

be performed by the Sâma singers) is enjoyed equally by both gods and men; thence (both gods and men) participate in it. But those who say so are not to be attended to. Should he walk (along with the Sâma singers), then he would make the Rik (which is repeated by the Hotar) follow the Sâman. (If any one should see him do so) he at that occasion should tell him: "the Hotar here has been behind the Sâma singers, and ceded his fame to the Udgâtar; he has fallen from his place and will (in future) also fall from it." So it always happens to the Hotar (who walks after the Sâma singers).<sup>14</sup> Therefore he ought to remain where he is sitting, and repeat the following *Anumantrana* <sup>15</sup> verse: "which Soma draught here at the sacrifice, placed on the sacred grass, on the altar, belongs to the gods, of this we also enjoy a share." Thus the soul of the Hotar is not excluded from that Soma draught (which is drunk by the Sâma singers after the Bahish-pavamâna Sâman is over). Then (after having repeated the mantra mentioned) he ought to repeat: "thou art the

*Udgîtha*: ओमाथर्वाणेऽअग्निश्चादेयुर्वदेवायदा ॥

*Pratihâra*: हुं आवाये ॥

*Nidhana*: साम् ॥

The *Nidhanas*, i. e. finales, are for the nine Pavamâna-stotra verses, the following ones: सात्, साम् सुवाः, इडा, वाक्, and आ (for the four last verses).

<sup>14</sup> The Rik is regarded as a solid foundation on which the Sâman is put. See the passage in the *Chândogya-Upanishad* (1, 6, 1), here quoted by Sâyana: "The Rik is the earth, the Sâman Agni; just as (the fire is put) on the earth, the Sâman is placed over the Rik (as its foundation); thence the Sâman is sung placed over the Rik." This means, before the singers can sing the Sâman, the Rik which serves for this purpose, is first to be repeated in the form in which it is in Rigveda. This is generally done. See besides Ait. Br. 3, 23.

<sup>15</sup> This is the repetition, with a low voice, of a verse or formula, by the Hotar, after a ceremony is over.