

Three Notes on the Jaiminīya-Upaniṣad-Brāhmaṇa 3, 1-5

Masato Fujii

As a Sāmavedic ritual text on the one hand, the Jaiminīya-Upaniṣad-Brāhmaṇa (JUB) specially deals with a ritual chant called *gāyatra-sāman*, and as a proto-Upaniṣadic text on the other, it has developed the theories of ascension to the heavenly world. The close examination of the two ascension passages, one belonging to the first book and the other to the third book, shows a fundamental difference of the ideas on which their theories are constructed. In brief the former is based on a ritual symbolism of the Soma sacrifices, while the latter on the idea of the journey to the other world after death.¹⁾ This difference, so to say, of ritualistic ascension and posthumous ascension may reflect the difference of their stages in the textual development of JUB. In order to explore this possibility, I will examine the first section of the third book especially in its relations with other texts. The first section consists of three portions : 3, 1-2 on the teaching of Vāyu and Prāṇa, 3, 3-4 on the *uktha*, and 3, 5 on the *yukti*. They seemingly have no relations with each other, but are linked together by a common concept, the supreme Prāṇa.

JUB 3, 1-2 on Vāyu=Prāṇa

This is the portion with which Lüders²⁾ compares Chāndogya-Upaniṣad (ChU) 4, 3 that states the teaching called *saṃvargavidyā* of the supreme Vāyu and Prāṇa. Both texts first explain Vāyu (“wind”) and Prāṇa (“breath”) as the supreme beings who absorb all the cosmic elements (fire, sun, etc.) and the vital functions (speech, sight, etc.) respectively, and thereafter insert a dialogue which comprises two enigmatic verses on Prāṇa and Vāyu.³⁾ After the thoroughgoing examination of the three : ChU 4, 3, JUB 3, 1-2 and the two verses, Lüders concludes that they represent three different stages of the de-

velopment of the idea of Vāyu and Prāṇa, the verses being the first step, JUB the second, and ChU the last. I agree with him on their relations and chronological order, but there is something yet to study. Since ChU 4, 3, as he points out rightly, is a later modification of JUB 3, 1-2 and is secondarily combined with the episode of Raikva (ChU 4, 1-2), it is necessary to elucidate JUB's background of the concept of the supreme Vāyu and Prāṇa as well as the present context where JUB proposes it.

The concept of Vāyu and Prāṇa does not appear suddenly here in JUB, but has four precursory episodes of Prāṇa which are told in succession from JUB 1, 60 to 2, 12 just before the present portion. These four episodes are a type of story of the supremacy of Prāṇa over the vital functions and have the same motif: the gods could not defeat the Asuras (or could not attain immortality) by means of the vital functions (speech, mind, sight, hearing, inhalation), because those functions are attended with evil, but they succeeded by means of Prāṇa which is free from evil. Similar episodes appear also in Bṛhadāraṇyaka-Upaniṣad (BĀU) 1, 3 and ChU 1, 2. Comparing those six episodes, we find that JUB's episodes bear more resemblances to BĀU's than to ChU's and especially JUB 2, 10-12 shows perfect parallelism with BĀU 1, 3. Strauss⁴⁾ regards the differences among them only as a matter of stylistic divergences and does not admit any chronological order among them. But there is an evidence that those six episodes stand in the following order: JUB 1, 60; 2, 1-2; 2, 3 → JUB 2, 10-12 → BĀU 1, 3 → ChU 1, 2 (or directly from JUB 2, 10-11). The evidence is the use of words (1) for a vital function "inhalation or breath (through the nose)" and (2) for the supreme Prāṇa.

	JUB 1, 60; 2, 1; 3	JUB 2, 10	BĀU 1, 3	ChU 1, 2
(1)	<i>apāna</i> ⁵⁾	<i>prāṇa</i>	<i>prāṇa</i>	<i>nāsikya prāṇa</i>
(2)	<i>prāṇa</i>	<i>mukhya prāṇa</i>	<i>āsanya prāṇa</i>	<i>mukhya prāṇa</i>

JUB 2, 10 has the same sentences as JUB 2, 1 except for *prāṇa* instead of *apāna* and *mukhya prāṇa* instead of *prāṇa*, but nevertheless the sentence JUB 2, 10, 21=JUB 2, 1, 19 keeps the word *apāna*. This testifies that JUB 2, 10

is clearly based on JUB 2, 1, changing *apāna* into *prāṇa* and *prāṇa* into *mukhya prāṇa*. BĀU 1, 3 just follows JUB 2, 10-12 with the small change of *mukhya prāṇa* into *āsanya prāṇa*, and ChU 1, 2 lastly changes *prāṇa* (*apāna* in the first group) into *nāsikya prāṇa*. The terms, personages and contents show that the whole of BĀU 1, 3 is composed of Sāmavedic teachings borrowed from JUB,⁶⁾ and this fact indicates the direct influence of the Sāmavedins, especially the Jaiminīyas, upon the White Yajurvedins when the latter started to form their Upaniṣad.

