

Homa in Vedic Ritual : The Structure of the Darśa-pūrnāmāsa

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Homa* in Vedic Ritual: The Structure of the *Darśa-pūrṇamāsa

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INTRODUCTION

In ancient times the speakers of many languages belonging to the Indo-European family of languages performed 'fire ceremonies,' and today one may still see vestiges of these rites among speakers of Indo-Iranian languages. At temples of Zoroastrianism, revered by Iranian-speaking peoples, sticks of the fragrant wood *candana* are fed daily to the sacred fire¹⁾, while in India too the tradition of *homa*, a form of fire ceremony, still lives on. In ancient India the fire ceremony was performed as a basic part of Vedic ritual, but later, with the decline of Vedic ritual and the rise of Hindu rites, the ancient fire ceremony was modified and incorporated into Hindu rites²⁾. Although not great in number, there are also some instances in which ancient Vedic rituals have, with the addition of some Hindu elements, been preserved in a form close to that of ancient times.

In the present paper we shall undertake an examination and analysis of one of the few examples of such an ancient Vedic ritual that has been preserved in a form close to that of ancient times. The rite with which we shall here deal cannot be described as a complete re-enactment of an ancient Vedic ritual, nor is there any need to maintain that it is. We should rather first take note of the fact that even if it was simplified in later times and did incorporate some Hindu elements, the traditions of this rite have been preserved for approximately three thousand years virtually in the manner laid down in the ritual texts.

A considerable amount of literature relating to Vedic ritual has been preserved down to the present day, and the volume of translations of this literature into European languages is also quite large. But for people living outside of India it is difficult to draw mental pictures of altars and utensils that they have never seen and to understand the actions performed during a rite simply by reading the ritual texts. In what follows we shall endeavour to deepen our understanding of a typical rite that has been performed in India since ancient times through the use of photographs of its actual performance in contemporary India³⁾.

The fire ceremony, basic to Vedic ritual, was eventually also incorporated into Buddhist Tantrism, and the *homa* rite thus absorbed by Indian Mahāyāna Buddhism was disseminated throughout Nepal, Ladakh, Central Tibet, China and Japan. In the course of this dissemination the form and aims of Buddhist *homa*

changed, but today it continues to be performed in Tibet, Nepal and Japan. For an understanding of the structure of Buddhist *homa* too, knowledge of the structure of *homa* as it was performed in ancient India is indispensable.

NEW-AND-FULL-MOON SACRIFICES

One of the most basic of the Vedic rituals is the *darśa-pūrṇamāsa* or 'new- and full-moon [sacrifices]'⁴⁾. '*Darśa*' is taken to mean 'the day on which the moon is seen only by the sun', namely, the day when the moon comes between the earth and the sun and cannot be seen from the earth, and signifies therefore the 'new moon', while '*pūrṇamāsa*' refers to the 'full moon'. On the occasion of the new-moon and full-moon sacrifices the preliminary rites are performed on the day of the new moon or the full moon in accordance with the lunar calendar, and the main rites are performed on the following morning. Since both the new- and full-moon sacrifices are almost identical in content, they are referred to by the compound '*darśa-pūrṇamāsa*'. But although this appellation would give the impression that the procedure and aims of these rites are connected with the motion of the moon, there are in actual fact virtually no connections between the rites and the movement of the moon or lunar symbolism, and the appellation indicates in fact that the rites were performed regularly every half month. Vedic rituals are of two types, namely, those of which the regular performance is obligatory and those that are performed optionally in accordance with need or demand, and the *darśa-pūrṇamāsa* belongs to the former category.

The *darśa-pūrṇamāsa* is said to represent the prototype (*prakṛti*) or model of all other *iṣṭi*⁵⁾. '*Iṣṭi*' is a noun deriving from the verb 'to worship' (\sqrt{yaj}), and it refers to rites that do not involve animal sacrifices or the use of *soma*. Among the modifications (*vikṛti*) modelled on the *darśa-pūrṇamāsa* there is an *iṣṭi* known as the '*pavitreṣṭi*'⁶⁾, which is a compound made up of '*pavitra*' ('that which has a purificatory effect') and '*iṣṭi*'⁷⁾, and it is regarded as a rite for the atonement or expiation of sins (*prāyascitta*). Unlike the *darśa-pūrṇamāsa*, which is performed at regular intervals, the *pavitreṣṭi* is performed when the need arises for some form of purification and it is, namely, an optional rite.

THE PRIESTS AND THE SACRIFICER

An *iṣṭi* is performed by at least four brahmins, who each belong to one of the divisions of the Vedas. They are divided into those who have devoted themselves through successive generations to the study of the *R̥gveda*, those who have similarly devoted themselves to the study of the *Yajurveda*, and so forth. In addition, those affiliated to the *Yajurveda*, for example, are also divided into a number of 'branches' (*śākhā*)⁸⁾. Brahmins involved in the study of the three Vedas (*R̥gveda*, *Ya-*

jurveda and *Sāmaveda*) and in the execution of rites based thereon came to form teams, and a clear distinction was made between them and those who performed rites based on the *Atharvaveda*, which became the fourth Veda.

It is to be supposed that in the early period, at least prior to the emergence of the *Yajurveda*, the brahmins versed in the ritual chants of the *Rgveda* would have performed the fire ceremony by themselves. But the system of Vedic ritual that has come down to us today is not that of the period when the brahmins, each upholding his own Veda, were vying with one another, but dates rather from the period when brahmins adhering to the different Vedas divided their duties and collaborated in the performance of the Vedic rituals. A striking example of such a division of duties is that existing between the *hotṛ* priest versed in the *Rgveda* and the *adhvaryu* priest upholding the *Yajurveda*. 'Hotṛ' means literally 'one who makes offerings to the fire', and it is to be assumed that at one time the priests associated with the *Rgveda* also offered oblations to the sacred fire. But in the extant ritual texts of the *darśa-pūrṇamāsa* and *pavitreṣṭi* the *hotṛ* no longer throws offerings on the fire and instead assumes the role of primarily reciting the ritual verses. It is the duty of the *adhvaryu* to throw the offerings on the fire, and he is assisted by a priest known as the *āgnīdhra*. The function of the *brahman* is to watch whether or not the ritual is being performed as prescribed, and about the only time that he really participates is when he partakes of the sacrificial cake.

The above-mentioned four priests do not, however, perform the *darśa-pūrṇamāsa* or *pavitreṣṭi* of their own accord; they perform it upon being invited to do so by a 'sacrificer' (*yajamāna*) and his wife. In order to undertake the *darśa-pūrṇamāsa* three fires, known as the 'sacrificial fire' (*āhavanīya-agni*), 'householder's fire' (*gārhapatya-agni*) and 'southern fire' (*dakṣiṇa-agni*), are necessary (Fig. 1). The sacrificial fire is usually within a square hearth and serves as the main fire for making offerings. The householder's fire is used for baking the sacrificial cakes and is in a round hearth. The southern fire is for the purpose of heating the clarified butter and is within a semicircular hearth⁹.

The sacrificer or patron of the *darśa-pūrṇamāsa* must be an *agnihotrin*, or brahmin who keeps the sacred fire continuously alive in his own home, and it is necessary for the house of an *agnihotrin* who aspires to become patron of the *darśa-pūrṇamāsa* to be provided with the hearths for the aforementioned three fires (Fig. 20). The structure of the *darśa-pūrṇamāsa* is as follows: the sacrificer invites the priests to perform the rite, presents them with cooked rice (*caru*) in reward for their services, and then awaits the results or benefits of the performance of the rite. Insofar that several priests are bound for approximately half a day every two weeks, a certain amount of recompense is necessary. Participating in the *darśa-pūrṇamāsa* doubtless guaranteed the social qualifications of each priest in his capacity as a brahmin.

It is to be noted that this rite is performed basically so that the sacrificer may obtain some sort of religious boon. As was stated earlier, the *pavitreṣṭi* is a type of optional rite and is performed in response to a wish such as the purification of

sins¹⁰⁾ or the healing of illness. In this case too the benefit of the rite accrues to the sacrificer.

