

PŪRVĀPARAPRAJÑĀBHINANDANAM
EAST AND WEST, PAST AND PRESENT

**Indological and Other Essays
in Honour of Klaus Karttunen**

EDITED BY

BERTIL TIKKANEN & ALBION M. BUTTERS

STUDIA ORIENTALIA 110

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THE THREE WAYS OF CHANTING IN A SACRIFICIAL LAUD:

CHAPTER TWO OF JAIMINI-PARYADHYĀYA (JAIMINĪYA-ŚRAUTASŪTRA III) WITH BHAVATRĀTA'S COMMENTARY: SANSKRIT TEXT WITH AN ANNOTATED ENGLISH TRANSLATION

Asko Parpola

1. INTRODUCTION

Klaus Karttunen participated as a research assistant in my field research of the domestic rituals of Jaiminīya Sāmaveda in Kerala and Tamil Nadu in 1985 (Masato Fujii and my wife Marjatta Parpola were also members of the research team). Klaus has published papers on Jaiminīya gr̥hya ritual manuals, especially the Jaimuni-Sāma-Prayoga, a text known from a single manuscript, which I photographed at Tiṭṭaguḍi, Tamil Nadu, in 1971, and which was the topic of his Lic. Phil. thesis (Karttunen 1985, 1989–1990, 2001, 2003, 2005). One of these papers was published in my 60th birthday Festschrift. I want to reciprocate by felicitating my former student and successor on his *ṣaṣṭyabdapūr̥ti* with a piece on a Jaiminīya topic, a provisional edition and English translation of the second chapter of the Jaimini-Paryadhyāya. This is the first sample of that as yet unpublished section of the Jaiminīya-Śrautasūtra (JŚS).¹

The text published as the JŚS by Dieuke Gaastra in 1906 is much shorter than other Śrautasūtras. The first 21 chapters describe the tasks of the chanter priests in the context of the basic model of the Vedic Soma sacrifices, the Agniṣṭoma ritual. The following five chapters deal with the solo Sāmans sung at the Agnyādheya (22), the Pravargya (23), and the Parigāṇas (24–26). All this corresponds to

¹ The bare sūtra text of JŚS III,2 was presented in my paper at the 14th World Sanskrit Conference (Parpola 2009).

just the first fifth of the Sāmavedic Śrautasūtras of Lāṭyāyana (LŚS I–II) and Drāhyāyana (DŚS I–VI) (cf. Parpola 1968–1969).

A voluminous commentary on the JŚS, written around 700 CE by the Kerala Brahmin Bhavatrāta and completed by his pupil, nephew and son-in-law Jayanta, was published by Premnidhi Shastri in 1966. This Vṛtti explains not only the text published by Gaastra, called Sūtra in the commentary (alternatively referred to as Agniṣtomasya sūtra in text manuscripts) (JŚS I), but also two lengthy and previously unknown texts likewise ascribed to Jaimini, called Kalpa (JŚS II) and Paryadhyāya (JŚS III). The latter text is called by a slightly different name in the quote of Dhanvin (in his commentary on the DŚS III,4,14): *tathā ca sūtrapariśeṣe jaimininoktam*. The actual texts of Jaimini’s Kalpa and Paryadhyāya, however, are not included in the JŚS-Vṛtti, which cites each rule (*sūtra*) by mentioning just its two first and two last syllables.

In 1966, I was able to identify the missing sūtra text of the Kalpa and Paryadhyāya portions in a miscatalogued manuscript belonging to the Sarasvatī Maḥal Library of Thanjavur. A text called Prayoga-Vṛtti, by Candrasekhara Bhaṭṭārya, which had come to the library together with this text manuscript, cites at length both the Kalpa text and its commentary, and thus helps to partly restore the lost first ten leaves of the text manuscript. I announced this discovery and discussed these and some other ancillary texts related to the JŚS soon thereafter (Parpola 1967) and again in a survey of the entire literature of the Jaiminīya Śākhā (Parpola 1973).

With a single fragmentary manuscript of the basic text, and with even the edition of the commentary based on only one rather corrupt manuscript, I wanted to make a thorough search for more manuscripts in order to get a firm basis for a critical edition. It was clear from the beginning – and evident from the present sample – that a satisfactory edition of the JŚS and its commentary is possible only with access to the Jaiminīya-Uttara-Gāna, i.e. the Jaiminīya-Ūha-Gāna and Jaiminīya-Ūhya-Gāna (cf. Caland 1907), quite unknown at the beginning of the search (and still unpublished). The search for new Jaiminīya manuscripts began in 1971. From 1985 onwards it has been systematically carried out in collaboration with Masato Fujii. Our purpose has been to trace and photographically collect all manuscripts of Jaiminīya texts existing in public and private libraries. Our fairly comprehensive manuscript collection phase has now been completed (cf. Fujii and Parpola, in press), and we have entered the publication phase. My first target is a critical edition of the complete Jaiminīya-Śrautasūtra – an important addition to the corpus of surviving Vedic literature – and its excellent commentary by Bhavatrāta and Jayanta.

We did succeed in finding manuscripts of the extensive and capially important Jaiminīya-Uttara-Gāna, which I analyzed along with the Jaimini-Kalpa (JŚS II) at the Vedic Workshop in Kyoto in 1999 (Parpola 1999). Unfortunately no other manuscripts of the Kalpa and Paryadhyāya sections of the JŚS turned up, but there are now many new manuscripts of the JŚS-Vṛtti. With their help it is largely possible to reconstitute the text of the commentary; while in this sample I do not give variant readings, the reader can compare it to the corresponding section in Premnidhi Shastri's edition (1966: 201–203). Also, the peculiarities of sandhi and orthography characteristic to Vedic manuscripts of Kerala in the Malayalam script and to Tamil manuscripts in the grantha script (see Ikari 1995: 13–15; Voegeli 2009: I, 16–18) have been normalized here.

