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THE BAHIŠPAVAMĀNA RITUAL OF
THE JAIMINIYAS

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 bahišpavamāna is the opening ritual of this main ceremony. Properly speaking the bahišpavamāna 'the outdoor laud for the purified (soma)' is the first of a certain number of lauds (stotras) chanted by the chanter priests (udgātr, prastotr, pratihartṛ), but as it is accompanied with several other acts before and after it, I call the whole set of related acts the bahišpavamāna 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 bahišpavamāna 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 bahišpavamāna ritual in order. Moreover this paper has the purpose of supplementing Caland and Henry’s description of the Agniśōma (1906-07) by supplying information on the bahišpavamāna 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 bahišpavamāna part of the Jaiminiya-Śrautasūtra. Reference will be made also to the Brāhmaṇa passages which relate to this ritual, because as far as the bahišpavamāna is concerned, the Jaiminiya-Brāhmaṇa 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 Lātyāyana 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), ¹ they creep in a continuous line. ² The adhvaryu creeps first. Then the prastotṛ. Then the udgātr. Then the pratihartṛ. Then the sacrificer. The brahman creeps as the sixth. ³


They proceed to the chanting place, in a continuous line (saṃtatāḥ) JŚS 1, 10: 12, 4; JB 1, 85: 37, 30)¹ and stooping (prāvabhrāḥ JB 1, 85: 37, 31; prahvārāḥ JB 1, 278: 116, 9).² 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 *pravṛtāhomās* 'oblations by the elected ones'.

**JŚS 1, 10:12, 6–10. They offer the **pravṛtā** 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 Sarasvati!”<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>

2 JB 1, 82: 36, 26–30.  
3 =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-Rāṇāyaniya traditions where the chanter priests are elected before the **pravṛtā** 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 **pravṛtā** oblations with similar formulas after the bahiṣpavamāna at the savaṇiyapāsu or on the previous day at the agniṣomiyapāsu. On the other hand they all but the BaudhŚŚ and the MSS prescribe here corresponding oblations with the verses addressed to the drops of *soma* (*vaiprusā 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
udgātr) addresses the formula to the adhvaryu: “I wipe this divine steed.” ² 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.³

¹ JB 1, 83: 37, 3-5. ² JB 1, 83-84: 37, 6-12. Cf. PB 6, 7, 18. ³ 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; VaitŚ 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)” (ĀsvŚS 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 bahīśpavamāna 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 ablation), he sits down (with the formula:)
‘I sit down on the seat of wealth.’"

JŚŚ 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 pratihartṛ (sits down) in the western part (of chanting place), facing south.1


The JŚŚ prescribes the positions of the three chanter priests at the bahiśpavamāna laud in conformity with their positions in the sadas hut stated in JB 1, 72 (see the figure at Staal 1983: 609; cf. LŚŚ 1, 11, 19–23=DŚŚ 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” (LŚŚ 1, 11, 8=DŚŚ 3, 3, 27), “in front (i.e. to the east?) of the prastotṛ” (BhārŚŚ 13, 17, 2), “behind the prastotṛ on his right (i.e. to his northeast)” (MŚŚ 2, 3, 6, 5), “to the east (of the chanter priests), facing west” (KŚŚ 9, 7, 2); for the sacrificer, “behind the prastotṛ on his left (i.e. to his southeast)” (MŚŚ 2, 3, 6, 5), “to the south (of the adhvaryu and the pratiprasthātṛ)” (KŚŚ 9, 7, 2); for the brahman, “to the south of those who are going to chant” (BhārŚŚ 15, 3, 14), “facing towards the udgāṭṛ (comm.: to his south)” (ĀśvŚŚ 5, 2, 7), “to the south” (ŚŚŚ 6, 8, 4), “he looks at the udgāṭṛ” (VaitŚ 17, 2); for the pratiprasthātṛ, “to the east (of the chanter priests), facing west” (KŚŚ 9, 7, 2); for the maitrāvaruṇa, “facing towards the udgāṭṛ (comm.: to his west)” (ĀśvŚŚ 5, 2, 7), “to the south” (ŚŚŚ 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 JŚŚ 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 bāhīśpavamāṇa. By means of the recitation of the formula after the invitation by proxy to the soma drink, all the participants in the bāhīśpavamāṇa 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 bāhīśpavamāṇa 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 bāhīśpavamāṇa; verily the bāhīśpavamāṇa is a purifier.”