On the eve of the day when the *darśa-pūrṇamāsa* is to be performed, the sacrificer must purify himself¹¹⁾. By virtue thereof he and his wife become qualified to participate in the rites of the following day and may expect to enjoy the benefits that accrue from the performance of the ritual.

THE GENERAL PROCESS OF THE PAVITREṢṬI

Ritual represents the enactment of a predetermined semantic system by means of action. Consequently ritual is performed by repeating the same procedure, and the person performing the ritual meditates on its meaning each time it is repeated. But this repetition is no source of hardship for the officiant, and in fact the very act of repetition provides the conviction of being in a world that has been consolidated by tradition.

The procedure followed in the *darśa-pūrṇamāsa*, which has been repeatedly performed for as long as three thousand years, is truly elaborate and possesses a remarkable structure. Stated in general terms, the preliminary rites are performed in the first half and the main rites follow in the second half. In the first half the ritual utensils are sacralized, the offerings are prepared and the altar is constructed, while in the second half the offerings are thrown onto the fire within the altar. The oblations may be divided into the principal offering and two additional offerings that precede it and follow it. A more detailed overview of the structure of this ritual is given below. It may be noted that the *pavitreṣṭi* which we witnessed in July 1979 began at 7.30 a.m. and ended at 11.40 a.m. In the following outline we have also added the time at which each stage began¹²⁾.

Since the content of the *darśa-pūrṇamāsa* is virtually identical to that of the *pavitreṣṭi*, it is possible to infer the temporal scope of the former on the basis of the time that elapsed in the latter.

Procedure for the <i>Pavitreṣṭi</i>	Time
1. Preliminary Rites	
1.1 Vitalization of the fire	7.55
1.2 Fetching in the holy water	8.39
1.3 Preparation of the sacrificial cakes	
1.3.1 Measuring the ingredients	8.41
1.3.2 Sacralization of the water	8.42
1.3.3 Sacralization of the ingredients and utensils (1)	8.46
1.3.4 Making the sacrificial cakes	8.49
1.4 Construction of the altar (<i>vedi</i>)	
1.4.1 Digging up the ground and marking out the altar	9.46
1.4.2 Sacralization of the utensils (2)	9.54

1.4.3	Sacralization of the sacrificer's wife	9.55
1.4.4	Taking up the clarified butter	9.56
1.4.5	Sacralization by means of water	9.58
1.4.6	Spreading <i>darbha</i> grass over the altar and arranging the ladles	9.58
1.4.7	Arrangement of the sacrificial cakes	10.04
2.	Main Rites	
2.1	Preliminary oblations	
2.1.1	Recitation of the kindling verses	10.11
2.1.2	Libations of clarified butter	10.18
2.1.3	Preliminary offerings	10.22
2.1.4	Offering of portions of clarified butter	10.24
2.2	Principal offering	
2.3	Subsequent oblations	
2.3.1	<i>Upahoma</i>	10.42
2.3.2	<i>Sviṣṭakṛt</i> offering	10.49
2.3.3	<i>Iḍā</i> offering	10.50
2.3.4	Recompense for the priests	11.00
2.3.5	Subsequent offerings	11.04
2.3.6	Offerings to the consorts of the gods	11.15
2.3.7	Strides of Viṣṇu	11.26

THE STRUCTURE OF THE PAVITREṢṬĪ

We shall now examine the structure of the *pavitreṣṭī* on the basis of the above ritual procedure.

1. Preliminary Rites

As was noted earlier, in the preliminary rites performed during the first half of the ritual, preparations are made for the *homa*, or burnt offering, to be performed in the second half of the ritual. An important notion underlying these rites is the sacralization of the offerings, utensils, altar, and also the priests.

1.1 Vitalization of the Fire

If a brahmin should stand before the fire in the hearth of his own home and proclaim, "Henceforth I shall together with my wife maintain the fire here," and if he then continues to keep the fire alive with pieces of cow dung and other fuel, he becomes an *agnihotrin* or one who maintains the sacred fire. The fire used in an *iṣṭi* such as the *darśa-pūrṇamāsa* or *pavitreṣṭī* is one that has been kept alive by an *agnihotrin* in the hearth of his home.

On the occasion of the *pavitreṣṭī* that we observed in 1979 the fire was produced by rubbing together fire sticks, or *araṇī*, in the manner shown in Fig. 2. This was

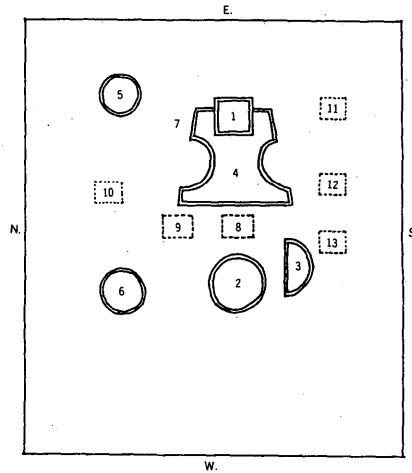


Fig. 1 The altar for the *Pavitresṭi*

- | | |
|--|------------------|
| 1. Āhavaniya fire | 2. Gārhapatya |
| 3. Dakṣiṇa fire | 4. Vedi (altar) |
| 5. Sabhya fire | 6. Avasatya fire |
| 7. Pranītā water | |
| 8. The basic position of Adhvaryu priest | |
| 9. The basic position of Āgnīdhra priest | |
| 10. The basic position of Hotr priest | |
| 11. The basic position of Brahman priest | |
| 12. The basic position of the sacrificer (<i>yajamāna</i>) | |
| 13. The basic position of the wife of the sacrificer | |

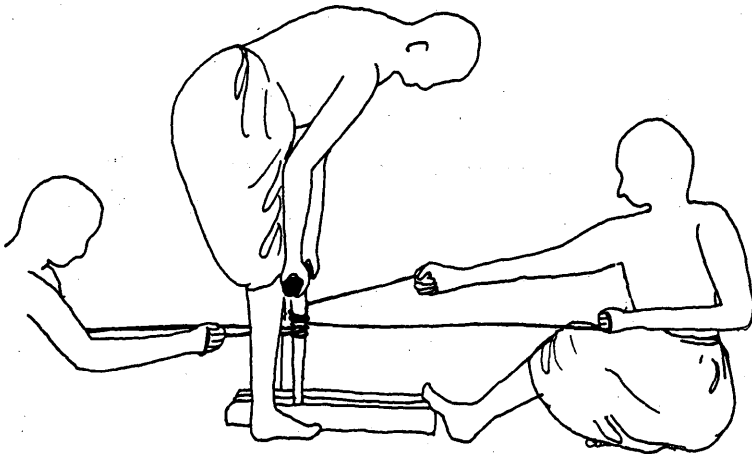


Fig. 2 The priests produce fire by means of fire sticks (*araṇṭ*). When the ritual is performed at the sacrificer's home, this procedure is omitted.



Fig. 3 The *adhvaryu* sacralizes the water in the ladle by means of the water in which blades of *darbha* grass have been dipped. Water is, in other words, sacralized by water.



Fig. 4 With the assistance of the *āgnīdhra*, the *adhvaryu* makes the sacrificial cakes on the west side of the householder's fire.



Fig. 5 To the west and north of the sacrificial fire (left) sticks of wood for enclosing the sacrificial fire are placed, and the *praṇīṭā* water vessel is placed to the west of the sacrificial fire. The *adhvaryu* ritually digs up the ground for the altar.