JUB 2, 11 and BĀU 1, 3 subsequently state that the vital functions correspond to the cosmic elements (speech to fire, sight to sun, etc.) and that the supreme Prāṇa is the sole food-eater and the vital functions share in food only through Prāṇa.⁷⁾ The Prāṇa which governs all the vital functions as the sole food-eater is not the individual *prāṇa* of a living being but is the supreme and cosmic breath which pervades all the world, "the cosmic Prāṇa" as Bodewitz (1973 : 271f.) calls it. This cosmic Prāṇa, which is identified with Vāyu as the breath of the cosmos or Puruṣa⁸⁾, is taken up again as the subject of the present portion JUB 3, 1-2.

In ChU 4, 3 the word *saṃvarga* is put forward as an epithet common to Vāyu and Prāṇa. Lüders lays stress on the idea of gambling in the word *saṃvarga* which means "one who rakes up (all as the sole winner in gambling)". Through the word *saṃvarga*, ChU inserts the teaching of Vāyu and Prāṇa into the context which is full of gambling imagery. The present context of JUB, however, is totally different from ChU's. It does not use *saṃvarga*. The words *graha* and *asta* are used in its place, but only for Vāyu. It is the *sāman* that appears as a concept to link Vāyu and Prāṇa, for they are identified with the *sāman* respectively at each of their last sentences 3, 1, 12 and 3, 1, 18. It can be said that the teaching of Vāyu and Prāṇa is introduced here in order to glorify and enhance the *sāman* with the confirmation of its identity as the supreme Prāṇa. At the same time, we must note that the supreme Prāṇa is described here not only as the cosmic breath connected with the *sāman* but also as the internal substance to which every life goes back. Using the above-mentioned idea of the Prāṇa

(26) Three Notes on the Jaiminīya-Upaniṣad-Brahmaṇa 3, 1-5 (M.Fujii)

as the sole food-eater, the second verse quoted in JUB 3, 2 characterizes the supreme Prāṇa, thus : *anadyamāno yad adantam atti* "for he, not being eaten, eats him who eats". As Lüders (1916:383) and Bodewitz (1973: 272) point out, this expression probably means that the supreme Prāṇa receives the individual *prāṇa* of the deceased. The concept of the supreme Prāṇa with this implication continues to underlie the following portions.

JUB 3, 3-4 on *uktha*

After the Vāyu-Prāṇa portion 3, 1-2, there comes an isolated and problematic passage. The difficulty lies in the fact that an office of the Ṛgvedic priests, *uktha* "recitation", is proposed as a topic here in the Sāmavedic text. Generally *uktha* is another name of *śāstra*, the recitation of the Ṛgveda hymns performed by the Hotṛ and the Maitrāvaruṇa etc. corresponding to the *stotra* by the three chanter priests in the Soma sacrifices. But here the word *uktha* is used specially for the *uktha* recited in the Mahāvratā rite, i.e., the *mahad uktha*⁹⁾. This fact is proved by the following three formulas recorded in JUB 3, 4, 5:

<i>mahān mahyā samadhatta</i>	"The great man united with the great woman.
<i>devo devyā samadhatta</i>	The god united with the goddess.
<i>brahma brāhmaṇyā samadhatta</i>	The Brahman united with the Brāhmaṇī."

The Śāṅkhāyana-Āraṇyaka (ŚāṅkhĀ) and Śrautasūtra (ŚāṅkhŚS) of the Ṛgveda prescribe similar formulas to be uttered by the Hotṛ in the Mahāvratā rite : *saṃ mahān mahatyādadhāt / saṃ devo devyādadhāt / saṃ brahma brāhmaṇyādadhāt* (ŚāṅkhĀ 1, 5 ; ŚāṅkhŚS 17, 15, 10-12). As one of the peculiarities of the Mahāvratā rite, the Hotṛ performs his *mahad uktha* recitation, sitting on a swing. According to the Śrautasūtra he utters the formulas just before he sits down the swing, the first formula "when he touches simultaneously with his right hand the earth and the seat of the swing", the second "when he lays his hand on the swing" and the third "when he holds it in the air a span above the seat of the swing" (Keith 1908 : x).¹⁰⁾ Rolland¹¹⁾ interprets these formulas, which tell the union of the male absolute beings (except *brahman* n.) and their female partners, to be related with the

sexual intercourse actually performed by a bard and a prostitute in the Mahāvratā. JUB and Śāṅkhā paraphrase the formulas in the same way : the first formula tells the union of Agni and the earth, the second Vāyu and the atmosphere, the third the sun and the sky. That is to say, by uttering these formulas the Hotṛ symbolically unites the worlds around the swing and himself to prepare for the *mahad uktha* "great recitation" which has a cosmic force.