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

JŚŚ 1,11: 12, 15–13, 5. After having received the stotra grass (from the adhvaryu),¹ he (i.e. the udgāṭṛ) mutters the formula of the pavamāṇa lauds: “Bhūr, Bhuvas, Svar! Honey I shall
make, honey I shall produce, honey there will be. Welfare, Welfare, nutriment, vigour (I shall make).—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.—The quarters, the pradiś, the ādiś, the vidiś and the uddiś quarters, the quarters! At the repeating lauds (i.e. the lauds other than the pavamāna lauds), (he mutters the formula:) “Voice comes back, Bhūr, Bhuvas, Svar, Om!”

1 Cf. LŚS 1, 12, 1; DŚS 3, 4, 16. 2 JB 1, 88: 39, 6. Cf. LŚS 1, 12, 3 =DŚS 3, 4, 18. 3 JB 1, 84: 37, 15-18. 4 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 BauḍhaśŚ say that he hands it to the prastotr, while the latter gives the alternative of the udgātr or the prastotr. Anyway the prastotr just mediates the grass (LŚS 1, 12, 1; DŚS 3, 4, 16) probably because of his position between the adhvaryu and the udgātr.

JŚS 1,11:13,5-16. He touches the upāgatṛs, (uttering) “Ye are the quarters. Do not injure my hearing.”

1 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 upagātris ‘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 upagātris” (JUB 1, 6, 3, 6 =1, 22, 6), Bhavatrāta (Shastri: 40, 20-26) teaches that the brahman, the maitrāvaraṇa, either the brāhma-ñācchaṁsin or the acchāvāka, and the sacrificer are the upagātris.
Though opinions differ as to the number of the *upagātrīs*, the adhvaryu and the hotṛ are never included in the number, because they should not be subordinate to the chanter priests.

**JŚS 1,11: 13,6-8. Then (the adhvaryu) orders (the chant). The prastotṛ says to the brahman, “O Brahman, we shall chant, O Praśāstr.”**

After the permission has been pronounced (by the brahman and the prāśāstr), they set (the chant starting).

1 Cf. LŚS 1, 12, 1; DŚS 3, 4, 16.

Bhavatrāṭa (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 Praśāstr”, 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. Bhavatrāṭa supplies as the order given by the adhvaryu the utterance “Om, do ye chant!” (BaudhŚŚ 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 prāśāstr (i.e. the maitrāvaruṇa) who have been called by the prastotṛ thus give their permission (*prāsavā* ‘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.’ Bhavatrāṭa (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” (*nigitaṃ* in all mss. for *nagitaṃ* 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 *krūṣṭa* in order and is raised again to the *prathama* tone” (Shastri: 41,22–23).

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 Parpola (1981: 219f.) studied those passages in detail, a brief statement will suffice now. The point is that the *upagātras*
start the accompaniment after the prelude of the säman is over, and
the udgātr 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 säman.9)

Reverting to the word upadadhati in the Sūtra, I suggest the
possibility that it might denote some introductory action of the
laud (cf. the stotra-upākarana 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 Praśāstr”, the prastotṛ
hands over the bunch of grass to the udgātr; the udgātr 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 Bhava-
trāta 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
udgātr should perform here at the pavamāna land after the permis-
sion (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 bahiś-
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.”10)

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 Brāh-
maṇas including the JB and even by some Yajurvedic Śūtras.11) 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
identifies 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.; KŚŚ 9, 6, 34; cf. JB 1, 86: 38, 11-16; PB 6, 7, 17; LŚŚ 2, 1, 6; DŚŚ 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). This symbolic meaning of the cātvāla pit tells the reason why the chanting place of the bahiṣpavamāṇa laud is situated near the cātvāla pit. The reason is “in order to chant the bahiṣpavamāṇa laud at the entrance to the heavenly world”.

Now the chanter priests chant the bahiṣpavamāṇa laud.

JŚŚ 1, 11: 13, 8-10. They chant the outdoor pavamāṇa laud with the sound hum made once, thitherwards (i.e. without repetition). The (first verse called) retasyā does not include the himkāra (i.e. hum bhā). The other (verses sung with the) gāyatrāsāman include the himkāra (i.e. hum bhā).