The chapter chosen is of particular interest as it deals with a topic that is not found in other Sāmavedic Sūtras and, in addition, contains several quotations from lost Brāhmaṇa texts.

2. TEXT WITH COMMENTARY

JŚS III,2,1. trayah stotranyāyo bhavaty āvir leśena cchannam iti

stotrasamudāyātmakānām ahnām tāvad vijñānopāyaḥ pradarsitaḥ / stotrāṇām tv idānīm gītīgatā bhedāḥ pradarsyante / triprakāraḥ stotragānasya nyāyaḥ / āvirgāṇaṃ leśena gānaṃ channagānam iti /

āvir iti vispaṣṭaṃ yonigatād abhinnaṃ īṣadbhinnaṃ vā gānam / yathā kauthumānām ūha ūrdhvaṃ cāgniṣṭomād asmākam / bhavatu kauthumoho yoner abhedād āvirgānasyodāharaṇam / asmadūhas tv anudāharaṇam iva / yonau hy adṛṣṭam iha bahu dṛṣyate / sarvodgīthopadravāṇāṃ channāditvaṃ keṣāṃ cit svarāṇāṃ kruṣṭatvotpattiḥ prarohabāhulyam ityādi / satyam asty evāyam iha yoner bhedas tathāpīdam āvirgāṇam eva śruter niścitam / śrūyate hi *tasmād agniṣṭomasāmāny eva gānikṛtya gāyeda yathāgītam itarāṇi-* (JB 1,341: 141,33–34) iti / *atha yad rātrim channāṃ satīṃ tām āvir gāyati-* (JB 1,341: 141,26) iti / *atha rātrim āvir eva gāyeda* (JB 1,340: 141,17–18) iti ca / yathā ca rātrau tathā sarvohe gānaṃ nānyad iti /

leśeneti yonigānād bhinnābhinnaṃ gānam / āvirgāṇāpekṣayā bhinnaṃ channagāṇāpekṣayā tv abhinnaṃ / īdṛśam api gānaṃ keṣāṃ cid astīty anumeyam / atha vā nātivispaṣṭocāritavyaṅjanaṃ gānaṃ leśagānam / tataḥ sarveṣāṃ apy asti /

channam iti yonigatasyātyantavimardanena prarohāvarohabahulam oṃkāraprāyam abahuvarṇam gānam / yathāsmākam agniṣṭomasāmasu //

JŚS III,2,2. āvirgāṇaṃ kasmād iti

guṇavivakṣayedam codyate //

JŚS III,2,3. sugānatā bhavati

idam āvirgāṇaṃ yonisāmānyād itarasmād gānadvayād akṛcchreṇa gātuṃ śakyataram ity āśrīyate / atha ca //

JŚS III,2,4. avyāhatam anyaiḥ sāmabhir bhavati

iha bhinnam api vastujātam avipaṣṭānupalabhyamānaviśeṣakam āgatasādṛśyam ekavad ābhāti / yathā kākānāṃ rūpam avīnāṃ ca yathā vā bahūni mrgavayovāsitāni / evam idam sāmāgānam api cchannalesāvasthāgatam avipaṣṭatvāj jātasamkaram anyaiḥ sāmabhir vyāhatam iva bhavati / na tv āvirgāṇaṃ sphuṭataratvāt / tad idam uktam *avyāhatam anyaiḥ sāmabhir bhavati-* iti /

JŚS III,2,5. tasya praśamsā paśumān bhavati- iti

ayam cātra guṇaḥ / tasya praśamsārthavādaḥ śrutāv asti *paśumān bhavati-* iti / guṇād iyaṃ kāmāvāptir yajamānasya //

JŚS III,2,6. channagānaṃ kasmād iti

yady evaṃ bahugūṇam āvirgāṇam idam eva nanv alam / channagānaṃ punaḥ kasmāt katham iti ced idam ucyate //

JŚS III,2,7. oṃkāraḥ sāma tat svaraparivṛtām ṛcam gāsyāma svareṇa cchannām iti

oṃkāraḥ praṇavaḥ / sa evāyam āpannākārādibahurūpo mātṛaviśeṣeṣv avatiṣṭhamānaḥ tiro dadhat prakāśamānaś ca sāmety ucyate / śrūyate ca- *om ity etad akṣaram udgītham upāsīta-* (ChU 1,1,1) iti / yatas caivaṃ tasmāt svaraiḥ svarāt parair ākārādibhir anautpattikaiḥ parivṛtām ṛcam etāṃ svareṇa ca vaiśeṣikeṇa kruṣṭapararohāvarohādīnā channāṃ tirohitāṃ² bahuvyañjanāṃ gāsyāma iti cchannagānam āśrīyate / hetvabhīdhānavāreṇa rūpam api cchannagānasya nirūpitam //

² All the mss. consulted read *tirohita-*.

JŚS III,2,14. athaiṣa sārvatragaḥ pradeśo bhavati

sarvatra gacchatīti sarvatragaḥ / sarvasmiñ channagānaviṣaye praviśati /
nādhastanavidhivad ekadeśavartī / sarvatraga eva sārvatragaḥ / svārthe taddhitaḥ /
atha vā sarvatrago vedaḥ / sa hi pratyakṣādīpramāṇātītam api svargāpa-
vargādevatāpūrvādiṃ sarvam artham avagāhate / tasmin bhavaḥ pradeśo vidhiḥ
sārvatragaḥ /

athaiṣa sārvatrago vidhiḥ channagānaviṣaye gānopayogī vidyate / vakṣya-
māṇapradeśabahutve 'pi jātyāśrayeṇaikavacanaprayogaḥ //