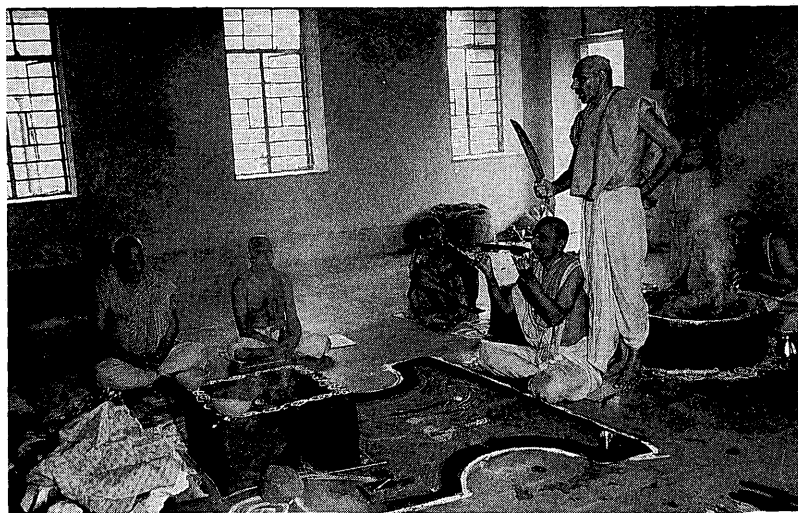


Fig. 6 The water in the ladle held up by the *adhvaryu* is sacralized. The *āgnīdhra*, with the wooden sword raised in his hand, chants a mantra.



Fig. 7 The *adhvaryu* uses the *sruva* to transfer clarified butter into the *juhū*.



Fig. 8 The *adhvaryu* spreads *darbha* grass over the altar. The construction of the altar has now been completed.

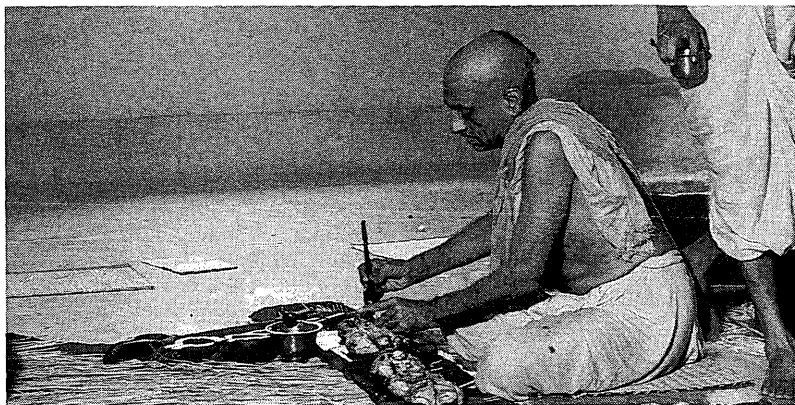


Fig. 9 The *adhvaryu* cuts the baked sacrificial cakes that have been placed on the altar. The ladles have also been laid out within the altar.

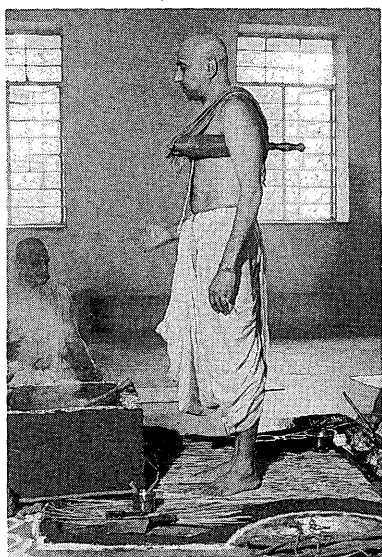


Fig. 10

Fig. 10 The sacrificer stands within the altar and makes a vow. The main rites now begin.

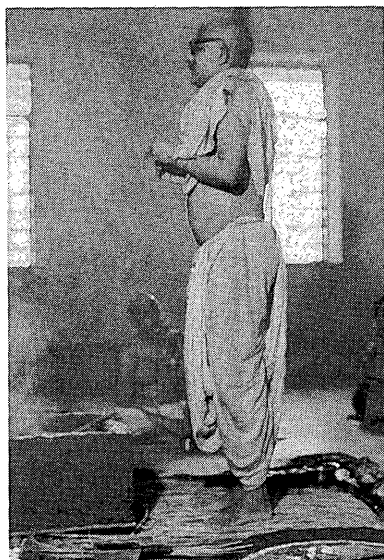


Fig. 11

Fig. 11 The *hotṛ* recites the kindling verses. He does not throw offerings on the fire with any of the ladles.

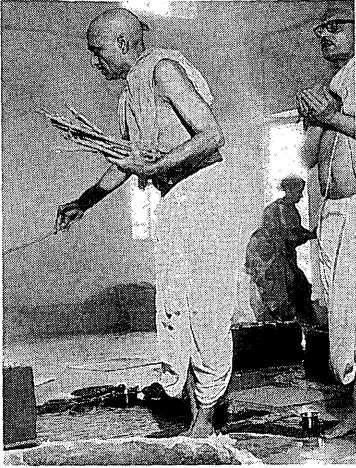


Fig. 12

Fig. 12 The *adhvaryu* throws fuel sticks on the sacrificial fire.

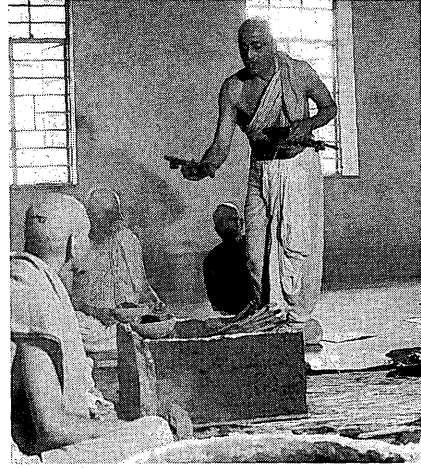


Fig. 13

Fig. 13 The *adhvaryu* pours clarified butter on the fire as an oblation to Prajāpati, the lord of creation.

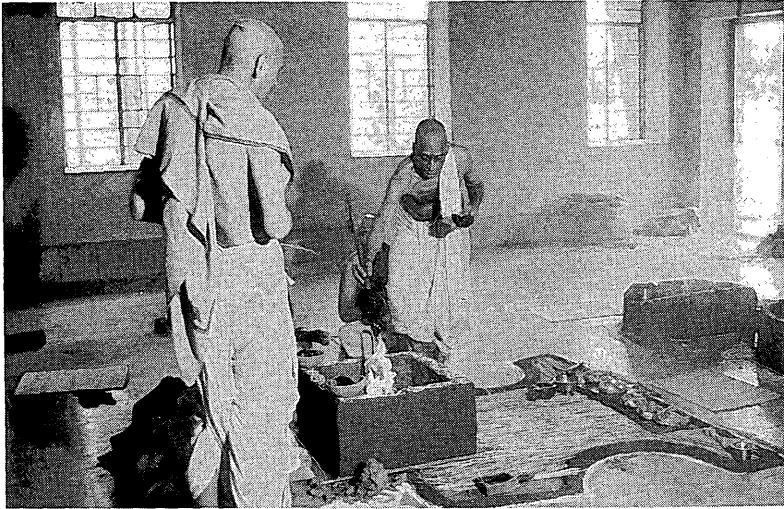


Fig. 14 The offering of a portion of clarified butter is made to Agni, the god of fire. The principal offering that follows is performed in the same manner.



Fig. 15 After the principal offering the *adhvaryu*, kneeling down on one knee, performs the *upahoma*.



Fig. 16 The gourd-shaped vessel in front of the sacrificial cakes is the *iḍā* vessel, and the vessel in front of this is the *prāśitra* vessel.

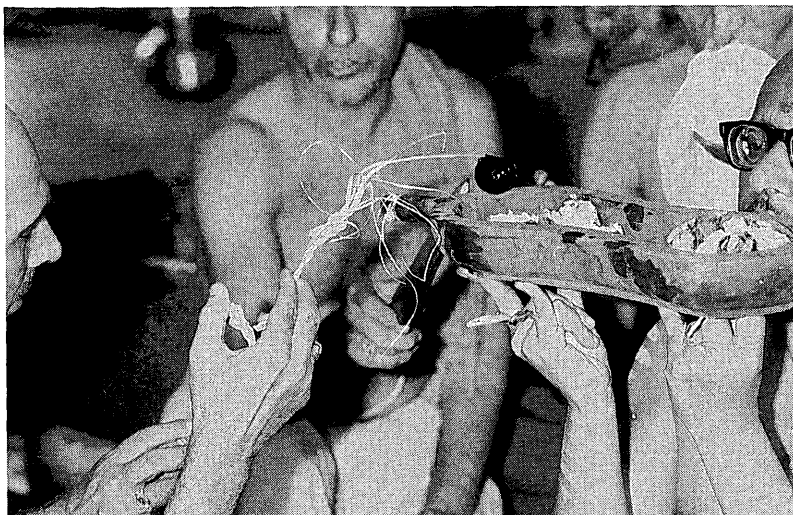


Fig. 17 The priests touch with *darbha* grass the *idā* offering held up by the *hotr*.