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

Here the JŚŚ does not give any information about the actual form of the laud. There are several variations of the bahiṣpavamāṇa laud according to the types of the Agniṣṭoma, and if we take the other Soma sacrifices into account, its variations amount to a huge number. So the Śutra states only the features common to them. Of the twelve lauds of the Agniṣṭoma, the three pavamāṇa 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 mūḍhyāndīna-pavamāṇa and ārbhava-pavamāṇa lauds, which do not consist of such rounds but contain several sāmans, the sound hum is chanted each time a new sāman is started (cf. JŚS 1,16: 20,5; 1,18: 23,1). In the bahiśpavamāṇa laud, however, this sound is chanted only once at its commencement. As the last sentence says, the bahiśpavamāṇa laud is chanted with the gāyatra-sāman. The himkāra stated in the second and third sentences is not the sound hum mentioned above but the syllables hum bha as a part of the gāyatra-sāman. In the first verse of the bahiśpavamāṇa laud, called retasyā ‘(the verse) connected with the seed’, hum bha 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 bahiśpavamāṇa. Bhavatrāta gives more information in his commentary on the Prākrta section of the Kalpa of the JŚS. He says, “It is known that the gāyatra is the sāman of the outdoor pavamāṇa 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 Gāṇa),14) 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 bahiśpavamāṇa15) and refers to the JUB as the primary source of the bodiless gāyatra.16) Let me explain the first verse of the bahiśpavamāṇa laud (of the basic type of Agniṣṭoma) as an illustration of the bodiless gāyatra. The origi-
nal text is \textit{upāsmai gāyatā narah/pavamānāyendave/abhi devam} (SV, RV \textit{devāṁ}) \textit{iyaksate/}. “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 \textit{gāyatra} is sung on a verse, the middle and last lines of the verse is completely replaced by repeated monosyllables, thus: \textit{o vā o vā o vā hum bhā o vā}. As it is prescribed by the Śūtra sentence above, \textit{hum bhā} is omitted in the first verse. So the chanted form, which is technically called \textit{stotriyā} ‘(verse) for the laud’, is \textit{upāsmai 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 \textit{stotriyā} consists of five sections: the \textit{prastāva} (prelude) sung by the prastotṛ, the \textit{udgītha} (main part) by the udgāṭr, the \textit{pratihāra} (response) by the pratihartṛ, the \textit{upa­drava} (accessory) again by the udgāṭr, and the \textit{nidhana} (finale) by the three together. Staal earlier divided the bodiless \textit{gāyatra} into these five sections (1968: 416-20, 425). For instance, he divided the second \textit{stotriyā} in this way: (prastāva) \textit{abhi te madhuṇā 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 \textit{prastāva} the \textit{udgītha} as a whole. He says that this part is chanted by the udgāṭr. All his explanations are concerned with the performances of Nambudiri Samavedins, present Jaiminiyas in Kerala. Bhavatrāta, an ancestor of the Jaiminiyas in Kerala in the later first millennium A.D., supports Staal’s second explanation in his definition of the bodiless \textit{gāyatra} (see n. 15). The JUB, however, mentions the \textit{hiṃkāra} and the \textit{nidhana} also as the parts of the bodiless \textit{gāyatra} (1,1,4,1=1,4,1: \textit{hiṃkāra=him bhā}; 3,3,2,2-3,6=3,12,2-13,6: \textit{hiṃkāra=hum bhā} etc.; 3,3,3,7=3,13,7: \textit{nidhana=o vā}). But at the same time it says that all the parts but the \textit{prastāva} are sung by the udgāṭr (3,3,2,3=3,12,3: the udgāṭr sings the \textit{hiṃkāra}; 3, 3,4,9=3,14,9 etc.: the udgāṭr sings the \textit{nidhana}) (see Howard 1984). So it can be said that the udgāṭr 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 hiṃkāra)/o vā (called nidhana)/

But if the prastotr sings the prastāva and the udgātṛ sings everything after it, it follows that the pratihartr is excluded from the chant. JB 1,115: 49,28-29 treats this problem: “If the pratihartr does not chant the pratihāra 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 pratihāra of the gāyatra” (Shastrī: 42,11), is still performed in the Nambudiri ritual.18)

In his commentary on the sentences under discussion, Bhavatrāta tells us an important fact of the bahiśpavamāna of the Jaiminiyas. He says that the absence of hum bhā is the sole difference of the first verse from the other verses of the bahiśpavamāna laud and so the dhurs are not sung (Shastrī: 42,10). The dhurs are certain musical modifications at the singing of the gāyatra-sāman and take place only at the bahiśpavamāna laud and at the next ājya lauds (cf. LŚS 7,12,1-2). The dhurs of the Kauthuma-Rāṇāyanyiṣyas are described in the SaḍvB and the LŚS and their notations are also handed down (see Howard 1983: 322f.). As to the Jaiminiya dhurs, however, we gain only fragmentary information from the JB. From the fact that the JUB and the JŚŚ are silent about them, it seems that the dhurs fell into disuse at the early stage of the Jaminiya history.19) Already the JB records opinions against the dhurs (1,103; 318) and allows an alternative, the mysterious form (pa­rokṣa 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.20)
JSS 1, 11: 13, 10-15. After (the outdoor pavamāna laud) has been chanted, he (i.e. the udgātṛ) 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!”1 After the midday pavamāna laud, “Thou art a bull, tristubh is thy metre ...”2 After the ār bhava (pavamāna laud), “Thou art Svara, thou art Gaya, jagatī is thy metre ...”2 After the repeating lauds, “Thou art the chanted (laud) of the chanted (laud) filled with vigour and milk ...”3