JŚS III,2,15. stobhaṃ na cchādayet

anārcikaḥ sāmāvayavaḥ stobha iti sāmagāḥ samācakṣate / tam ayaṃ channagāyī na
cchādayet / yathā rauravādiṣv o hāvu vā (JGG 6,5,14 & JŪha 1,1,2) ityādy acchannam
evādhīmahe /

nanu cchannam apy adhīmahe / yathā vāmadevya aubo hāyi- (JGG 2,6,16) iti
stobham āvu hau ho hā (JŪha 1,2,1) iti / ehīyā (JGG 6,8,5) iti ca śyāvāśva o ho iyā-
(JŪha 1,3,4) iti / pariḥṭam etad vācanikaṃ chādanam adoṣa iti / śrūyate hi śyāvāśve
o ho iyā ity eva gāyed (JB 1,338: 140,33) iti / vāmadevye 'py astīty anumātavyam
/ na hīyān eva vedo yāvān naḥ pratibhāti / śrūyate ca kāṭhake bharadvājo ha
tribhir āyurbhir brahmacaryam uvāsa / taṃ ha jūrṇaṃ sthaviraṃ śayānam indra
upavrajyovāca / bharadvāja yat te caturtham āyur dadyāṃ kim enena kuryā iti / brah-
macaryam evainena careyam iti hovāca / taṃ ha trīn girirūpān avijñātān iva darśayāṃ
cakāra / teṣāṃ haikaikasmān muṣṭinādade / sa hovāca bharadvājety āmantrya vedā
vā ete / anantā vai vedāḥ / etad vā etais tribhir āyurbhir anvavocathāḥ / atha ta itarad
ananūktam eva- (TB 3,10,11,3-4) iti / bharadvājo maharṣiḥ svena sarveṇāyuṣā
vedānāṃ mahīyasa evāṃśān adhyetum aśaknon nātaḥ param / idṛśo vedānāṃ
vistaraḥ //

JŚS III,2,16. devatān na cchādayet

devatā ity atra stobheṣv eva katipayair ṛgbhis tulyarūpā ṛgbhāgāvalambino gānam
upalabhamānāḥ pratītārtharūpāḥ śabdā ucyante / yathā huve vācām (JĀrG 1,1) iti
/ indur iḍā satyaṃ (JĀrG 1,7,4; 6,1) sahasvān sahasaḥ patir adidyutad (JĀrG 1,5,8) iti
/ tān devatān na cchādayet / samīcīnam udāharaṇaṃ nāsti / agniṣṭomasāmasv eva
hi naś channagānam / anyat sarvam āvir gīyate / na caiśā devatāgniṣṭomasāmasv
asti /

atha vaitāny udāharaṇāni bhrājā bhrājā (JĀrG 4,13 & JŪhya 1,4,19) āyus cakṣur
(JĀrG 2,3,13 & JŪhya) āruhann āruhann (JGG 1,10,2 & JŪha 6,4,3) agastyā-
(JĀrG 2,3,13 & JŪhya) iti / atra hy udgīthopadravayor ādir api na cchādyate //

JŚS III,2,17. udgīthāntaṃ na cchādayet pratihāravijñāpanāya

udgīthasyāntaṃ na cchādayet pratihāravijñāpanārtham / chādane hi prajñātam
udgīthāntam aśṛṇvan pratihartā pratihāraelānavagamāt pramādyed api /
ayam api vidhir anityo dṛṣṭaḥ / kāvasaṃhitavāmadevyeṣu hi cchādyata evod-
gīthāntaḥ / anumeyaṃ tu vacanam atrety adoṣaḥ saṃbhavati //

JŚS III,2,18. upadravāntaṃ na cchādayen nidhanavijñāpanāya

JŚS III,2,19. yāni kalyāṇābhiviyāhārāṇy akṣarāṇi syus tāni na cchādayed iti

kalyāṇam artham abhivyāharanti vadantīti kalyāṇābhiviyāhārāṇi / yāny akṣarāṇi
kalyāṇābhiviyāhārāṇi syus tāny api na cchādayet / ity itaḥ kāraṇād ity arthaḥ /
kuta iti cet kalyāṇābhiviyāhāratvād eva / prakāśyam eva hi kalyāṇaṃ prayatnato
'pi na cchādyam ity abhiprāyaḥ //

JŚS III,2,20. leśagānaṃ kasmād iti

leśagānaṃ punaḥ kasya hetoḥ kāryam iti ced idam iha brāhmaṇam eva pradarśyate
//

JŚS III,2,21. tasya brāhmaṇam adhīyata autsīyeṣu

autsīyā nāma cchandogabhedāḥ / teṣu ke cil leśagānasyedaṃ brāhmaṇam adhīyate
//

JŚS III,2,22. kurupañcālā ha brahmodyam ūdire

idamādi vākyacchedaṃ kṛtvā yo yo grantho duravagamārthas tam tam eva
vakṣyāmaḥ sphuṭārthaprāyatvād granthasyākṣaragauravabhayāc ca /
brahmodyaṃ vedodyaṃ vedāśrito vādaḥ / śrūyate hi *vedo brahma-* (JUB 4,25,3)
iti /

JŚS III,2,23. bako dālbhyaḥ pāñcalānām

vaktā babhūveti śeṣaḥ //

JŚS III,2,24. uccaiḥśravāḥ kauvaleyah kurūṇām

JŚS III,2,25. sa āhoccaiḥśravāḥ kauvaleyah katham sāma dālbhyeti

katham kiṃrūpam ity arthaḥ / atha vā katham geyam iti //

JŚS III,2,26. yathā prastha iti

ittham bakaḥ pratyāha / prastha ity animno 'nunnataḥ kṣitipradeśaḥ //

JŚS III,2,27. sa vai nānupo na dhanveti

jalakledī deśo 'nūpaḥ / khāte 'py alabdhajalo dhanvety ucyate / prastho hi na jalakledī khāte cāsminn āpaḥ svalpāḥ / yathā cāsau prastho nānūpa iti śakyo vaktum na ca dhanveti tathedam gānam nāvīr iti na cchannam iti ca / yathā ca dhanvānūpayor duḥkham jīvitum na duḥkham prastha iti prasthe vāsaḥ praśastas tadvad idaṃ leśagānam api praśastam ity arthaḥ //