Fig. 18 The *adhvaryu* places the sacrificer's gift to the priests, in the form of cooked rice, on the altar and chants a mantra.

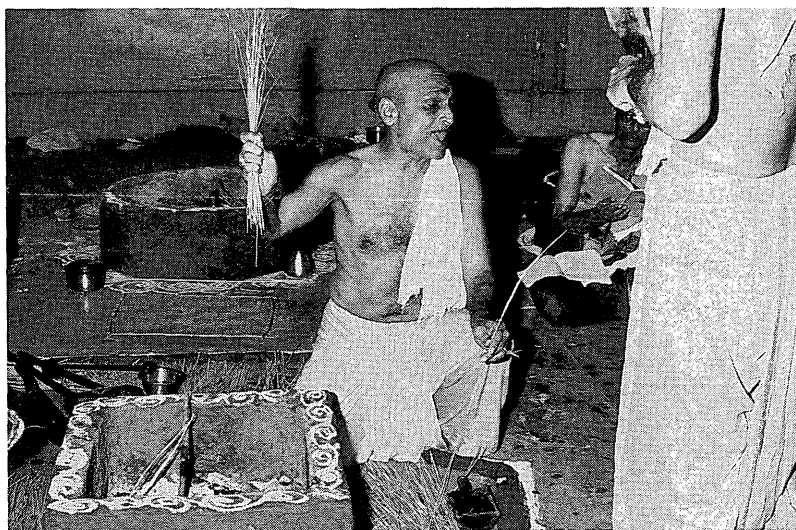


Fig. 19 A scene from the subsequent offerings performed after the principal offering: the *darbha* grass used for wiping clean the ladles is thrown on the fire.

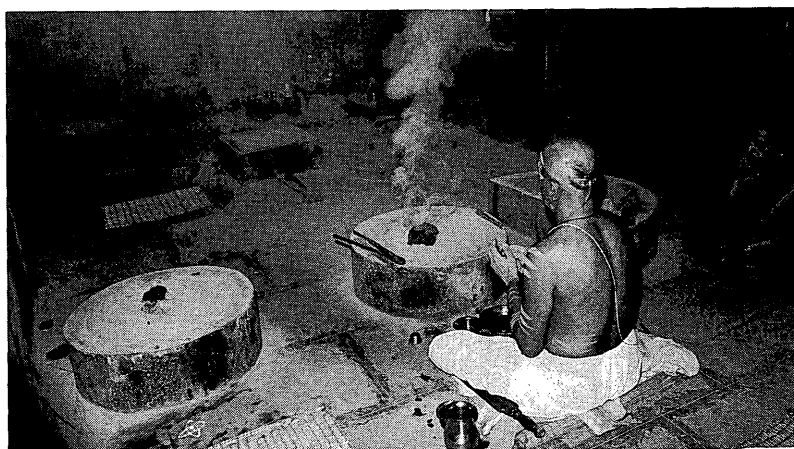


Fig. 20 The ritual site at the sacrificer's home in Nasik. The stone floor around the sacrificial fire is lower than the surrounding floor.

because the priests had come from their hometown of Nasik to Poona, situated approximately 200km to the south of Nasik, in order to perform the *pavitreṣṭi*. But even in this case they brought the fire ritually from Nasik, and upon the conclusion of the ritual they took it back with them (in the form of ashes).

The fire produced in the groove of the *araṇī* is still 'mundane' (*laukika*) and is not yet qualified to function in a Vedic ritual (*vaidika*). Upon having been transferred into the hearth, the fire is accordingly sacralized and thereby rendered *vaidika*.

Although elements such as the earth and water also occupy an important position in an *iṣṭi* such as the *darśa-pūrṇamāsa*, the importance of fire by far exceeds that of the other elements. Among the three fires necessary for performing an *iṣṭi*, it is the sacrificial fire that is especially important, and the *adhvaryu* throws the offerings onto this fire. Once the fire has been transferred from the *araṇī* to each of the hearths, fuel sticks, clarified butter and *darbha* grass are placed on the sacrificial fire. This is in order to both sacralize and vitalize the sacrificial fire and to prepare it for the subsequent 'burnt offering' or *homa*. Whereas the utensils and offerings used in the course of the ritual are sacralized by means of mantras or water, a more elaborate act of sacralization is undertaken in the case of the sacrificial fire.

1.2 Fetching of Holy Water

After the fire has flared up, the water used for purification is "led forward" to the altar. This water is called 'praṇītā', or 'that which has been led forward', and it subsequently plays an important role in the *darśa-pūrṇamāsa*. As may be seen in figs. 5, 6 and 7, it is carried in a square, wooden vessel furnished with a handle and is placed to the north of the sacrificial fire.

Prior to the "leading forward" of the water there was no holy water with purificatory powers at the site of the ritual. The fuel sticks, clarified butter and *darbha* grass that were used to set the fire ablaze were sacralized by means of mantras, and water has not yet been used for the purpose of sacralization. In addition, *darbha* grass was used for sacralizing the ladles by which the clarified butter was poured onto the fire. But now that the holy water has been brought in, it subsequently plays the leading role in rites of purification.

1.3 Preparation of the Offerings

The two kinds of offerings thrown onto the fire as oblations to the gods in the *darśa-pūrṇamāsa* and *pavitreṣṭi* are baked cakes made of kneaded rice flour and clarified butter. Because these rituals belong to the *iṣṭi* category, pieces of animal meat are not used, and grains other than rice are also not used. In the *sthātipāka*, the so-called Hindu version of the *darśa-pūrṇamāsa* which is still performed today, rice and clarified butter are again the only offerings used.

1.3.1 Measuring the Ingredients

At this point, when the fire is blazing and the holy water has been fetched, the priests commence preparing the sacrificial cakes. They begin by measuring the

grain (*havis*)—in actual practice rice or rice flour—used for making the sacrificial cakes. The *adhvaryu* places a small ladle called the *agnihotrahavaṇī* on top of the winnowing basket that is placed on the ground near the householder's fire. Two blades of *darbha* grass are then placed across the ladle, and the rice (or rice flour) passes over them into the ladle. The *darbha* grass is believed to be endowed with sacralizing power, and this action represents a type of filtration. Although the holy water has already been brought it, it is not used at this stage for the sacralization of the rice (or rice flour).

On the occasion of the *pavitreṣṭi* in 1979 rice flour had already been placed in a metal vessel, but according to the ancient texts the rice was brought to the ritual site in a small cart from which the priest then took the necessary amount¹³). Sacralization by means of water was then performed not on the entire quantity of rice contained in the cart, but only on the amount that had been measured out.

1.3.2 *Sacralization of the Water*

The water that has been 'led forward' (*praṇītā*) has not yet been sufficiently sacralized, and so it is now rendered suitable for purifying (or sacralizing) other objects. In addition, prior to any important act of sacralization such as the sacralization of the ingredients of the sacrificial cakes, the water is on each occasion sacralized anew. At this point, immediately prior to the sacralization of the ingredients, representing its most important 'task' in the course of the *iṣṭi* so far, the *praṇītā* water sacralizes itself.

It is none other than the water that sacralizes itself. The *adhvaryu* first scoops up with a spoon some water from the vessel containing the *praṇītā* water and pours it into the *agnihotrahavaṇī* and then, holding two blades of *darbha* grass in his right hand, he sprinkles the water in the *agnihotrahavaṇī* with the holy water in which the blades of *darbha* grass have been already dipped (Fig. 3). As a result the *praṇītā* water becomes endowed with the power proper for sacralizing the ingredients of the sacrificial cakes. There are further instances in which the *praṇītā* water is transferred to the *agnihotrahavaṇī* and sacralized (Fig. 6). But as the *iṣṭi* proceeds, such scrupulous care is no longer taken in sacralizing the water.