As pointed out by several scholars,¹²⁾ one of the chief characteristics of the Mahāvratā rite is the birdlike shape ascribed to the *mahad uktha* as well as to the *mahāvratā sāman*. The *uktha* is described as bird-shaped also here in the JUB 3, 3, 2-3, which is another evidence that the *uktha* mentioned in this passage is nothing but the *mahad uktha*. Oertel's text needs to be corrected thus :

sa eṣa evoktham

yat purastād vāti (Oertel : *avāniti*) *tad etad ukthasya śiro*

yad dakṣiṇatas sa dakṣiṇaḥ pakṣo

yad uttaratas sa uttaraḥ pakṣo

yad paścāt tat (Oertel : [*tat*]) *puccham* (2)

ayam eva prāṇa ukthasyātmā...(3)

"It is that (Vayu) which is the Uktha. When it blows eastward, that is the head of the Uktha ; when southward, that is the right wing ; when northward, that is the left wing ; when westward, that is the tail (2). This breath is the body of the Uktha...(3)"

It is the Agnicayana rather than the Mahāvratā that is concerned with the bird shape, because the falcon-shaped fire altar is constructed in the former rite. I can not answer the question whether the bird shape characteristic of the Mahāvratā is just a borrowing from the Agnicayana, as Eggeling, Keith and Oldenberg assume, or the Mahāvratā itself has a bird-shaped thing as its central element. Or the Mahāvratā may possibly have been the original ritual context of the construction of the bird-shaped fire altar, as Parpola¹³⁾ supposes. In this connection it is an interesting fact that the bird-shaped *uktha* is told here in the context of rebirth in the other world,

(28) Three Notes on the Jaiminīya-Upaniṣad-Brāhmaṇa 3, 1-5 (M.Fujii)

thus: "Who thus knows the body of the Uktha firmly established in the self, truly he comes into being in yonder world with limbs, with a body" (JUB 3, 3, 3), just corresponding to the bird-shaped fire altar which in the ritual imagination carries the sacrificer to the other world.¹⁴⁾

This passage of the *uktha* shows an undoubted Ṛgvedic influence upon the beginning of the third book of JUB. The close connection of this portion with the Ṛgvedic tradition is also shown by JUB 3, 3, 6-13. It states that the *uktha* is first taught by Indra to Viśvāmitra, a mythical sage mentioned in the Ṛgveda. This passage has parallels in Aitareya-Āraṇyaka (AĀ) 2, 2, 3 and ŚāṅkhĀ 1, 6, where Indra instructs Viśvāmitra in connection with the *mahad uktha*.¹⁵⁾ From the fact that the act of breathing is prescribed before the *mahad uktha* repeatedly in ŚāṅkhĀ 1, 5-7; ŚāṅkhŚS 17, 15-17 and the *uktha* is identified with *Prāṇa* in an episode of the contest of the vital functions in AĀ 2, 1, 4, it could be inferred that the concept *uktha* is invoked here because of its intimate relations to the *prāṇa* in the Ṛgvedic speculations on the *mahad uktha*. In fact we see the coincidence of the two concepts, *uktha* and *prāṇa*, in the present portion. But I think that the *uktha* passage is not incidentally inserted in JUB but on the contrary it may have intrinsic connection with the succeeding speculations, especially with the rebirth theories told from the second section onward. I suspect the Mahāvratā or the Sattra including it as its climax to be one of the underlying ritual facts not only of the third book but also of the fourth. For we find that in JUB 3, 8, 7 and 9 the hearer of the teaching of three births and deaths is addressed as *gṛhapati* "householder", the official name of the sacrificer at the Sattra. And for we have another passage of Indra's teaching to mythical sages in JUB 4, 14-16, the last passage of the original JUB, which says that Indra taught the immortal *sāman* to the sages who were performing the Sattra with the aim of attaining the heavenly world.¹⁶⁾

JUB 3,5 on *yukti*

JUB 3, 5, 4-5 states a kind of mental concentration performed by the chanter priest immediately before the *bahiṣpavamāna*, the first laud of the