JŚS III,2,28. katham eva sāmetītara āha

JŚS III,2,29. yathekṣupraśaya iti

prakarṣeṇa śerate 'sminn avayavā iti praśayaḥ samudāyaḥ /

adhyetrpramādajo vā śakāraḥ / *pracaya* iti mūlapāṭha iti ke cit / tad aśobhanam aśrutatvād uktavad api nirvaktum śakyatvāt /

JŚS III,2,30. sa vai nādbhya ucchidyate

JŚS III,2,31. nābhimajjatīti

ikṣubhāro hy apsu prakṣipto notplavate na nimajjati /

JŚS III,2,32. katham eva sāmetītara āha

JŚS III,2,33. yathā madguḥ patatīti

madgur iti kaś cit pakṣī / patati nadīm taratīti //

JŚS III,2,34. sa vā apaḥ pakṣābhyāṃ hanti

JŚS III,2,35. nopamajjatīti

spṛśaty apaḥ pakṣābhyāṃ na ca klidyate //

JŚS III,2,36. katham eva sāmetītara āha

JŚS III,2,37. yathā kulīti

kulī mārjārī / kulam iti gṛham / tadyogāt kulī //

JŚS III,2,38. sā vai na dantair daśati

JŚS III,2,39. nāpyarjatīti

na dantair daśati / nāpy<arjaty> oṣṭhabandham viśleṣayati //

JŚS III,2,40. katham eva sāmetītara āha

JŚS III,2,41. yathā kumāraḥ prathamavādīti

JŚS III,2,42. sa vai na vadati

JŚS III,2,43. no na vadatīti

JŚS III,2,44. yat kiṃ cobhayakṛpaṃ tad asya rūpam iti

asyeti leśagānam anvādiśyate //

JŚS III,2,45. athāparam

aparam api brāhmaṇaṃ leśagānasya / kim iti //

JŚS III,2,46. ṛcā<3> gāta śālāvatya sāmna<3> iti

praśne plutiḥ / he śālāvatya / kiṃ yūyam ṛcā gāyatha / āho svit sāmna gāyatha //

JŚS III,2,47. naiva rcā vayaṃ na cana sāmneti

prṣṭaḥ śālāvataḥ pratibravīti / naiva vayaṃ kevalam ṛcā gāyāmo naiva kevalam sāmneti / āvirgāṇa ṛgākṣarāṇām acchādanād ṛcā gītaṃ bhavati / channagāne ca teṣāṃ bahūnām oṃkāribhāvād oṃkārasya ca sāmnetvena śravaṇāt (cf. JUB 1,9,2)

sāmnā gītaṃ bhavati / leśagāne tūbhayābhāvāc channāvirgāṇayor atyantākaraṇāt
//

**JŚS III,2,48. tat soma yūyam iti hovāca sarva eva paṇāyyā bhaviṣyatha ya
evam vidvāṃso gāteti**

evam leśagānasvarūpam uktavantaṃ śālāvatyam itaraḥ pūjayati / he soma
somatulyaguṇa hṛdayānandakara / tat tasmād bhavaduktāl leśagānasvarūpāt sarva
eva yūyaṃ bhavān bhavatpakṣyāś ca paṇāyyā mānyā loke bhaviṣyatha ye yūyam
evam vijānanto gāteti kilovācottaraḥ / itikaraṇaṃ kathāntajñāpanārtham //

JŚS III,2,49. etad api leśagānasyaiva tad brāhmaṇaṃ manyante

3. ANNOTATED TRANSLATION

**JŚS III,2,1. The rule concerning (the singing of) the laud is threefold: openly,
partially, and covertly.**

The means of recognizing (sacrificial) days, which consist of aggregates of lauds, has just been explained (in JŚS III,1). Now it is the differences of the lauds found in their singing that are explained. The rule of the laud chant is of three kinds: chanting openly, chanting partially, and chanting covertly.

“Openly” chanting means chanting clearly, that is, in a way that is not different or (only) slightly different from that involved in the “womb” (of the laud, i.e. the Sāman of the Pūrva-Gāna on which the laud is based), like the Ūha(-Gāna) of the Kauthumas, or (like) our (i.e. Jaiminīya) (Ūha-Gāna) after (the first portion containing the Sāmans of) the Agniṣṭoma (ritual, i.e. the basic Soma sacrifice ending in the Agniṣṭoma laud).

(Objection:) Let the Ūha(-Gāna) of the Kauthumas be an example of chanting openly, because there is no difference from the “womb” (i.e. the corresponding Sāmans of the Pūrva-Gāna). But our Ūha-Gāna is a counter-example, as it were; for what is not seen in the “womb” is much seen here, such as: the beginning of all Udgītha and Upadrava (parts of the laud sung by the Udgātṛ priest) being (chanted) covertly, that for some musical notes there occurs change into the highest note, abundance of raisings, etc.

(Reply:) True, there is indeed this difference from the “womb”, yet it is this manifestly chanting that is determined (for our Ūha-Gāna) from the Revelation, for thus is it heard (in the Revelation): “Therefore one should sing the Sāmans of the Agniṣṭoma after having made them special songs and the other (Sāmans) just

as they are sung” (Jaiminiya-Brāhmaṇa 1,341: 141,33–34, tr. Bodewitz 1990: 193); “And in that one sings openly the night (i.e. the Sāmans of the night), which is covered ...” (JB 1,341: 141,26); and “Then he should sing the night (i.e. the Sāmans of the night) just openly” (JB 1,341: 141,17–18). And as the chanting is (done) during the night, so (is it done) in the entire Ūha(-Gāna), not otherwise.