1.3.3 *Sacralization of the Ingredients and Utensils (1)*

Now that the water has been 'led forward' to the altar and sacralized by means of the water itself, the ingredients of the sacrificial cakes that have already been measured out and the utensils that are necessary for making the cakes are sacralized with the water that has just been sacralized. This is done by dipping *darbha* grass in the holy water and sprinkling it on the ingredients and utensils.

1.3.4 *Making the Sacrificial Cakes*

Insofar that the rice for making the sacrificial cakes has been measured out, the preparation of the sacrificial cakes may be said to have already begun. But now that the sacralization of the water and utensils has been completed, an enactment of

the making of sacrificial cakes commences.

The *adhvaryu* places a small amount of rice in a small mortar (*ulūkhala*) and goes through the motions of pounding the rice with a small pestle (*musala*). In the case of the *pavitreṣṭi* in 1979 rice flour had been prepared in advance, and this rice flour was used from the stage when the ingredients were measured out. But during the ritual the process of pounding the rice (*haviṣkhaṇḍana*), removing the husks (*nistuṣṭikaraṇa*), and grinding the unhusked rice (*taṇḍulapeṣaṇa*) is performed ritually.

When the rice has been ritually made into flour, the priests add hot water to it, knead it, and make five cakes about the size of the palm of the hand (Fig. 4). The number of cakes is related to the number of deities to whom offerings are to be made during the ritual, and in this case the number five represents half of ten, the number of deities to whom offerings are made in the *pavitreṣṭi*; the remaining five deities are offered clarified butter.

The sacrificial cakes, which have markings like a 'tortoise shell' (*kapāla*), are baked on the householder's fire. In the *pavitreṣṭi* of 1979 they were placed on an earthen brick marked with several lines and then baked¹⁴. Originally, that is to say in the Vedic rituals of ancient times, it was not a single brick that was used; instead, a number of small potsherds were arranged in the manner of a jigsaw puzzle to form a single brick. The lines on the surface of the present-day earthen brick may be regarded as representing the joints of these former potsherds¹⁵.

1.4 Construction of the Altar (*vedi*)

While the sacrificial cakes, mixed with sacralized water, are being baked on the householder's fire, the priests begin constructing the altar. On the occasion of the *pavitreṣṭi* in 1979, however, the altar had already been constructed with earth, bricks and cow dung on the day prior to the performance of the ritual (26 July), and even in cases when the *agnihotrin* performs the *darśa-pūrṇamāsa* at his own home in Nasik the hearths are already in place, as may be seen in Fig. 20, although they have not yet been sacralized. In the case of the Vedic rituals of ancient times there was no fixed ritual site, such as a temple, and a ritual site would be prepared anew whenever the need arose. The following series of ritual acts relating to the construction of the altar is probably a vestige of this earlier practice.

1.4.1 Digging Up the Ground and Marking Out the Altar

The word '*vedi*' refers to a sacrificial altar in the broad sense of the term. It is not, however, an elevated altar as one might expect, but is lower than the surrounding ground because the earth is dug a little in making it. The *vedi* of the ritual site at the home of the *agnihotrin* in Nasik was made of stones placed at a depth of 7–8 centimetres below the surrounding ground (Fig. 20). At the earliest stage of the *darśa-pūrṇamāsa* the ground would have been dug in the shape of the *vedi*.

Immediately after fire had been produced by means of the *araṇī*, three sides of the sacrificial fire were encompassed by three sticks of wood, and when the ground

for the *vedi* is excavated, even when it is done only ritually, it is the ground other than this part of the sacrificial fire surrounded by the three sticks of wood that is dug.

One function of the *vedi* is to serve as a depository for the offerings of clarified butter and sacrificial cakes and for utensils such as the ladles. Prior to the completion of the *vedi* the offerings and utensils are placed outside the *vedi*, but after *darbha* grass has been spread over the *vedi* and the *vedi* has been sacralized, they are placed on top of the *darbha* grass.

The procedure for the ritual construction of the *vedi* is as follows. First the length of the 'shoulder' of the sacrificial fire (to the north of 4 in Fig. 1) and then the length of the 'buttocks' (to the west of 4 in Fig. 1) are measured. As may be seen in Fig. 1, the shape of the *vedi* would appear to represent the upper half of a woman's body. The part on the east side where the sacrificial fire is situated is called the 'shoulder', while the part in the west, towards the householder's fire and where the *adhvaryu* sits, is called the 'buttocks'.

Next the *āgnīdhra* prepares a 'rubbish pit' (*utkara*) to the north of the sacrificial fire (7 in Fig. 1). Then the *adhvaryu*, chanting mantras, takes some blades of *darbha* grass and a wooden sword, transfers them to his left hand, and then chants a further mantra while touching the wooden sword with his right hand.

The *adhvaryu* next places a blade of *darbha* grass on the *vedi* and strikes the ground "either below the grass or from above it" (Fig. 5). He then places the earth that has been—or is supposed to have been—dug up on a small round plate and looks fixedly at the spot from which the earth has been taken. The earth is then discarded on the above-mentioned rubbish pit.

The above actions are repeated three times, and by this means the ground where the *vedi* is to be constructed is "dug up." But because its outline is not yet manifest, the act of demarcation is next performed.

The *adhvaryu* says to the *brahman*, "I shall now undertake the first 'enclosing' (*parigraha*)," whereupon the *brahman* grants his permission. The *adhvaryu* then traces the outline of the site of the *vedi* with a pointed stick called an '*aburi*'. This represents the first demarcation or 'enfolding' of the *vedi*, and it is performed a second time in the same manner.

1.4.2 Sacralization of the Utensils (2)

As a result of the above actions the ground for the altar (*vedi*) has been ritually dug up, and its contours have also been ritually demarcated. Next, the priests purify the utensils, sacralize the sacrificer's wife, and spread *darbha* grass over the altar. Upon the conclusion of these actions the altar is completed and it becomes a place suitable for arranging the sacrificial cakes and placing the ladles used for the clarified butter.

In order to purify the utensils, the water for doing so is once again sacralized. The *adhvaryu* sits in front of the altar, raises with both hands the small *agnihotra* ladle, filled with water, and sacralizes it (Fig. 6). This is in

preparation for the next stage, when 'sacralized water' is required.

The *adhvaryu* now heats the ladles over the householder's fire, and after having melted and removed any butter with which they may have been soiled, he purifies them by touching each with *darbha* grass. He then sprinkles each ladle with some of the water that was sacralized just before. This renders all the ladles *vaidika*¹⁶.

1.4.3 Sacralization of the Sacrificer's Wife

The sacrificer's wife sits to the south of the southern fire and faces northwest. The participation of the sacrificer's wife is indispensable in the *pavitresṭi* and also in the *darśa-pūrṇamāsa*, but no other woman is allowed to take part. As was mentioned earlier, the fire used in this ritual is the fire that has been kept alive in the home of the sacrificer (who must be an *agnihotrin*), although it may have been transferred elsewhere for this occasion. In order to maintain this fire, the *agnihotrin* performs a simple *homa* rite twice daily, once in the morning and once in the evening, and during the course of this rite the participation of his wife is required, for when he ladles the offerings onto the fire, she touches his right arm with her right hand. It may also be noted that when an *agnihotrin* declares his resolve to maintain the fire, the *homa* on the first day is performed by his wife. These daily ritual duties of the *agnihotrin* and his wife continue to be performed until either of them dies, and following his or her cremation the daily performance of *homa* is discontinued. In other words, the *agnihotrin* must be married in order to be able to discharge his duties, and neither the daily performance of *homa* nor the biweekly performance of the *darśa-pūrṇamāsa* is possible without his wife's participation.