Soma sacrifices. The *bahiṣpavamāna* is the ritual setting of the opening section of the first book,¹⁷⁾ and JUB again chooses the same setting when it starts the third book. The action consists of the regulation of breath and the concentration of the senses of seeing and hearing. The text reads :¹⁸⁾

tato haiva stomaṃ dadarśantarikṣe vitatam bahu śobhamānam

tasyo ha yuktiṃ dadarśa (4)

bahiṣpavamānam āsadya <prānya>¹⁹⁾ iti kuryāt <apānya>¹⁹⁾ iti vācā

didṛkṣetaivākṣibhyāṃ śuśrūṣetaiva karṇābhyāṃ

svayam idam manoyuktam (5)

"Thereupon he saw the laud spread out in the atmosphere, greatly shining. He also saw its «yoking» (*yukti*)(4). After having sat down for the *bahiṣpavamāna* 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 becomes yoked to the mind by itself (5)."

The word *yukti* "yoking" in the paragraph (4) must refer to the mental action mentioned next, because an action, probably the same one, is referred to as *yukti* in the commentary of the Jaiminīya-Śrautasūtra in connection with the *bahiṣpavamāna* (Bhavatrāta on JŚS 1, 11 : Shastri 44, 7-8). According to JUB this action has the symbolic meaning of the chanter priest's "yoking" the *stoma*²⁰⁾ ("laud" = *sāman*) which originally spreads out in the atmosphere, i.e., his great concentration on the *sāman* which is imaged as coming from the divine sphere to him. This *yukti* is not just a mental preparation for the *sāman*-chant but is, so to say, the realization of the transcendent *sāman*.²¹⁾ As a means of this realization the act of regulating breath also must be connected with the transcendental being such as the breath pervading the world. It must be noted that until the chanter priest "yokes" the *stoma* it spreads out in the atmosphere, the region of the cosmic breath (=the supreme Prāṇa) with which, as we have seen, the *sāman* is identified.

1) See M. Fujii, "On the unexpressed *gāyatra-sāman* in the Jaiminīya-Upaniṣad-Brāhmaṇa," *JIBS* 32 (2) (1984), pp. 1123-21 (1-3); and "The *Gāyatra* and Ascension to Heaven (Jaiminīya-Upaniṣad-Brāhmaṇa 1, 1-7; 3, 11-14)," *JIBS*

(30) Three Notes on the Jaiminiya-Upaniṣad-Brāhmaṇa 3, 1-5 (M.Fujii)

- 35 (2) (1987), pp. 1005-1002 (16-19). Recently three scholars besides me studied this text : I. C. Deshpande, "Concept of the Gāyatra-sāman in the Jaiminiya Āraṇyaka," in *CASS Studies, Number 5* (Pune 1980), pp. 49-60; H. W. Bodewitz, "Reaching immortality according to the first anuvāka of the Jaiminiya-Upaniṣad-Brāhmaṇa," in *Dr. B. R. Sharma Felicitation Volume* (Tirupati 1986?), pp. 32-42; W. Howard, "The Body of the Bodiless *Gāyatra*," *IJJ* 30 (1987), pp. 161-173.
- 2) H. Lüders, "Zu den Upaniṣads, I. Die Saṃvargavidyā," (1916) (=Lüders, *Philologica Indica*, Göttingen 1940, pp. 361-390).
- 3) The participants in the dialogue are Śaunaka, Abhipratārin and a Brāhmaṇa (JUB) or a Brahmacārin (ChU). Lüders divides JUB 3, 2, 3 (*imaṃ vāva prapadya pratibrūhiti tvayā vā ayam pratyucya iti*) into two independent sentences on account of the word *iti* between them, and distributes the first sentence to A., the second to Ś. and the next verse again to A. (p. 386). But as this *iti* is not attested by most of the MSS., it is better to read it as a single utterance by A. and to ascribe the next verse to Ś. According to the MSS. in my possession *vāva prapadya* must be changed into *vaiyāghrapadya* (name of Ś.) In the same way *vai prapadya* JUB 1, 59, 2 into *vaiyāghrapadyaḥ* and *sānavairyam prapadyeti* 1, 59, 3; 12 into *sāma vaiyāghrapadyeti*.
- 4) O. Strauss, "Udgīthavidyā," (1931), pp. 244-249 (=Kleine Schriften, Wiesbaden 1983, pp. 312-317).
- 5) For the meaning "inhalation" of *apāna*, see H. W. Bodewitz, "Prāṇa, Apāna and Other Prāṇa-s in Vedic Literature," *Adyar Library Bulletin* 50 (1986), pp. 326-348. These passages are cited in p. 347, n. 25.
- 6) E.g. BĀU 1, 3, 28 is based on an undisputed Sāmavedic idea : the attainment of the heavenly world by means of the first laud of the Soma sacrifices. Cf. M. Fujii, "The *Bahiṣpavamāna* Ritual of the Jaiminiyas," *Machikaneyama Ronso* 20 (1986), p. 17.
- 7) In connection with the food-eating by Prāṇa, BĀU says that the vital functions are pleased (*trpyanti*) with the food which one eats by Prāṇa (1, 3, 18). The word *trp* "be pleased" appears as an important concept in the Prāṇāgni-hotra contexts, ŚāṅkhĀ 10; GB 1, 3, 14; ChU 5, 19ff.; cf. H. W. Bodewitz, *Jaiminiya Brāhmaṇa* 1, 1-65 (Leiden 1973), pp. 265-269. It could be said that some of the ideas which are seen in the Prāṇāgni-hotra already exist in these parts of JUB and BĀU.
- 8) As is well known, the idea of Vāyu=Prāṇa is traced back to the Puruṣasūkta (RV 10, 90, esp. v. 13). The word *puruṣa* in JUB 3, 1, 20 must be understood in this cosmic meaning of Puruṣa.
- 9) For the *mahad uktha*, see AĀ 5; ŚāṅkhĀ 2; ŚāṅkhŚS 18 and A.B. Keith's notes in his translations of both Āraṇyakas : *The Aitareya Āraṇyaka* (Oxford