“Partially” chanting means chanting both differently and not differently from chanting the “womb”: differently with regard to chanting openly, not differently with regard to chanting covertly. One has to conclude that (the followers of) some (Sāmavedic school) have even this kind of chanting. Or else, partial chanting denotes chanting where the consonants are not pronounced too clearly.³ In that case, (the followers of) all (Sāmavedic schools) have it.

“Covertly” chanting means chanting so that one excessively destroys what is in the “womb”: (chanting) with a lot of raising and lowering, (with the chant) abounding in the sound *o* and with few (other) vowels, as in the Agniṣṭoma Sāmans of our (school).

JŚS III,2,2. For what (reason) is the openly chanting?

This is asked with the desire of telling its merits.

JŚS III,2,3. There is ease of chanting.

This openly chanting is resorted to because one is better able to sing without difficulty than in the two other ways of singing, on account of the similarity to the “womb”. And then,

JŚS III,2,4. There is no obstruction on account of other Sāmans.

Here is an aggregate of things, where, even though it has differences, one cannot make out distinctions in it on account of its being indistinct, and which, having obtained similarity, looks like one single thing, like the shape of crows and sheep, or like the many cries of beasts and birds. Thus this Sāman chanting, too, when it has gone to the covered or partial state, on account of being indistinct, is, as it were, obstructed by other Sāmans, as there has come into being a commingling (of Sāmans). But not so openly chanting, because it is clearer. Therefore this has been said: “There is no obstruction on account of other Sāmans.”

³ The word *leśa-* m. denotes ‘particle, small bit, insignificant amount’, and the instrumental adverb *leśena* ‘very slightly or briefly’. In the Prātiśākhya it is used to signify ‘incomplete or partial pronunciation’ (cf. Renou 1942: 485).

JŚS III,2,5. (There is) a praise of it (in the Revelation): “He becomes possessed of cattle.”⁴

And here is this merit. There is in the Revelation an explanatory statement consisting of its praise: “He becomes possessed of cattle.” From (its) merit (follows) this obtainment of (his) wish for the Sacrificer.

JŚS III,2,6. For what (reason) is the covertly chanting?

If openly chanting has so much merit, is this not enough? Then for what reason, i.e. why, is there covertly chanting? In case such a question is asked, this is said:

JŚS III,2,7. The Sāman (is equal to) the sound *om*. Therefore, we shall sing the verse surrounded by vowels as covered by the (special) vowel (equal to the musical note).

The sound *om* (is) the sacred sound. And this very (sound *om*) is called Sāman as it, having obtained a manifold shape that consists of the sounds *ā* etc., stays in specific metrical units concealing and becoming manifest. And it is heard (said in the Revelation): “He should honour this syllable as the Udgītha: *om*” (Chāndogya-Upaniṣad 1,1,1). And since this is so, therefore we shall sing this verse, which has many consonants, (verse) which is surrounded by unoriginal vowels, *ā* etc., that are other than the sound (par excellence, or the musical note),⁵ as covered, i.e. concealed, by the vowel made specific by the highest note, the raising, the lowering, etc. This is the reason why the covertly chanting is resorted to. Through stating the reason even the form of the covertly chanting has been determined.

JŚS III,2,8. (There is) a praise of it (in the Revelation): “He becomes brilliant in divine knowledge.”⁶

JŚS III,2,9. This Yajñāyajñīya (Sāman) becomes called Agni (Fire).

As in the case of other Sāmans, both openly chanting and covertly chanting result from rules applicable even in the Yajñāyajñīya (Sāman). The author, wishing to contradict this, has put forth this meaning of an explanatory statement. It

4 I have been unable to trace this quotation in the preserved Brāhmaṇa texts.

5 The word *svara-* simultaneously denotes ‘sound’, ‘vowel’ and ‘musical note’.

6 I have been unable to trace this quotation in the preserved Brāhmaṇa texts.

is called Agni: this is the meaning of “called Agni”. For this reason (he says) this: “This Yajñāyajñīya (Sāman) becomes called Agni.” For it is heard (said in the Revelation): “Verily, the Yajñāyajñīya (Sāman) is this Agni Vaiśvānara (Fire present in all men)” (JB 1,173: 72,36), etc. By making an explanatory statement (the Revelation) praises. One has to explain (this) so: (the Yajñāyajñīya Sāman) is praised by equating it with Agni.

JŚS III,2,10. If he (i.e. the Udgātṛ priest) should sing openly, then he should sing the Yajñāyajñīya (Sāman) partially.

“He” is a reference to the specialist who knows the matter that has been taken up as the subject of discussion. If the Udgātṛ priest who knows thus should sing openly, then he should sing the Yajñāyajñīya (Sāman) partially. The intended meaning is this: The Fire does not burn one who has sat down after having covered himself up.

JŚS III,2,11. One who sings partially (should sing) more partially.

One accustomed to partial chanting, i.e. one who adheres to the alternative of partial chanting, should sing the Yajñāyajñīya (Sāman) more partially.

JŚS III,2,12. But one who sings covertly (should sing) just covertly.

From the rule that the partial chanter should sing more partially there might be the assumption that the alternative of (singing) more covertly also exists for one who sings covertly. The first particle (*u*) (is there) to prevent this (assumption). One who chants covertly should sing even the Yajñāyajñīya (Sāman) just covertly. If this prescription were not there, the rule of more covertly chanting would follow for singing involving the Yajñāyajñīya (Sāman) as a consequence of the two foregoing prescriptions.

JŚS III,2,13. He should not cover these (things): (the words) *trātṛ-*, *avitṛ-*, *bhuvad-* (and) *amṛta-*.⁷

He should not cover these (things): the word *trātṛ-*, the word *avitṛ-*, the word *bhuvad-* (and) the word *amṛta-* of that Yajñāyajñīya (Sāman) being sung covertly.

⁷ Cf. the text of JŪha 1,3,7 = Yajñāyajñīya published by Staal (1968: 427–428).

(Objection:) But is it not so that words are used for the sake of the true conception of their meaning?

