in the traditional collection (i. e. the Jaiminiya Gāna),<sup>14</sup> it is more appropriate to take the bodiless *gāyatra* which is stated in detail in the Upaniṣad (i. e. the JUB)." (Shastri: 145, 26-30). It is noteworthy that he specifies the bodiless *gāyatra* as the *sāman* of the *bahiṣpavamāna*<sup>15</sup> and refers to the JUB as the primary source of the bodiless *gāyatra*.<sup>16</sup> Let me explain the first verse of the *bahiṣpavamāna* laud (of the basic type of Agniṣṭoma) as an illustration of the bodiless *gāyatra*. The origi-

nal text is *upāsmāi gāyatā narah/pavamānāyendave/abhi devaṃ* (SV, RV *devāñ*) *iyakṣate*// “Join in singing to him, O people, to the purified (god), to the sap of *soma*, to him who seeks to attain the god(s)” (JS 3, 1, 3; SV 2, 1; RV 9, 11, 1). When the bodiless *gāyatra* is sung on a verse, the middle and last lines of the verse is completely replaced by repeated monosyllables, thus: *o vā o vā o vā hum bhā o vā*. As it is prescribed by the Sūtra sentence above, *hum bhā* is omitted in the first verse. So the chanted form, which is technically called *stotriyā* ‘(verse) for the laud’, is *upāsmāi gāyatā narom/o vā o vā o vā o vā*//.

It is clear that the part which preserves the original syllables is sung by the prastotṛ, but the problem is who sing(s) the remaining part. Theoretically each *stotriyā* consists of five sections: the *prastāva* (prelude) sung by the prastotṛ, the *udgītha* (main part) by the udgātṛ, the *pratihāra* (response) by the pratihartṛ, the *upadrava* (accessory) again by the udgātṛ, and the *nidhana* (finale) by the three together. Staal earlier divided the bodiless *gāyatra* into these five sections (1968: 416–20, 425). For instance, he divided the second *stotriyā* in this way: (*prastāva*) *abhi te madhunā payom/* (*udgītha*) *o vā o vā o ... va/* (*pratihāra*) *hum bhā/* (*upadrava*) *o/* (*nidhana*) *vā*//. Later he (1983: 603) revised this and calls the part after the *prastāva* the *udgītha* as a whole. He says that this part is chanted by the udgātṛ. All his explanations are concerned with the performances of Nambudiri Samavedins, present Jaiminīyas in Kerala. Bhavatrāta, an ancestor of the Jaiminīyas in Kerala in the later first millennium A.D.,<sup>17</sup>) supports Staal’s second explanation in his definition of the bodiless *gāyatra* (see n. 15). The JUB, however, mentions the *hīṃkāra* and the *nidhana* also as the parts of the bodiless *gāyatra* (1, 1, 4, 1=1, 4, 1: *hīṃkāra*=*him bhā*; 3, 3, 2, 2–3, 6=3, 12, 2–13, 6: *hīṃkāra*=*hum bhā* etc.; 3, 3, 3, 7=3, 13, 7: *nidhana*=*o vā*). But at the same time it says that all the parts but the *prastāva* are sung by the udagātṛ (3, 3, 2, 3=3, 12, 3: the udgātṛ sings the *hīṃkāra*; 3, 3, 4, 9=3, 14, 9 etc.: the udgātṛ sings the *nidhana*) (see Howard 1984). So it can be said that the udgātṛ chants the whole remaining

part after the *prastāva* and his part is subdivided into these three sections: *o vā o vā o vā/hum bhā* (called *hṃkāra*)/*o vā* (called *nīdhana*)/.

But if the *prastotṛ* sings the *prastāva* and the *udgātṛ* sings everything after it, it follows that the *pratīhartṛ* is excluded from the chant. JB 1, 115: 49, 28-29 treats this problem: "If the *pratīhartṛ* does not chant the *pratīhāra* of the *gāyatra*, he is cut off from the chant. He should make the sound *hum* mentally in response to (the chant) when its prelude is being chanted; he should breathe in and utter *vāk*." This set of acts, which Bhavatrāta terms "the *pratīhāra* of the *gāyatra*" (Shastri: 42, 11), is still performed in the Nambudiri ritual.<sup>18)</sup>