1 Cf. LŚS 1, 12, 13=DŚS 3, 4, 27.  
2 Cf. LŚS 2, 1, 5=DŚS 4, 1, 6.  
3 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 udgātṛ 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 bāhiṣpavamāna laud as a turning point, the mahāvedi has become the celestial territory for the sacrifice.21) That the mahāvedi represents the heavenly world will be also attested by the final sentences of JŚS. 1, 11 below.

JŚŚ 1, 11: 13, 15-16. At the pavamāna lauds (the prastotṛ) after chanting again1 (i.e. after the prastava) announces the middle (verse) to the adhvaryu. At the repeating lauds (he announces) the last verse to the hotṛ.

1 athastuvāṇah or adhaḥstuvāṇah “chanting downwards”. Bhavatrāta: atha (or adhaḥ) stut a ity atha(or adhaḥ)stuvāṇah prastotā bhavati (Shastri: 42, 19-20). Or simply atha stuvāṇah “Then, while chanting”.

The Sūtra returns to the prescription of an act during the chant. At the pavamāna lauds the prastotṛ 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).

JŚŚ 1, 11: 13, 16-14. 5. Then he (i.e. the udgātr) pours out (the water from) this water jar into the cātvāla 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!”1 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.2 After having stood up, he (i.e. the udgātr) 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!”

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 joinly 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 udgātr 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 bahispavamāna 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 bahispavamāna laud has been chanted, for the act of creeping northwards (which also means “upwards”) to the cātvāla pit shows that until 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 bahispavamāna 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) santanvantī PB 6, 7, 12, santanuyāt LŚŚ 1, 11, 2; DŚŚ 3, 3, 11. Cf. anvārabhate, samanvārabhante, samanvārabdhāḥ etc. BaudhŚŚ 7, 7: 212, 9; 11; BṛhŚŚ 13, 16, 16; ĀpŚŚ 12, 16, 17; 12, 17, 1; 14, 9, 6; HirŚŚ 8, 4: 844, 26; 845, 6; 10, 8: 1110, 15; VaikhŚŚ 15, 19: 201, 5; MŚŚ 2, 3, 6, 2; KŚŚ 9, 6, 27; 29; 11, 1, 18; ĀśvŚŚ 5, 2, 6; VaitŚ 16, 17.

2) prakvānāḥ PB 6, 7, 10, prahvāḥ BṛhŚŚ 13, 16, 15; ĀpŚŚ 12, 16, 17; HirŚŚ 8, 4: 846, 15; VaikhŚŚ 15, 19: 201, 5; KŚŚ 9, 6, 33; (sg. BaudhŚŚ
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7, 8: 212, 16), prahānāḥ MŚś 2, 3, 6, 1.

3) This is pointed out by Dhanvin on DŚś 3, 3, 17. The appointment of the officiating priests by the sacrificer on the first day (JŚś 1, 2: 3, 5-10; cf. CH § 6) has nothing to do with the pravṛtta oblations.

4) Cf. also KS 27, 4: 143, 13; ĀpŚś 12, 17, 10; HirŚś 8, 4: 850, 9f.; VaikhŚś 15, 20: 201, 14f.

5) LŚś 1, 11, 24: at least three, 25: at least four; DŚś 3, 4, 1: at least four, 3: four, 4: six, 5: no restriction; BhārŚś 13, 17, 6–7: four priests and the sacrificer; ĀpŚś 12, 17, 11: at least four.

6) For the adhvaryu, TS 6, 3, 1, 5; BhārŚś 13, 17, 8; ĀpŚś 12, 17, 12; VaikhŚś 15, 20: 201, 15; MŚś 2, 3, 6, 7. For the hoṭṛ, KB 12, 6, 1–10 (S. Sarma’s ed.); cf. AB 2, 22, 1–3; ĀśvŚś 5, 2, 9–10. Here the hoṭṛ utters the same formula that is used at the above-mentioned devasoma-bhaksya so as not to be excluded from the soma drinking (AB 2, 22, 4–9; ĀśvŚś 5, 2, 8; cf. KB 12, 6, 10–7, 5). See Bodewitz 1977, 150f.