In the *pavitresṭi* the sacralization of the sacrificer's wife is now performed. The *ardhvaryu* or *āgnīdhra* hands a cord made of *muñja* grass to the wife, who ties it around her waist. This may be regarded as a substitute for the man's sacred thread (*upavīta*). By girding herself with this grass cord the sacrificer's wife gains the necessary qualification for taking part in the actual performance of the ritual.

Next, the *adhvaryu* takes the vessel containing clarified butter from the householder's fire, places it in front of the sacrificer's wife, and commands her to look at it. As a result of this action on her part, the clarified butter becomes fit to pour on the fire.

1.4.4 Taking Up the Clarified Butter

The sacralization of the clarified butter continues with the 'taking up of the clarified butter' (*ājyagrahaṇa*). After having placed the ladles side by side on the altar, the *adhvaryu* first places a small amount of clarified butter in the *juhū* ladle with the *sruva* ladle (Fig. 7) and places it in front of him to his right and outside the altar. He similarly places a small amount of clarified butter in the *upabhr̥t* and *dhruvā* ladles and places them also outside the altar. Among these three ladles (other than the *sruva*), it is the first two that are generally used in performing *homa*, although the *dhruvā* is sometimes used towards the end of the ritual (see 2.3.6).

1.4.5 *Sacralization by Means of Water*

Next, the fuel sticks, altar and bundles of *darbha* grass for strewing over the altar are sacralized with holy water. To this end the water itself must first be sacralized. We have seen that the water has already been once sacralized, but immediately before a rite of sacralization involving water the water itself is again sacralized. The method of sacralizing the water is quite simple: the water adhering to some blades of *darbha* grass is sprinkled over the water vessel. The *adhvaryu* then sprinkles this sacralized water over the fuel sticks, altar and bundles of *darbha* grass, thereby sacralizing them.

1.4.6 *Spreading Darbha Grass Over the Altar and Arranging the Ladles*

The *adhvaryu* loosens some of the bundles of *darbha* grass that he has just sacralized with holy water and spreads them over the altar (Fig. 8). Next, the ladles are placed on top of this grass in front of and to the right of where the *adhvaryu* usually sits. The vessel containing clarified butter is also placed together with the *sruva* on top of the grass on the altar.

1.4.7 *Arrangement of the Sacrificial Cakes*

The *adhvaryu* goes up in front of the householder's fire and pours a little clarified butter over the baked cakes with the *sruva*. Then, taking one cake at a time, he arranges the five sacrificial cakes on the altar and to the left of the ladles that he has previously placed there side by side. He further cuts the cakes into pieces 2–4 centimetres square in size (Fig. 9). The preparations for making oblations to the fire have now been completed.

2. Main Rites

By means of the above procedure the offerings have been prepared, the altar has been constructed, and the utensils for placing the offerings in the fire have been sacralized. Now the offerings are thrown on the sacrificial fire within the altar in the prescribed manner by means of the ladles and to the accompaniment of the chanting of mantras.

2.1 *Preliminary Oblations*

The main rite may be considered to be divided into three parts, namely, the preliminary oblations, the principal offering (representing the main oblations), and the subsequent oblations. The preliminary oblations begin by adding fuel to the fire.

2.1.1 *Recitation of the Kindling Verses*

After the sacrificer, standing in the centre of the altar, has made a pledge to the god Agni to observe his vows (Fig. 10), the *hotṛ* stands in the centre of the altar and, facing the sacrificial fire, chants the seventeen verses recited for kindling the fire (*sāmidhenī*; Fig. 11). Each verse ends with the syllable 'om', and each time this is

uttered, the *adhvaryu* places a fuel stick on the fire (Fig. 12)¹⁷.

2.1.2 Libations of Clarified Butter

After seventeen fuel sticks have been thrown on the sacrificial fire in this manner to the accompaniment of the kindling verses, the first libation (*āghāra*) of clarified butter is made. Using the *juhū*, the *adhvaryu* pours clarified butter on the northern part of the sacrificial fire (Fig. 13). This represents an oblation to the lord of creation, Prajāpati, who is believed to reside in the northern section of the sacrificial fire.

The *agnīdhra*, holding the wooden sword in his left hand, then lightly touches the sticks to the south, in the centre and to the north of the hearth of the sacrificial fire with the cord of *darbha* grass with which the fuel sticks were tied, thereby sacralizing them. After the first libation of clarified butter, the *hotṛ* performs the invocation (*pravara*) of Agni in his role as ancestor.

The *adhvaryu* then places the *juhū* on top of the *upabhṛt* and, holding both ladles with both hands, rises from his seat in front of the sacrificial cakes and crosses from the north side of the altar to the south side. Then, facing towards the northeast, he pours a continuous stream of clarified butter from the ladles onto the sacrificial fire. After this he makes a second invocation, reciting the names of the sacrificer's ancestors. This constitutes the second libation of clarified butter.

2.1.3 Preliminary Offerings (*prayāja*)

The *adhvaryu* puts clarified butter into the *upabhṛt* and *juhū* and, holding the former underneath the latter, moves with his left foot first towards the south side of the altar. Looking towards the northeast, he then directs the *agnīdhra* to "have [the god] listen" to the ritual formula, whereupon the *agnīdhra* replies, "So be it. May he hear us." Next, the *hotṛ* recites a sacrificial verse (*yājyā*), and as the word '*vausaṭ*' is uttered at the end of the verse, the *adhvaryu* pours one third of the clarified butter in the *juhū* onto the sacrificial fire. This is the first preliminary offering. In the second preliminary offering he pours half of the remaining clarified butter, and in the third preliminary offering he pours all the remaining clarified butter onto the fire. Then, holding the *juhū* in his left hand, he pours clarified butter from the *upabhṛt* into the *juhū*. In the fourth preliminary offering half of the clarified butter is poured from the *juhū* onto the fire, and in the fifth preliminary offering the rest is used. The preliminary offerings thus consist of five libations of clarified butter.

These five preliminary offerings are each directed at particular entities. The first is for the fuel sticks (*samidh*), the second is for the god Tanūpād or Narāśaṃsa, the third is for the god Id, the fourth is for *barhis* or the sacrifice, and the fifth is for Agni, Soma and Viṣṇu or for Agni and Soma or Indra and Agni. In the case of the fifth offering, the object differs slightly depending upon whether the ritual is being performed at the new moon or at the full moon. The objects of these offerings may also differ according to different traditions.

2.1.4 Offering of Portions of Clarified Butter

Following the five preliminary offerings, two portions of clarified butter (*ājyabhāga*) are offered, first to Agni and then to Soma. The *adhvaryu* first issues a direction to the *hotṛ* to recite the invitory verse (*puronuvākyā*) for Agni and then, after the recitation of the verse, he ladles clarified butter from the *dhruvā*, which has generally remained placed on the altar, into the *juhū*. Next, he crosses the altar to the south side and directs the *hotṛ* to recite the sacrificial verse (*yājyā*) for Agni. When the word ‘*vauṣaṭ*’ at the end of the verse is uttered, the *adhvaryu* pours clarified butter onto the northeastern part of the sacrificial fire (Fig. 14). This constitutes the first offering of a portion of clarified butter, and it is followed by a second similar offering, for Soma, which is poured onto the southeastern part of the sacrificial fire.

2.2 Principal Offering

Next the principal offering (*pradhāna-homa*), representing the climax of the *pavitreṣṭi* or *darśa-pūrṇamāsa*, is performed. In the *pavitreṣṭi* it is primarily the following ten deities to whom offerings are made, but they differ from the main deities of the new-moon and full-moon sacrifices¹⁸⁾. According to the ritual texts, the ten main deities of the *pavitreṣṭi* are as follows:¹⁹⁾ Agni Pavamāna, Sarasvatī Priyā, Agni Pāvaka, Savitṛ Satyaprasava, Agni Śuci, Vāyu Niyutvant, Agni Vratapati, Agni Śipiviṣṭa, Agni Vaiśvānara, and Agni Dadhikrāvan. The principal offering is performed in the following manner:²⁰⁾

- (i) The *adhvaryu* directs the *hotṛ* to “recite the invitory verse for the first god, Agni Pavamāna.”
- (ii) The *hotṛ* recites the invitory verse.
- (iii) The *adhvaryu* directs the *hotṛ* to “recite the sacrificial verse for Agni Pavamāna.”
- (iv) The *hotṛ* recites the sacrificial verse, which invariably ends with the word ‘*vauṣaṭ*’.
- (v) As soon as the word ‘*vauṣaṭ*’ has been uttered, the *adhvaryu* throws the offering onto the sacrificial fire with the words “This offering is for Agni Pavamāna and not for me.”
- (vi) The *adhvaryu* returns to his seat in front of the sacrificial cakes.