In his commentary on the sentences under discussion, Bhavatrāta tells us an important fact of the *bahiṣpavamāna* of the Jaiminīyas. He says that the absence of *hum bhā* is the sole difference of the first verse from the other verses of the *bahiṣpavamāna* laud and so the *dhurs* are not sung (Shastri: 42, 10). The *dhurs* are certain musical modifications at the singing of the *gāyatra-sāman* and take place only at the *bahiṣpavamāna* laud and at the next *ājya* lauds (cf. LŚS 7, 12, 1-2). The *dhurs* of the Kauthuma-Rāṇāyanīyas are described in the ŚaḍvB and the LŚS and their notations are also handed down (see Howard 1983: 322f.). As to the Jaiminīya *dhurs*, however, we gain only fragmentary information from the JB. From the fact that the JUB and the JŚS are silent about them, it seems that the *dhurs* fell into disuse at the early stage of the Jaiminīya history.<sup>19)</sup> Already the JB records opinions against the *dhurs* (1, 103; 318) and allows an alternative, the mysterious form (*pa-rokṣa rūpa*) of the *gāyatra-sāman* (1, 103: 45, 16). So far as we know from its explanations (esp. 1, 104), the latter is a way of singing in which only the *gāyatra* is sung (i. e. the melody is not modified) and contact with the underlying verse is partly avoided but the finale of each *dhur* is chanted. It appears that this form of the *gāyatra* is very near to the later bodiless *gāyatra* which the JUB propounds.<sup>20)</sup>

JŚS 1, 11: 13, 10-15. After (the outdoor *pavamāna* laud) has been chanted, he (i.e. the *udgāṭṛ*) makes the sacrificer mutter (the formula:) "Thou art a falcon, *gāyatrī* is thy metre. I take hold of thee from behind, carry me across safely. May the chanted (laud) of the chanted (laud) come to me! Joined with Indra, may we win! May we acquire progeny and nutriment! I obtain, fully obtain, fully obtain with the *sāman*!"<sup>1</sup> After the midday *pavamāna* laud, "Thou art a bull, *triṣṭubh* is thy metre ..." <sup>2</sup> After the *ārḥava* (*pavamāna* laud), "Thou art Svara, thou art Gaya, *jagatī* is thy metre ..." <sup>2</sup> After the repeating lauds, "Thou art the chanted (laud) of the chanted (laud) filled with vigour and milk ..." <sup>3</sup>

<sup>1</sup> Cf. LŚS 1, 12, 13=DŚS 3, 4, 27.    <sup>2</sup> Cf. LŚS 2, 1, 5=DŚS 4, 1, 6.

<sup>3</sup> Cf. LŚS 2, 6, 12=DŚS 5, 2, 19.

The Yajurvedic Sūtras prescribe the forepart of the first formula "Thou art a falcon ... carry me across safely" to be muttered during the laud (BhārŚS 13, 17, 10) at the fifth *stotriyā* (ĀpŚS 12, 17, 15; HirŚS 10, 4: 1075-76) after its prelude is over (BaudhŚS 7, 8: 213, 5-7; VaikhŚS 15, 20: 201, 12-14) or even before the laud (MŚS 2, 3, 6, 8). They call it the *anvāroha* ('ascending after') formula in the meaning that the sacrificer ascends by holding on to the laud (cf. TS 3, 2, 1). The LŚS and the DŚS order that the sacrificer should mutter this formula over the bunch of grass which represents himself and which will be thrown into the *cātvāla* pit that again represents the entrance to the heavenly world (LŚS 2, 1, 6; DŚS 4, 1, 7). Correspondingly Bhavatrāta teaches that after this the *udgāṭṛ* throws the two blades of grass which are the *stotra* grass, one blade within and the other outside the *mahāvedi* (Shastri: 42, 18-19). The JB states the meaning of this act, thus: if he throws the grass only within the *mahāvedi*, the sacrificer belongs to the heavenly world but is cut off from this world; if he throws it only outside the *mahāvedi*, he is settled on this world but is cut off from the heavenly world; by throwing it both within and outside the *mahāvedi*, he

causes the sacrificer to belong to the heavenly world and not to be cut off from this world (1, 86: 38, 11-16). Here the *mahāvedi* is identified with the heavenly world and the outside ground with this world. It appears that, with the *bahiṣpavamāna* laud as a turning point, the *mahāvedi* has become the celestial territory for the sacrifice.<sup>21</sup>) That the *mahāvedi* represents the heavenly world will be also attested by the final sentences of JŚS. 1, 11 below.