(Reply:) That is true, but in this case, because of the prohibition of covering, the topic of meaning is not possible. For the very sake of mentioning the own form (of the words), their pronunciation is to be understood. As procuring a lamp at festivals and auspicious occasions is for the sake of perceiving the shape of (other) objects it also serves for grasping (its) own shape, like that.

Or else, what is prohibited is the covering of the meaning, that is, its non-revealing or non-mentioning. Hence what has been said is this: he should not mention these four things that begin with the “protector”. And it is well established that it is not possible to mention these meanings with the words *trāṭṛ-* etc. if they occur covered. One has to explain that the words *trāṭṛ-* etc. are not covered on account of their meaning.

JŚS III,2,14. Now (follows) this prescription that is valid everywhere.

“Everywhere going” (*sarvatra-ga-*) denotes what goes everywhere. It enters all ranges of covertly chanting. It is not restricted to just one place like the preceding rule. *Sārvatrāga-* means just ‘everywhere going’: the secondary derivative is used in the meaning of the primary compound itself.

Or else, the “everywhere going” is the Veda (the sacred knowledge). For it comprehends everything, even what goes beyond what is in front of the eyes and other means of correct knowledge, from the gods to heaven. A prescription, i.e. a rule, that exists in that (Veda) is *sārvatrāga-*.

Now this *sārvatrāga-* rule is found in the range of the covertly chanting, used in the chanting. Even though the prescriptions to be told are manifold, the singular number is used in connection with a class expression.

JŚS III,2,15. He should not cover a stobha.

The Sāman singers use *stobha* as a technical term for a part of the Sāman that does not belong to the verse (on which it is sung). One singing covertly should not cover that (stobha). As in the Raurava (Jaiminīya-Grāmageya-Gāna 6,5,14 & Jaiminīya-Ūha-Gāna 1,1,2) and some other Sāmans, we (Jaiminīyas) recite *o hāvu vā* etc. uncovered.

(Objection:) But is it not so that we recite (a stobha) also covered, as in the Vāmadevya (Sāman) the stobha *au ho hāyi* (of JGG 2,6,16) as *āvu hau ho hā* (JŪha 1,2,1), and in the Śyāvāśva (Sāman) *ehiyā* (of JGG 6,8,5) as *o ho iyā* (JŪha 1,3,4)?

(Reply:) This exemption of the rule is based on an express statement, (so in these cases) the covering is no fault. For it is heard (said in the Revelation) in (connection with) the Śyāvāśva (Sāman): “He should sing just so: *o ho iyā*” (JB 1,338: 140,33). One has to infer that it is so in the case of the Vāmadevyā as well (although such a passage cannot be quoted in the texts available). For the Veda is not just as large as it appears to be to us. And it is heard (said in the Revelation) in the passage relating to (the fire altars of) the Kaṭha school: “Bharadvāja practiced the study of the Veda during three life-times (i.e. during three hundred years). As he, now an old, venerable man, was lying down, Indra, having approached him, said: ‘O Bharadvāja, if I should give you a fourth life-time, what would you do with it?’ – ‘I should practice the study of the Veda,’ (said Bharadvāja.) Then he (Indra) showed him the almost unknowable (Vedas) in the shape of three mountains. From each one (of the mountains) he took a handful (of sand). Then, addressing (the sage), he said: ‘O Bharadvāja, verily these are the Vedas. So much indeed (as these three handfuls) you have studied during these three life-times (i.e. during three hundred years); but you have not studied the rest.’ (Taittirīya-Brahmaṇa 3,10,11,3–4, tr. Dumont 1951: 644). The great sage Bharadvāja in his entire lifetime could study fairly great portions of the Vedas, not more than that. So great is the extent of the Vedas.

JŚS III,2,16. He should not cover deities.

Here, in the stobhas, words, which have the shape of ones with recognized meanings (and) in their shape similar to some verses, attached to parts of verses (and) perceived as chanting, are called “deities”, like “I call the voice” (Jaiminīya-Āraṇya-Gāna 1,1), “drop, libation, truth” (JĀrG 1,7,4; 6,1), “powerful lord of power shone” (JĀrG 1,5,8). Those deities he should not cover. There is no proper example. For in the Sāmans of the Agniṣṭoma (ritual) we have covertly chanting. Everything else is sung openly. And there is no this kind of deity in the Sāmans of the Agniṣṭoma ritual.

Or else, these are examples (of them): “with sheen, with sheen” (JĀrG 4,13 & Jaiminīya-Ūhya-Gāna 1,4,19), “life, eye” (JĀrG 2,3,13 & JŪhya),⁸ “climbing, climbing” (JGG 1,10,2 & JŪha 6,4,3), “Agastya” (JĀrG 2,3,13). For here even the beginning of the Udgītha and Upadrava (parts of the Sāman) is not covered.

⁸ At present I cannot trace this Sāman in the unpublished JŪhya. The last example too remains untraced in the JŪhya at the moment.

JŚS III,2,17. He should not cover the end of the Udgītha (part of the Sāman), for announcing the Pratihāra (part of the Sāman).

He should not cover the end of the Udgītha, for the sake of announcing the Pratihāra. For if covering is done, the Pratihartṛ (priest) would not hear the end of the Udgītha well known (to him) and might become confused on account of not recognizing the moment of (starting) the Pratihāra.

Even this rule has been seen to be not always valid. For in the Vāmadevyā (JŪha 1,2,1),⁹ Saṃhita (JŪha 1,3,1)¹⁰ and Kāva (JŪha 1,3,6)¹¹ (Sāmans), the end of the Udgītha is actually covered.¹² It is to be inferred, however, that there is an express mention of this (somewhere in the Revelation) and that for this reason no fault arises (from these exceptions).

JŚS III,2,18. He should not cover the end of the Upadrava (part of the Sāman) to announce the Nidhana (part of the Sāman).

JŚS III,2,19. He should not cover those syllables which contain an auspicious utterance.