7) From his paraphrases upagāyanti (41, 14), upagātāraḥ kuryuk (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 deze de aansporing is gegeven, valt hij onmiddellijk daarna in” (1906: 17).

8) tasmād ayam okāraḥ kruṣṭādisvaracatuṣṭayaḥ krameṇa pṛāpya punaḥ prathamam āruḍhaś caturdāsmātra upagāṇasamjñō niścīyate (after Parpola n.d.). The Kauthuma-Rāṇāyaniyas accompany the chant with the syllable ho (LŚś 1, 11, 26; DŚś 3, 4, 6 adds “the sacrificer with om”). See Parpola 1969: 156–162.

9) Cf. DŚś 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 ṥ 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 Paryadhyaṇa of the JŚś quoted by him (219, n. 5).

11) PB 6, 7, 24 orders the same act; according to JB 1, 87: 38, 24–25 and SB 4, 2, 5, 5 it is the sacrificer who looks at the cātvāla pit; BhārŚś 13, 17, 5, ĀpŚś 12, 17, 5, HirŚś 8, 4: 847, 23 f. and VaikhŚś 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 Jyotiṣtomas). According to it, there are five types of Agniṣṭoma. The verses at the bahispavamānas of these types of Agniṣṭoma are taught in the Prākṛta section of the unpublished Kalpa portion of the JŚŚ (corresponding to Shastri: 141–145).

14) But according to Parpola 1983: 708, Burnell’s Gāṇa 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 JŚŚ 1, 4, 8).

16) For the bodiless gāyatra in the JUB, see Howard 1984 and Fujii 1984.


18) “The pratihārtā sings ṛṇ 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 Jaiminīya 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. ŚaḍvB 2, 1, 1–2, 3, 15; LŚŚ 7, 12, 1–7, 13, 13.

2. The names of the dhurs: (1) retasyā (2) gāyatrī (3) triṣṭubh (4) jagatī (5) anusṭubh (6) paṅkti — 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. ŚaḍvB 2, 1, 1–6; 2, 2, 4–8; 14; 20; LŚŚ 7, 12, 3, 13, 7.
   a. parokṣam eva prathame (pāde?) gāyati. na rcam upasṛṣt. Cf. JB 1, 259; ŚaḍvB 2, 1, 1: not ṛc asāmnī nor sāmnīcam.
   b. tryudāsām gāyati. Cf. trir udgṛhṇāti ŚaḍvB 2, 1, 2; LŚŚ 7, 12, 3.
   c. na हिमकुर्यत्. =ŚaḍvB 2, 1, 4–5; 2, 2, 6–7.

(2) The Gāyatri Dhur — JB 1, 102; 260; 317. Cf. ŚaḍvB 2, 1, 7–10; 2, 2, 9; 15; 21; LŚŚ 7, 12, 4; 13, 7.
   a. tasyai dve akṣare vyatiṣajati. “ośrvāṇo aśiśrā deśyurva devāya dā”
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iti vyatiṣṭajati. =Sa dvB 2, 1, 8; 2, 2, 9; LŚS 7, 12, 4.


3) The Tristubh Dhur — JB 1, 102; 260; 317. Cf. Sa dvB 2, 1, 11–15; 2, 2, 10; 16; 22; LŚS 7, 12, 5–8; 7, 13, 7.

a. tasyai dve aksare dyotayati. “śoḍhā” ity ete dyotayati. =LŚS 7, 12, 8 (Dhānañjaya’s opinion).


a. tasyai catvāry aksarāṇī dyotayati. “somāś śukrāḥ” iti śukravati pade dyotayati. =LŚS 7, 12, 12 (Dhānañjaya’s opinion).


a. tāṁ arvācīm abhinudan gāyaṭi. Cf. tāṁ ninardann iva gāyaṭi Sa dvB 2, 1, 22; LŚS 7, 12, 13.

b. tasyai niruktam cāniruktam ca pade gāyaṭi. “oṣ vājaṁ vājy akrāmāḥ” iti niruktam padaṁ gāyaṭi. “nuṣaḥ” iti nīrāha. =LŚS 7, 13, 3 (Dhānañjaya’s and Śāṃdiya’s opinion).

c. “vāk” iti nidhanām karoti. =Sa dvB 2, 2, 18; LŚS 7, 13, 7.


20) JB 1, 259: 108, 3–6 forbids the complete avoidance of contact with the underlying verse in the first stotriyā (cf. Sa dvB 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 bahiśpavamāna (see CH § 139).

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