**JŚS 1, 11: 13, 15-16.** At the *pavamāna* lauds (the *prastotr*) after chanting again<sup>1</sup> (i.e. after the *prastāva*) announces the middle (verse) to the *adhvaryu*. At the repeating lauds (he announces) the last verse to the *hotṛ*.

<sup>1</sup> *athastuvānaḥ* or *adhaḥstuvānaḥ* "chanting downwards". Bhavatrāta: *atha* (or *adhaḥ*) *stuta ity atha* (or *adhaḥ*) *stuvānaḥ prastotā bhavati* (Shastri: 42, 19-20). Or simply *atha stuvānaḥ* "Then, while chanting".

The Sūtra returns to the prescription of an act during the chant. At the *pavamāna* lauds the *prastotr* after having chanted the prelude of the fifth verse warns the *adhvaryu* that the middle verse is being chanted, by saying "This is the middle!" At the other lauds he warns the *hotṛ* that the last verse is being chanted, by saying "This is the last!" (Shastri: 42, 19-43, 13; cf. Staal 1968 : 417f.; 1983 : 604).

**JŚS 1, 11: 13, 16-14. 5.** Then he (i.e. the *udgāṭṛ*) pours out (the water from) this water jar into the *cātvala* pit (with the formula:) "I send you to the ocean, O imperishable (waters). Go into your own womb. May our sons be unscathed! May our possession not be shed away!"<sup>1</sup> Only when someone else stands up, he (i.e. each participant) should take hold of him who is standing up and stand up after him.<sup>2</sup> After having stood up, he (i.e. the *udgāṭṛ*) makes the sacrificer bestride the northern boundary of the (*mahā*-)*vedi*, with his right foot within the (*mahā*-)*vedi*, muttering "Don't cut (me) off from the heavenly

world!", with his left foot outside the (*mahā-*)*vedi*, muttering "Nor from this world!"<sup>3</sup>

<sup>1</sup> Cf. LŚS 2, 1, 7; DŚS 4, 1, 8. The same formula JŚS 1, 20: 26, 4; JGS 1, 4: 5, 13-15. <sup>2</sup> =JB 1, 89: 39, 29-30. <sup>3</sup> See the photograph at Staal 1983: 607.

After the *bahiṣpavamāna* laud is over, the priests and the sacrificer perform these acts. Between the standing up and the bestriding of the boundary of the *mahāvedi*, the JB prescribes two more acts. It says, "After having chanted the laud, they walk upwards (i.e. northwards). Thereby they make the sacrificer go to the heavenly world. They lift up their arms. Thereby they jointly place the sacrificer in the heavenly world." (1, 89: 39, 27-28). These symbolical acts of raising the sacrificer to the heavenly world are also referred to by Bhavatrāta (Shastri: 43, 20-29) and must be a ritual fact corresponding to the following sentence of the JUB: "Thus, when the outdoor *pavamāna* laud is being chanted, he should lift up (the sacrificer) in his mind" (1, 1, 5, 6=1, 5, 6) (see Fujii, in press).

\* \* \* \* \*

Having examined all the acts of the *bahiṣpavamāna* ritual, we are in a good position to determine the meaning of this opening ritual of the Soma sacrifices. The *bahiṣpavamāna* is often called a purifier (*pavitra*) (e.g. TS 6, 4, 9, 2; see n. 4). It does not mean that the *bahiṣpavamāna* is just a consecratory act like the *saṃskāras* performed on many occasions in the sacrifices. Here the word *pavitra* corresponds to the purification of the *soma*. Just as the juice pressed out of the *soma* stalks is purified when it is passed through the filter (*pavitra*), so the priests and the sacrificer are purified when they go through this ritual. They must be pure when they proceed to the offering and partaking of the purified *soma*. The central part of the Soma sacrifices is imaged as being held in the heavenly world. JB 1, 84: 37, 13ff. says that when the udgātṛ chants

the laud for Soma, he enters the territory of the gods and the lord of that territory is Soma. And ŚB 4,2,5,10 describes the *bahiṣpavamāna* as a ship bound heavenwards and the priests as its spars and oars leading it to the heavenly world. In the symbolism of the Soma sacrifices, the heavenly world is represented by the *mahāvedi* and the boundary of the latter is regarded as that between the heavenly world and this world. It seems that this symbolic function of the *mahāvedi* comes into operation when the *bahiṣpavamāna* laud has been chanted, for the act of creeping northwards (which also means "upwards") to the *cātvāla* pit shows that untill the laud the heavenly world is still above the sky and its entrance is the sun with which the *cātvāla* pit is symbolically identified.

