

it did not comply with their request. The Rik became three (divided into three); all three spoke (to the Sâman to the same effect). Thus the Sâman joined the three Richas. Thence the Sâma singers use for their chant three Richas,<sup>37</sup> (that is) they perform their work of chanting with three Richas. (This is so also in worldly affairs.) For one man has many wives (represented by the Richas), but one wife has not many husbands at the same time. From *sâ* and *amah* having joined, *sâma* was produced. Thence it is called *sâman*.<sup>38</sup> He who has such a knowledge becomes *sâmun*, i. e. equal, equitable. He who exists and attains to the highest rank, is a *sâman*, whilst they use the word *asâmanya*, i. e. inequitable, partial, as a term of reproach.

Both, the Rik as well as the Sâman, were prepared (for sacrificial use) by dividing either into five

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<sup>37</sup> The Sâman, to which the Nishkevalya Shastra of the Hotar refers, is the Rathantaram. It consists only of two *richas* (verses), viz. *abhi tvâ s'ûra* and *na tvâvan* (Sâmaveda Sañh. 2, 30, 31), but by the repetition of certain parts of these two verses, three are produced. See about this process, called *punarâdâyam*, above.

<sup>38</sup> The same etymology is given in the Chândogya Upanishad, 3, 6, 1-6, p. 58 in the Calcutta edition of the Bibliotheca Indica): इयमेव सा ऽग्निरमस्तसाम i. e. the earth is *sa*, and fire *ama*, whence comes Sâma. The author of this Upanishad also supposes that the Sâma rests on the Rik, the latter being compared to the earth, the first to the fire burning on her. This etymology is wholly untenable from a philological point of view. The crude form is not *sâma* but *sâman*; thence the derivation of the second part of the word from *ama* (a noun ending in *a*, not *an*) falls to the ground. The first part *sâ* is regarded as the feminine of the demonstrative pronoun, and said to mean *Rik*, for *Rik* is a feminine. But such monstrous formations of words are utterly strange to the Sanscrit language and sanctioned by no rules of the grammarians. In all probability we have to trace the word *sâman* to the root *so* "to bind," whence the word *avasâna*, i. e. pause, is derived. It thus means "what is bound, strung together," referring to the peculiar way of chanting the Sâmans. All sounds and syllables of one of the parts of a Sâman are so chanted, that they appear to be strung together, and to form only one long sound.