They utter, i.e. tell, an auspicious matter: such are “those which contain an auspicious utterance”. Those syllables which contain an auspicious utterance he should also not cover. (The particle) *iti* (at the end of the sentence) has this meaning: “for this reason”. If (one asks:) “For what reason?”, (the reply is:) just because they contain an auspicious utterance. For what is auspicious must not be covered, but rather revealed, even if it requires some effort; this is the intended meaning.

JŚS III,2,20. For what (reason) is the partial chanting?

If (one asks:) For what reason, then, is the partial chanting to be performed, here it is this (following) Brāhmaṇa (i.e. sacred exegesis) that is taught.

9 The Vāmadevyā Sāman is sung as the second dorsal laud (*pr̥ṣṭhastotra*) of the Agniṣṭoma ritual.

10 The Saṃhita Sāman is sung as the second Sāman (after the Gāyatra Sāman) in the Ārbhava Pavamāna laud in the Agniṣṭoma ritual.

11 The Kāva Sāman is sung as the last Sāman of the Ārbhava Pavamāna laud in the Agniṣṭoma ritual.

12 Cf. Staal (1968: 423) (Vāmadevyā), 425 (Saṃhita [in Staal’s paper IV–VI]) and 427 (Kāva [in Staal’s paper XV–XVII]).

JŚS III,2,21. Its Brāhmaṇa (sacred exegesis) is recited among the Autsīyas.¹³

Autsīyas by name are kinds of Chandogas¹⁴ (Sāmavedins). Among them some recite this Brāhmaṇa of the partial chanting.

JŚS III,2,22. The Pañcālas and Kurus were having a verbal contest in a disputation concerning Brahma (sacred power).¹⁵

From here on, we shall divide the text (of Jaimini) into sentences, but explain only those wordings that have a meaning difficult to comprehend, because most part of the text has a clear meaning and we are afraid of burdening (the commentary) with (unnecessary) syllables.

“Disputation concerning Brahma”, i.e. disputation concerning the Veda, i.e. verbal contest based on the Veda. For it is heard (said in the Revelation) “Brahma is Veda” (Jaiminīya-Upaniṣad-Brāhmaṇa 4,25,3).

JŚS III,2,23. Of the Pāñcālas, Baka Dālbhya.¹⁶

“was the speaker”, this is the remainder (of the sentence left out to be supplied).

13 *Autsīya-* is a word not previously recorded for the Sanskrit language, and consequently also a totally new name among the schools of the Sāmaveda (for the proper names of teachers and schools of the Sāmaveda known from Vedic and post-Vedic literature as well as epigraphy, see Renou 1947: 87–129). Cf. *Autsāyana-* as a patronym derived from *utsa-* ‘well’ in Gaṇapāṭha *āsvādi* 15,63 on Pāṇini 4,1,10 (cf. Katre 1971: 110). JŚS III,2,21–44 is naturally a new addition to the fragments surviving in quotations from lost Brāhmaṇas (cf. Ghosh 1935).

14 While *chandoga-* (literally ‘chanter of metrical texts’) denotes ‘Sāmavedin’ in general, it seems to refer more specifically to the Kauthuma-Rāṇāyanīya school, whose Brāhmaṇa texts are sometimes called Chāndogya (cf. Renou 1947: 107).

15 “At several points in the Jaiminīya Brāhmaṇa, the Kurus and Pañcālas engage in contests to see which of the two is the most learned about the sacrifice.” This is the first sentence in Joel Brereton’s paper (1997) on this topic, to which I would like to refer.

16 *Baka-* means ‘heron’, *Dālbhya-* is a patronym derived from *dalbha-* / *darbha-* ‘tuft of grass used in sacrifice’. According to the Jaiminīya-Upaniṣad-Brāhmaṇa (4,7,2), Baka Dālbhya was learned among the Kurus and Pañcālas (*kurupañcālānām bako dālbhyo ’nūcāna āsa*); he was able to answer difficult questions concerning the ritual, and could make a royal sacrificer reach heaven by chanting the Udgītha; by chanting the sound *om*, he further made Indra leave a sacrificial rival and come to Baka himself. On these episodes and other data concerning Baka Dālbhya and related persons, see Koskikallio (1995).

JŚS III,2,24 Of the Kurus, Uccaiḥśravas Kauvaleyā.¹⁷

JŚS III,2,25. Said Uccaiḥśravas Kauvaleyā: “O Dālbhya, how is the Sāman?”

“How”, i.e. of what shape, this is the meaning. Or else, (the meaning is:) how is it to be sung?

JŚS III,2,26. “Like a plateau.”

Thus Baka replied. “Plateau”, i.e. a place for dwelling that is not low-lying nor high-rising.

JŚS III,2,27. “That (plateau) is not moorland nor desert.”

“Moorland” is a region wet with water. (A region) where one cannot get water even in a dug pit is called “desert”. For a plateau is not wet with water, and in it, there is rather little water in a dug pit. And as it is possible to say of this plateau that “it is not moorland” and “it is not desert”, so (it is possible to say of) this (partial) chanting (that) “it is not openly (chanting)” and “it is not covertly (chanting)”. And as (from the statement) “it is difficult to live in moorland and in the desert, (but living) on a plateau is not difficult” (it can be seen that) living on a plateau is commended, like that, also this partial singing is commended; this is the meaning.

JŚS III,2,28. “How, exactly, is the Sāman?”, said the other one.

JŚS III,2,29. “Like a pile of sugarcane.”

In this the parts predominantly (*pra-karṣeṇa*) lie (*śī-*): that is *pra-śaya-*,¹⁸ i.e. an aggregate.