Thus we have reached the conclusion that the *bahiṣpavamāna* ritual is the procession to the heavenly world where the sacrifice of the divine *soma* will be held and where the priests and the sacrificer will partake of the *soma* together with the gods. This procession, however, is not a one-way journey to the heavenly world. The sacrificer comes back to this world after the sacrifice. For the purpose of ensuring his return, he has the guarantees that he will not be cut off from this world. The blade of grass thrown outside the *mahāvedi* is one guarantee, and according to JB 1,86: 38,13f. his wife is another guarantee. It is said that as long as she is outside the *mahāvedi*, he is not cut off from this world, because she is the other half of the self (*ardhātmā*) of the sacrificer.

### Notes

- 1) *santanvanti* PB 6, 7, 12, *santanuyāt* LŚS 1, 11, 2; DŚS 3, 3, 11. Cf. *anvārabhate*, *samanvārabhante*, *samanvārabdhāḥ* etc. BaudhŚS 7, 7: 212, 9; 11; BhārŚS 13, 16, 16; ĀpŚS 12, 16, 17; 12, 17, 1; 14, 9, 6; HirŚS 8, 4: 844, 26; 845, 6; 10, 8: 1110, 15; VaikhŚS 15, 19: 201, 5; MŚS 2, 3, 6, 2; KŚS 9, 6, 27; 29; 11, 1, 18; ĀśvŚS 5, 2, 6; VaitS 16, 17.
- 2) *praktvāṇāḥ* PB 6, 7, 10, *prahvāḥ* BhārŚS 13, 16, 15; ĀpŚS 12, 16, 17; HirŚS 8, 4: 846, 15; VaikhŚS 15, 19: 201, 5; KŚS 9, 6, 33; (sg. BaudhŚS

- 7, 8: 212, 16), *prahāṇāḥ* MŚS 2, 3, 6, 1.
- 3) This is pointed out by Dhanvin on DŚS 3, 3, 17. The appointment of the officiating priests by the sacrificer on the first day (JŚS 1, 2: 3, 5-10; cf. CH § 6) has nothing to do with the *pravṛta* oblations.
- 4) Cf. also KS 27, 4: 143, 13; ĀpŚS 12, 17, 10; HirŚS 8, 4: 850, 9f.; VaikhŚS 15, 20: 201, 14 f.
- 5) LŚS 1, 11, 24: at least three, 25: at least four; DŚS 3, 4, 1: at least four, 3: four, 4: six, 5: no restriction; BhārŚS 13, 17, 6-7: four priests and the sacrificer; ĀpŚS 12, 17, 11: at least four.
- 6) For the *adhvaryu*, TS 6, 3, 1, 5; BhārŚS 13, 17, 8; ĀpŚS 12, 17, 12; VaikhŚS 15, 20: 201, 15; MŚS 2, 3, 6, 7. For the *hotṛ*, KB 12, 6, 1-10 (S. Sarma's ed.); cf. AB 2, 22, 1-3; ĀśvŚS 5, 2, 9-10. Here the *hotṛ* utters the same formula that is used at the above-mentioned *devasoma-bhakṣaṇa* so as not to be excluded from the *soma* drinking (AB 2, 22, 4-9; ĀśvŚS 5, 2, 8; cf. KB 12, 6, 10-7, 5). See Bodewitz 1977, 150f.
- 7) From his paraphrases *upagāyanti* (41, 14), *upagātāraḥ kuryuḥ* (41, 23-24) etc., it is known that Bhavatrāta reads *upadadhāti* (3. pl.) instead of *upadadhāti* (3. sg.) read by Gastra and Shastri. Cf. Gastra's tr. "Nadat door dezen de aansporing is gegeven, valt hij onmiddellijk daarna in" (1906: 17).
- 8) *tasmād ayam okāraḥ kruṣṭādisvaracatuṣṭayaṃ krameṇa prāpya punaḥ prathamam ārūḍhaś caturdaśamātra upagānasaṃjño niścīyate* (after Parpola n.d.). The Kauthuma-Rāṇāyaniyas accompany the chant with the syllable *ho* (LŚS 1, 11, 26; DŚS 3, 4, 6 adds "the sacrificer with *om*"). See Parpola 1969: 156-162.
- 9) Cf. DŚS 3, 4, 7 "covering the spaces between the divisions of the *sāman*" (tr. Parpola). In the Nambudiri ritual "Some of the other priests should also chant *ō* together with the *udgātā*" (Staal 1983: 603).
- 10) For the reading of this passage, I consulted Parpola 1981: 218 f. Cf. also the passage in the Paryadhyāya of the JŚS quoted by him (219, n. 5).
- 11) PB 6, 7, 24 orders the same act; according to JB 1, 87: 38, 24-25 and ŚB 4, 2, 5, 5 it is the sacrificer who looks at the *cātvāla* pit; BhārŚS 13, 17, 5, ĀpŚS 12, 17, 5, HirŚS 8, 4: 847, 23 f. and VaikhŚS 15, 19: 201, 8 say that the chanter priests look at it during their chant.
- 12) This identification is one of the basic ideas on which the JUB constructed the theories of the ascension to the heavenly world. See Fujii, in press.
- 13) Bhavatrāta (Shastri: 80, 18-81, 20) explains the arrangement of the *sāmans*