- 1909), pp. 264-304; *The Śāṅkhayana Āraṇyaka* (London 1908), pp. 7-15.
- 10) Keith (1909 : 68, n. 1) refers to JUB in connection with the formulas.
- 11) P. Rolland, "Le Mahāvratā. Contribution à l'étude d'un rituel solennel védique," *Nachrichten der Akademie der Wissenschaften in Göttingen. I. Philologisch-historische Klasse*, Jg. 1973, Nr. 3, p. 66 [16]f.
- 12) J. Eggeling, *The Śatapatha-Brāhmaṇa*, Part 4 (Oxford 1897), p. xxvif.; Keith 1908, p. 77; Keith 1909, p. 269f., n. 5; H. Oldenberg, "Vedische Untersuchungen, 1. Der geopfert Gott und das Agnicayana," (1917), p. 10, n. 1 (= *Kleine Schriften*, 1967, Teil 1, p. 328).
- 13) A. Parpola, "The Pre-Vedic Indian Background of the Śrauta Rituals," in *Agni: The Vedic Ritual of the Fire Altar*, Vol. II (Berkeley 1983), p. 49.
- 14) See Y. Ikari, "Agunichayana-saishiki to ko-Upanishaddo" (in Japanese), *Shūkyō Kenkyū* 225 (1975), p. 52f.
- 15) Keith (1909 : 214, n. 5) points out the parallelism of these three passages. Cf. H. Falk, "Vedisch upaniṣād," *ZDMG* 136 (1986), pp. 90-92.
- 16) It mentions *asya prāṇa* as the central breath (cf. *mukhya prāṇa* discussed above) and states the route which the deceased follow.
- 17) See Fujii 1987, p. 1004 (17)f.
- 18) For the reading of this passage, see A. Parpola, "On the Abnormal Khaṇḍa Divisions of the Jaiminīya-Brāhmaṇa and the Jaiminīya-Upaniṣad-Brāhmaṇa," in *Golden Jubilee Volume* (Poona : Vaidika Saṁśodhana Maṇḍala, 1982), p. 218f.
- 19) In Oertel's text there are unreadable words before *prāṇya iti* and *apānya iti*. B. R. Sharma found them to be Tamil words meaning "exhale" and "inhale" respectively (*Jaiminīyārṣeya-Jaiminīyopaniṣad-Brāhmaṇas*, Tirupati 1967, p. 236). Parpola (ibid.) points out that these Tamil words must be glosses of the Sanskrit words *prāṇya* and *apānya*, and infers that these absolutes in their turn might be secondary additions to the text. All of the MSS. in Malayalam script in my possession record only *iti* at that place and testify to Parpola's prescience.
- 20) The "yoking" of the *stoma* is also prescribed by LŚS 1, 12, 2=DŚS 3, 4, 17, but it is just an utterance of the formula "Let Bṛhaspati yoke thee for the gods, for the *prāṇa*..."
- 21) For the active and dynamic meaning of the word *yuj-*, see L. Renou, "Études védiques, 3. Quelques termes du R̥gveda," *JA* 241(1953), pp. 177-180.
- <Key Words> Upaniṣad, Vāyu, prāṇa, mahad uktha, yukti
- (Assistant, Osaka University)