This represents the offering to the first deity, Agni Pavamāna, and it is followed by nine similar offerings to the other deities. This method of making offerings (i-vi) appears not only in the principal offering, but is also found in the two sets of offerings that precede and follow it, namely, the offering of the portions of clarified butter and the *sviṣṭakṛt* offering, and the names of the ten deities are also recited during these two latter offerings. As regards the content of the oblations made during the principal offering, clarified butter is used for the five odd-numbered deities while pieces from each of the five sacrificial cakes are used for the five even-numbered deities.

2.3 Subsequent Oblations

The rest of the *pavitreṣṭi*, after it has reached its culmination in the principal offering, may be regarded as a process for bringing the ritual to a successful conclusion.

2.3.1 Upahoma

After the principal offering, the *upahoma* or supplementary *homa* is performed. Reciting the *pavamāna*, *rāṣṭrabhṛt* and other verses and kneeling down on one knee to the north of the altar near the sacrificial fire, the *adhvaryu* pours the clarified butter with which he has filled the *sruva* onto the sacrificial fire (Fig. 15). This procedure appears in the *pavitreṣṭi*, but not in the *darśa-pūrṇamāsa*.

2.3.2 Sviṣṭakṛt Offering

As an oblation for Sviṣṭakṛt Agni, the *adhvaryu* takes a small portion from each of the offerings and, after the recitation of the invitory and sacrificial verses, throws them onto the northeastern part of the sacrificial fire. The wooden stirring stick (*mekṣaṇa*) that was used when making the sacrificial cakes is also put on the sacrificial fire.

2.3.3 Iḍā Offering

In the above the deities have already partaken of the offerings, and it is now the turn of the priests to do the same. The *adhvaryu* places the vessel for the *iḍā* offering, shaped like a gourd, in front of the sacrificial cakes and then places in front of it the *prāśitra* vessel, for the offerings to the priests (Fig. 16). First, the *adhvaryu* places pieces of the sacrificial cakes "about the size of the fruit of the *aśvattha* tree," namely, about the size of sugar cubes, in the *prāśitra* vessel. He then cuts a piece of sacrificial cake for the sacrificer and places it to the east of the *dhruvā*. Next, he places clarified butter and pieces of sacrificial cake in the *iḍā* vessel and hands it to the *hotṛ*, who holds it up in both hands, whereupon the *adhvaryu*, *agnīdhra*, *brahman* and sacrificer gather around him and touch the *iḍā* vessel with cords of *darbha* grass (Fig. 17). The *hotṛ* then invokes *Iḍā*. The *adhvaryu* now issues a direction for the sacrificial cakes in the *prāśitra* vessel to be taken to the *brahman*, who partakes of them as his portion. The sacrificer then shares pieces of sacrificial cake among the other priests, who also eat them.

2.3.4 Recompose for the Priests

The *adhvaryu* takes the rice (*anvāhārya*) that had been placed on the southern fire, places it on the altar, and recites a mantra (Fig. 18). The sacrificer then presents it to the priests as recompense (*dakṣiṇa*) for their performance of the ritual

2.3.5 Subsequent Offerings

First the preliminary offerings were made, then the principal offering was performed, oblations were made to the gods, and the priests too have received their share. Now the subsequent offering (*anuyāja*), corresponding to the latter part of the 'burnt offering', is performed. The principal *homa* (*pradhāna-homa*) is, in other words, preceded by preliminary offerings and followed by subsequent offerings.

First, the *adhvaryu* directs the *āgnīdhra* to place the fuel sticks for the subsequent offerings on the sacrificial fire. Then, using the *juhū* and *upabhṛt* ladles, he pours clarified butter on the sacrificial fire from the south side.

Next, the *hotṛ* recites the *sūktavāka* verse while the *adhvaryu* wipes the bowls of the ladles with a bundle of *darbha* grass which he then throws on the sacrificial fire (Fig. 19). Although the ladles are again used, practically speaking the oblations to the sacrificial fire have been concluded, and this act ritually confirms the fact that the ladles have also fulfilled their function.

The *hotṛ* next recites the *śamyuvāka* verse, while the *adhvaryu* throws onto the sacrificial fire the three sticks that had been placed around it. As a result the frame by which the sacrificial fire had been set apart from everything else disappears.

2.3.6 Offerings to the Consorts of the Gods

The priests and the sacrificer's wife move to the vicinity of the householder's fire, where they perform 'offerings to the consorts [of the gods]' (*patnīśamyāja*). In spite of the name 'offerings to the consorts [of the gods]', however, strictly speaking the offerings are made to Soma, Tvaṣṭṛ, the consorts of the gods, and Agni Gr̥hapati.

First the *adhvaryu*, with his right knee on the ground and his left knee raised, pours clarified butter on the householder's fire. Then the sacrificer's wife touches him with a blade of *darbha* grass, whereupon he directs the *hotṛ* to recite the invitational verses for Soma, Tvaṣṭṛ, etc. After the *hotṛ* has recited the sacrificial verses, the *adhvaryu* again pours clarified butter on the householder's fire. The procedure is the same as that for the preliminary offerings.

In the ritual manuals it is prescribed that, following these offerings, the *hotṛ* and other priests should leave the ritual site²²). But on the occasion of the *pavitṛeṣṭi* in 1979 no one left.

The *adhvaryu* returns to the sacrificial fire and makes an oblation onto the sacrificial fire with the *dhruvā*, the ladle that has until now remained almost unused. When this oblation has been completed, the sacrificer partakes of a portion of sacrificial cake. The *adhvaryu* then disposes of the remaining *praṇītā* water by pouring it onto the *darbha* grass on the altar. This stage thus represents a clearing away after the conclusion of the ritual.

2.3.7 Strides of Viṣṇu

Starting from the 'buttocks' on the south side of the altar and taking care not

to go beyond the sacrificial fire, the sacrificer takes three steps towards the 'shoulder' of the altar, reciting mantras at the same time. This is based on the tradition according to which Viṣṇu regained sovereignty over the three worlds by taking three strides (*viṣṇukrama*).

The *pavitreṣṭi* has now been concluded, and the priests leave the ritual site with a clockwise circumambulation. This latter action is doubtless due to the later influence of Hinduism.

CONCLUSION

On the basis of our above examination of the *pavitreṣṭi*, it becomes evident that from first to last this ritual involves a particular distinction, and it is this distinction that gives significance to the various actions performed during the course of the ritual. The distinction is, namely, that between the 'mundane' (*laukika*) and the 'Vaidic' (*vaidika*) or that which is directly related to Vedic ritual. Everything that is used during the ritual, be it offerings or utensils, must be transformed from a mundane state into a Vaidic state, and in fact approximately half of the ritual is devoted to effecting this transformation.

Use is made of various utensils on the ritual site, clarified butter and sacrificial cakes are thrown on the fire, and the priests perform an endless train of actions. It is true that this all actually takes place before the eyes of the beholder, but the *pavitreṣṭi* or *darśa-pūrṇamāsa* is not really concerned with this 'physical reality'. Instead, it is a hypothetical meta-world, 'Vaidically' charged, with which the ritual is concerned. Even though the altar may, physically speaking, be built of stone or bricks, for the priests it is just as if the altar did not exist in its physical form. Once the altar has been transformed by complex rites into a Vaidic state, it is able to function for the priests as an altar in the ritual. And as we have seen, in Vedic ritual it is stipulated that when that which has been 'Vaidically' charged has fulfilled its function, its Vaidic charge is nullified in the course of the ritual.