and the verses used at the twenty-five variations of the archetypal sacrifices (*prakṛtis* i.e. the Jyotiṣṭomas). According to it, there are five types of Agniṣṭoma. The verses at the *bahiṣpavamānas* of these types of Agniṣṭoma are taught in the Prākṛta section of the unpublished Kalpa portion of the JŚS (corresponding to Shastri: 141–145).

- 14) But according to Parpola 1983: 708, Burnell's Gāna mss. record the ritual form (the prayoga form) of the *gāyatra-sāman*. Cf. also Howard 1984: n. 5.
- 15) For the bodiless *gāyatra*, see Howard 1983: 315–325. Bhavatrāta defines it as “the *gāyatra*-(*sāman*) which is out of contact with the syllables of the verse(s) (on which it is sung) in its main part (*udgītha*)” (Shastri: 21, 24; Parpola 1983: 703 on JŚS 1, 4, 8).
- 16) For the bodiless *gāyatra* in the JUB, see Howard 1984 and Fujii 1984.
- 17) For Bhavatrāta and the history of the Jaiminiyas, see Parpola 1967: 186f. and 1984: 18–21.
- 18) “The prathartā sings *hm* together with the udgātā, breathes in, and chants *vāk* while he holds his breath (and therefore almost inaudibly)” (Staal 1983: 603).
- 19) Howard (in press) presents hypothetical reconstructions of the Jaiminiya *dhurs* from those of the other two schools. Here I collect the basic data on the *dhurs* in the JB.
  1. The passages where the *dhurs* are referred to: JB 1, 97–104; 107; 253; 259–273; 315–318; 321. Cf. ṢaḍvB 2, 1, 1–2, 3, 15; LŚS 7, 12, 1–7, 13, 13.
  2. The names of the *dhurs*: (1) *retasyā* (2) *gāyatrī* (3) *triṣṭubh* (4) *jagatī* (5) *anuṣṭubh* (6) *pañkti* — JB 1, 99; 253; 261.
  3. The udgātṛ sings the *dhurs* (*dhūrbhir udgāyati* etc.) — JB 1, 99; 261.
  4. The form of each *dhur*
    - (1) The Retasyā Dhur — JB 1, 100–101; 259; 315–316. Cf. ṢaḍvB 2, 1, 1–6; 2, 2, 4–8; 14; 20; LŚS 7, 12, 3; 13, 7.
      - a. *parokṣam eva prathame (pāde?) gāyati. na rcam upaspr̥śet*. Cf. JB 1, 259; ṢaḍvB 2, 1, 1: not *ṛc asāmnī* nor *sāmānṛcam*.
      - b. *tryūdāsām gāyati*. Cf. *trir udgṛhṇāti* ṢaḍvB 2, 1, 2; LŚS 7, 12, 3.
      - c. *na himkuryāt*. = ṢaḍvB 2, 1, 4–5; 2, 2, 6–7.
      - d. “*bhūh*” *iti nidhanam karoti*. Cf. “*sat*” ṢaḍvB 2, 2, 14; LŚS 7, 13, 7.
    - (2) The Gāyatrī Dhur — JB 1, 102; 260; 317. Cf. ṢaḍvB 2, 1, 7–10; 2, 2, 9; 15; 21; LŚS 7, 12, 4; 13, 7.
      - a. *tasyai dve akṣare vyatiṣajati*. “*oṣrvāṇo aśīsrā deṣyurva devāya dā*”

