

22.

(*The Hotar has no share in the Bahish-pavamâna meal. The Soma libation for Mitrâ-Varuṇa to be mixed with milk*).

(After the libations from the Upâmsu and Antaryâma have been poured into the fire, the Soma squeezed, and poured in the different vessels—*grahas*—such as *Aindravayava*, &c., which are then kept in readiness for making the libations, five of the priests: Adhvaryu, Prastotar, Pratihartar, Udgâtar, and Brahmâ, one holding the hand of the other—*saman-vârabdhâ*—walk in the direction of the *Châtrâla*, and ultimately take their seats for performing the ceremony of the *Stotra*, *i. e.* chanting a sacred verse—a *Sâman*. Now the question is, whether the Hotar is allowed to walk or not at the same time that the other priests just mentioned do so.)

At that (occasion, when the priests walk) they (the theologians) ask, whether he (the Hotar) ought to walk or not (together with the others). Some say, he ought to walk; for this meal¹² in honour of the *Bahish-pavamâna-stotra*¹³ (which is about to

¹² Thus I translate *bhaksha*. It refers to the eating of Charu or boiled rice by the Sâma singers before they chant. The Hotars are excluded from it.

¹³ This stotra consists of nine *richas* commencing with: *upâsmâi gâyatâ narah*, which all are found together in the *Sâmavedârchikam* ii. 1-9. All nine *richas* are solemnly chanted by the three Sâma singers, *Prastotar*, *Udgâtar*, and *Pratihartar*. Each of these verses is for the purpose of chanting divided into four parts: *Prastâva*, *i. e.* prelude, the first being preceded by *hum*, to be sung by the Prastotar; *Udgîtha*, the principal part of the Sâman, preceded by *om*, to be chanted by the Udgâtar; the *Pratihâra*, *i. e.* response introduced by *hum*, to be chanted by the Pratihartar, and the *Nidhana*, *i. e.* finale, to be sung by all three. To give the student an idea of this division, I here subjoin the second of these *richas* in the Sâma form, distinguishing its four parts:—

Prastâva: अभि ते सधुना पथे ॥