Insofar that something that is in a Vaidic state does not belong to the everyday world, but is charged with a particular force, it may be described as 'sacred', and that which is non-Vaidic and mundane may be referred to as the 'profane' in that it lacks the Vaidic charge, as it were, of the sacred. As in the case of other religious rites, the *pavitreṣṭi* represents an attempt to consciously relate to the distinction between the sacred and the profane. But the nature of the relationship between the sacred and the profane in the Indian "fire ceremonies" changed with the passage of time. For example, although the sacrificial fire in the *pavitreṣṭi* and that in the *homa* of later Buddhist Tantrism may both be described as 'sacred', their meaning differs.

A more detailed examination of this question must be left for another occasion, but it may be pointed out here that whereas the sacred in the *pavitreṣṭi* is unrelated to the spiritual well-being (*niḥśreyasa*) or spiritual salvation of the

individual, the sacred in the *homa* of Buddhist Tantrism is closely connected to the spiritual well-being of the officiant of the rite or to that of his client. In Buddhist Tantrism *homa* is considered to have two aspects, namely, a spiritual aspect in which mental afflictions (*kleśa*) are mentally consumed by fire (referred to as 'internal *homa*') and a ritual aspect incorporating traditions going back to Vedic ritual (referred to as 'external *homa*'). This does not mean to say, however, that Vedic ritual or Hindu *homa* rites do not involve the spiritual or internalized 'sacred'.

Today the term 'internal *homa*' (*antar-homa*) is used in Hinduism in the same sense as in Buddhism, and in the interpretations of Vedic ritual found in the Brāhmaṇas attempts are made to internalize or spiritualize the rites. The *Jaiminīya-brāhmaṇa*, for example, refers to the internalization of Vedic ritual²³). To just what extent this internalization traces a similar course of development in Buddhism and Brahminism (or Hinduism), and for what reasons and from what point Buddhism and Brahminism differ from one another are topics for future research.

[Postscript]

The *pavitreṣṭi* described in the above took place at the request of S. Bahulkar (Tilak Maharashtra Vidyapeeth, Poona), who asked a group of brahmins from Nasik to perform it. At present, S. Bahulkar, M. Kolhatkar (Deccan College, Poona) and the present writer are involved in a joint study of ancient Indian ritual, and this paper owes much to this joint study. The photographs were taken by the writer and by Miyasaka Yūkō 宮坂有洪 and Hino Shōun 日野紹運, who were at the time (summer of 1979) studying at the University of Poona. The late Professor V.V. Bhide (University of Poona) provided us with the opportunity of reading the *Kāṭyēṣṭidīpikā*, while Einoo Shingo 永ノ尾信悟 (associate professor, Institute for Oriental Culture, University of Tokyo) enlightened us on various aspects of the literature relating to Vedic ritual. In addition, we also received information and assistance from a number of people other than those mentioned here, and we wish to take this opportunity to offer our sincere thanks to all concerned.

NOTES

- 1) At the Zoroastrian temple in the Cantonment district of Poona, sticks of *candana* wood only are thrown on the sacred fire five times daily (July 1990).
- 2) For example, the brahmin priest Ganeś Śāstrī Śeṇḍye of Lakshmi Road, Poona, used to perform twice daily, in the morning and in the evening, a simple *homa* in the hearth on the second floor of his home (1980's). He also performed the *sthāltipāka* approximately once a month, when he would cook rice on the hearth and then offer the rice and clarified butter to the sacred fire, and this was referred to by him during the course of the actual rite as the "Hindu version of the *darśa-pūrṇamāsa*" (*smārtadarsapūrṇamāsa*) (August 1981). This is another example of the incorporation into Hinduism of the traditions of ancient Vedic ritual. On the *sthāltipāka*, see Śeṇḍye 1979: 143a-148b.
- 3) The *pavitreṣṭi* considered in the present paper was performed on 27 July 1979 at the Vaidika Saṃśodhana Maṇḍala in Poona by a team of brahmins from Nasik (belonging to the Mādhyamīna school of the *White Yajurveda*). Images of deities are not

used in Vedic ritual, and because in the case of large-scale rituals the altar is each time constructed anew, it is possible to perform the ritual without any fixed site or other apparatus being necessary, unlike in the case of rituals performed at Hindu temples.

A manuscript of the same *Pavitreṣṭi-paddhati* (Manual for the *pavitreṣṭi*) as that used by the priests who came from Nasik is kept at the Bhandarkar Oriental Research Institute and is reproduced in Tachikawa 1985: 77–91.

- 4) On the *darśa-pūrṇamāsa* see the following works: Bahulkar 1979, Griffith 1976, Hillebrandt 1879, Ihara 1976, Kane 1974, Kashikar 1964, Nityānandaparvatīya 1924, Ranade 1978, Rustagi 1981, *Śrautakośa* I, and Tachikawa 1985. In regard to ritual terminology, we have referred to Biardeau et Malamoud 1976, Caland 1968: XII–XIV, and Ihara 1976.
- 5) There are minor differences between the new-moon sacrifice and the full-moon sacrifice, and the *iṣṭi* is said to be a variation of the former (Sen 1978: 50). Cf. *Baudhāyana-śrautasūtra*, 2.3.
- 6) In regard to the *pavitreṣṭi* as an optional rite performed through a desire for some benefit, see the *Āśvalāyana-śrautasūtra*, 2.12; *Baudhāyana-dharmasūtra*, 4.6.2; *Baudhāyana-śrautasūtra*, 28.2; and Caland 1913: 28.2 (*Śrautakośa* I–2 1962: 594–597, and Bandhu 1959: 1614). The brahmins who came from Nasik were adherents of the *White Yajurveda*, and for the overall execution of the *darśa-pūrṇamāsa* they relied upon works such as the *Kātyāyana-śrautasūtra* (Ranade 1978) and *Vājasaneyi-saṃhitā* (Griffith 1976). But since there are no references to the *pavitreṣṭi* in works affiliated to the *White Yajurveda*, they followed the account given in the *Baudhāyana-śrautasaṃhitā* affiliated to the *Black Yajurveda* (Tachikawa 1985: 78).
- 7) Ranade 1981: 53.
- 8) Cf. Kashikar 1966 and Caland 1968: 2.
- 9) Although three hearths, for the sacrificial fire, householder's fire and southern fire, are quite sufficient for performing an *iṣṭi*, a further two hearths are sometimes added, as in figs. 1 and 20. But these hearths have almost no function.
- 10) Tachikawa 1985: 78.
- 11) *Śrautakośa* I–1 1958: 211.
- 12) For details on the temporal progression of the rite, see Tachikawa 1985.
- 13) *Śrautakośa* I–1 1958: 264.
- 14) Cf. Tachikawa 1985: 75.
- 15) On the arrangement of the *kapāla*, see Sen 1978: Plans 7, 8, and Kane 1974: 1031.
- 16) The three wooden ladles called *juhū*, *upabhr̥t* and *dhruvā* are all the same shape but are made of different kinds of wood, and their shapes vary somewhat according to the school. Most of the oblations are performed with the former two ladles, although which of these two is placed on top of the other also depends upon the school. On the material used for making the ladles, see *Śrautakośa* I–1 1958: 256, while on their shape and the shape of other utensils, see Dharmadhikari 1989.
- 17) On the manner of reciting the kindling verses in the *pavitreṣṭi*, see *Śrautakośa* I–2 1962: 595–596.
- 18) There are also minor differences between the main deities of the new-moon sacrifice and those of the full-moon sacrifice. For details, see Hillebrandt 1879: 107–116.
- 19) Tachikawa 1985: 82–84. There are different traditions in regard to the order of the ten main deities (see Ranade 1981: 54).
- 20) Cf. Nityānandaparvatīya 1924: 60–65.
- 21) This rice was in actual practice cooked beside the ritual site and then placed on the

southern fire, and the priests did not partake of it immediately, but only after the conclusion of the ritual. After the ritual had been concluded, the sacrificer sat to the west of the householder's fire and performed the *bali* offering, which was also taken from this rice (Tachikawa 1985: 74).

22) Kane 1974: 1080–1081.

23) Cf. Bodewitz 1973.

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