- iti vyatiṣajati.* =ṢaḍvB 2, 1, 8; 2, 2, 9; LŚS 7, 12, 4.
- b. “*sat*” *iti nidhanaṃ karoti.* Cf. “*sam*” ṢaḍvB 2, 2, 15; LŚS 7, 13, 7.
- (3) The Triṣṭubh Dhur — JB 1, 102; 260; 317. Cf. ṢaḍvB 2, 1, 11-15; 2, 2, 10; 16; 22; LŚS 7, 12, 5-8; 7, 13, 7.
- a. *tasyai dve akṣare dyotayati.* “*ṣoḍhā*” *ity ete dyotayati.* =LŚS 7, 12, 8 (Dhānañjaya’s opinion).
- b. “*jyotiḥ*” *iti nidhanaṃ karoti.* Cf. “*svar*” ṢaḍvB 2, 2, 16; LŚS 7, 13, 7.
- (4) The Jagati Dhur — JB 1, 102; 260; 317. Cf. ṢaḍvB 2, 1, 16-21; 2, 2, 11; 17; 23; LŚS 7, 12, 9-12; 7, 13, 7.
- a. *tasyai catvāry akṣarāṇi dyotayati.* “*somās śukrāḥ*” *iti śukravatī pade dyotayati.* =LŚS 7, 12, 12 (Dhānañjaya’s opinion).
- b. “*iḷā*” *iti nidhanaṃ karoti.* =“*iḷā*” ṢaḍvB 2, 2, 17; LŚS 7, 13, 7.
- (5) The Anuṣṭubh Dhur — JB 1, 102; 260; 317. Cf. ṢaḍvB 2, 1, 22-26; 2, 2, 12; 18; 24; LŚS 7, 12, 13-7, 13, 3; 7.
- a. *tām arvācīm abhinudan gāyati.* Cf. *tām ninardann iva gāyati* ṢaḍvB 2, 1, 22; LŚS 7, 12, 13.
- b. *tasyai niruktaṃ cāniruktaṃ ca pade gāyati.* “*o3 vājaṃ vājya akrāmā3*” *iti niruktaṃ padaṃ gāyati.* “*nuṣaḥ*” *iti nirāha.* =LŚS 7, 13, 3 (Dhānañjaya’s and Śāṇḍilya’s opinion).
- c. “*vāk*” *iti nidhanaṃ karoti.* =ṢaḍvB 2, 2, 18; LŚS 7, 13, 7.
- (6) The Pañkti Dhur — JB 1, 102; 261; 317. Cf. ṢaḍvB 2, 1, 27-30; 2, 2, 13; 25; LŚS 7, 13, 4-6.
- a. *tasyai ṣaḍ akṣarāṇi dyotayati.* “*pavasvā sūryā*” *iti sūryavatī pade dyotayati.* Cf. *tasyā dve dve akṣare udāsaṃ gāyaty ā ṣaḍbhya* ‘*kṣarebhyaḥ*’ ṢaḍvB 2, 1, 28.
- 20) JB 1, 259: 108, 3-6 forbids the complete avoidance of contact with the underlying verse in the first *stotriyā* (cf. ṢaḍvB 2, 1, 1). See Howard 1984: n. 16.
- 21) JB 1, 84: 37, 22-25 says that when the *dhiṣṇya* fires are distributed, the divine nooses are spread out (along the boundary of the *mahāvedi*). The *dhiṣṇya* hearths are kindled just after the *bahiṣpavamāna* (see CH § 139).

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