Or else, the sound ś has come into being from inattention of somebody who has studied the text (and transmitted it further in this shape). Some (authorities)

17 *Uccaiḥśravas-* means ‘having high or loud fame’, *Kauvaleyā-* is a patronym from *kauvala-* n. ‘jujube’. Actually *Kauvaleyā* seems to be a corruption of *Kauvayeyā* or *Kaupayeyā*, the patronym of the Kuru king *Uccaiḥśravas Kaupayeyā*, who figures in *Jaiminiya-Brāhmaṇa* 2,279–280 and in *JUB* 3,29–31. In these passages *Uccaiḥśravas Kaupayeyā* was the maternal uncle of the *Pañcāla* king *Keśin Dālbhya*, to whom he after death returned to teach the disembodied chant. On the many legends of *Keśin Dālbhya* and his relationship to *Baka Dālbhya*, see *Koskikallio* (1995).

18 The word *praśaya-* is not known in any other place in Sanskrit literature except in the 12th-century grammatical *Bhāṣāvṛtti* of *Puruṣottamadeva* 3,3,56, recorded by *Renou* (1953: 21) with the comment “meaning?; from Śī- [read thus for ŚT-]”.

say that the original reading is *pracaya-*. That (however) is not (an) excellent (suggestion), because it has not been heard (in the transmission of the text), and because it is possible to explain (the text) also as has been told (above).

JŚS III,2,30. “It is not lacking water.

JŚS III,2,31. It does not completely sink.”¹⁹

A load of sugarcane thrown into water does not float nor sink down.

JŚS III,2,32. “How, exactly, is the Sāman?”, said the other one.

JŚS III,2,33. “Like the diver²⁰ flies.”

“The diver” is some bird. “Flies”, i.e. crosses a river.

JŚS III,2,34. “It strikes water with its wings.

JŚS III,2,35. It does not immerse itself (in water).”

It strikes water; it does not betake itself to water: it touches water with its wings and does not become wet.

JŚS III,2,36. “How, exactly, is the Sāman?”, said the other one.

JŚS III,2,37. “Like a mother cat.”²¹

kulī- is female cat. *Kulam* is ‘house’, and *kulī-* is so called because it is connected with that (house).

19 The Sanskrit dictionaries do not record the root *majj-* ‘to sink’ with the preverb *abhi-*, which is found here.

20 Kullūka on Manu-Smṛti 5,13 explains that *madgu-* belongs to the birds that dive and eat fish (*nimajjya ye matsyān khādanti tān madguprabhṛtīn...*). Mayrhofer (1996: II,301) finds the etymological explanation of this word difficult; instead of being derived from *majj-* ‘to sink, dive’, it could also be derived from *mad-* ‘to be wet’, in which case it would be a cognate of Farsi *māy* ‘an aquatic bird’.

21 *kulī-* f. in the sense of ‘mother cat’ or ‘female cat’ is not known from any other Sanskrit text.

JŚS III,2,38. “It does not bite with its teeth.

JŚS III,2,39. It does not drop (its kitten carried in mouth).”²²

It does not bite with its teeth, nor does it drop, i.e. loosen the grip of its lips.

JŚS III,2,40. “How, exactly, is the Sāman?”, said the other one.

JŚS III,2,41. “Like a child that is speaking for the first time.”

JŚS III,2,42. “He does not speak.

JŚS III,2,43. Nor does he not speak.”

JŚS III,2,44. “Whatever embodies both (of two opposing qualities), that is its shape.”

“Its”: this refers to the earlier mentioned partial chanting.

JŚS III,2,45. Then another (Brāhmaṇa).²³

Yet another Brāhmaṇa of the partial chanting. “Which?” (That is told in the following.)

JŚS III,2,46. “O Śālāvatyā,²⁴ do ye chant with the verse or with the Sāman?”

The overlength of the vowel expresses a question. Lo, Śālāvatyā! Do ye sing with the verse? Or do ye sing with the Sāman?

JŚS III,2,47. “We do not (sing) with the verse nor with the Sāman.”

Śālāvatyā who was asked replies: “We do not sing with the verse only, nor with the Sāman only.” In openly chanting, singing with the verse takes place because

²² In Śrīvaiṣṇava theology, the mother cat carrying its kitten in its mouth exemplifies salvation dependent on God’s mercy alone, while the monkey baby that holds the neck of the mother carrying it exemplifies salvation that requires active effort on the part of the saved. Cf. Raman (2009).

²³ JŚS III,2,45–49 is also a previously unknown fragment from a lost Brāhmaṇa.

²⁴ Śālāvatyā- is a patronym from Śālāvāt- ‘one who owns a mansion’, formed like the patronym Śraumatya- from Śrumat- (Pāṇini 5,3,118). Śilaka Śālāvatyā (addressed with his patronym Śālāvatyā) is one of the Sāmaveda experts skilful in chanting the Udgītha mentioned in Chāndogya-Upaniṣad 1,8–9. The others are Caikitāyana Dālbhya, Pravāhaṇa Jaivali, Atidhanvan Śaunaka and Udaraśāṇḍilya.

the syllables of the verse are not covered; in covertly chanting, singing with the Sāman takes place because many of them (i.e. the syllables of the verse) become the sound *om* and because it is heard (said in the Revelation) that the sound *om* is Sāman (cf. Jaiminīya-Upaniṣad-Brāhmaṇa 1,9,2). But (we sing with neither) because they are absent in the partial chanting, since neither openly chanting nor covertly chanting is completely done in it.

JŚS III,2,48. “Therefore, dear friend,” he said, “ye all shall be praiseworthy as ye sing knowing thus.”

The other person honours Śālāvatyā who has thus told the form of the partial chanting: Lo, “dear friend (*soma*)”, i.e. one who, having good qualities similar to Soma, delights the heart! “Therefore”, i.e. because of that own form of the partial chanting, told by you, “ye all”, i.e. yourself and those siding with you, shall be “praiseworthy”, i.e. respected in the world, as ye sing realizing thus, so said the other one. The (particle) *iti* is used to declare the end of the story.

JŚS III,2,49. They think about that Brāhmaṇa (just related) that this too is about partial chanting.

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