

51; one who reads this established doctrine on emancipation (*vimokṣaṇīśāya*) does not experience calamities and is freed (of all bonds, cf. 12. 212. 45) 12. 212. 52.

Sānatsujāta nt. : Name of the 52nd *parvan* in the list of a hundred sub-*parvans* of the Bhārata supposed to have been made by Vyāsa in the Parvasamgraha 1. 2. 51, 33, 70.

A section of the Udyogaparvan is so called; in this sub-*parvan* the grieved king Dhṛtarāṣṭra was instructed by Sānatsujāta in the excellent doctrine concerning *ātman* (*tathā sānatsujātena yatrādhyātmam anuttamam / manastāpānvito rājā śrāvitaḥ śokalālasaḥ*) 1. 2. 143; related to the *adhyāyas* 5. 42-45.

Sāman nt. (mostly plural) : Stands for the Sāmaveda, or a hymn or stanzas of that Veda (in this sense it often occurs along with *ṛc* and *yajus*); a melody in which the stanzas of the Sāmaveda are sung.

A. Relationship with Bhagavān : Bhagavān told Arjuna that those who knew the Veda called him the Sāmaveda of a thousand branches (*mām pracakṣate / sahasraśākhaṁ yat sāma ye vai vedavido janāḥ*) 12. 330. 32; in the stanzas of the Sāmaveda, as in the other three Vedas and many other texts, many names of Bhagavān have been enumerated by the great sages (*ṛgvede sayajurvede tathai-vātharvasāmasu / ... bahūni mama nāmāni kīrtitāni maharṣibhiḥ*) 12. 328. 8. B. Singing of *sāman* as daily routine : The *āśrama* of Dadhīca on the other bank of Sarasvatī hummed with the sound of bees as with the chantings of *sāman*-singers (*ṣaṭpadodgītāninadair vighuṣṭaṇ sāmagair iva*) 3. 98. 13; on the Gandhamādāna mountain the Pāṇḍavas

could hear the sound of the songs and of the clapping of hands (by the Gandharvas and the Kimpuruṣas) which sounded like the melody of the *sāman* chants (*gītānām talatālānām yathā sāmnam ca nisvanaḥ*) 3. 155. 84; the precincts of the *āśrama* of Upamanyu resounded with the auspicious melodies of *sāman*-singers (*śubhaiḥ svanaiḥ sāmagānām ca vīra*) 13. 14. 35. C. Employment in sacrifices : In the Rājasūya of Yudhiṣṭhira the six fires were piled up with the chanting of *sāman* by those who had observed the vows (*sāmnā śṛḍagnayo yasminś cīyante saṁśitavratāḥ*) 2. 12. 13; in this sacrifice Susāman, the chief of the Dhanamjayas, acted as the chanter of the *sāmans* 2. 30. 34 (*dhanamjayānām ṛṣabhaḥ susāmā sāmagobhavad / Nī. on Bom. Ed. 2. 33. 34 : dhanamjayānām dhanamjayagotrāṇām madhye śreṣṭhaḥ susāmā nāma āṅgirasah*); in the sacrifice of Janaka the excellent Ukthya *sāman* was sung 3. 134. 36; Bhīṣma told Yudhiṣṭhira that in a sacrifice the *sāman*-singers praise employing the Rathantara melody (*rathantare sāmagāś ca stuvanti*) 13. 143. 15; Ṛṣi Gṛtsamada told Yudhiṣṭhira that once, when Indra's long sacrificial session lasting for a thousand years was in progress, Vasiṣṭha, the son of Manu Cākṣuṣa, found fault the way Gṛtsamada was singing the Rathantara chant; Vasiṣṭha asked Gṛtsamada to set his jubilation aside and again think over what he had done (*rathantaram dvija-śreṣṭha na samyag iti vartate / samīkṣasva punar buddhyā harṣaṁ tyaktvā dvijottama*); (he charged Gṛtsamada that by his incorrect singing he had committed a sin which would not carry the sacrifice to the gods; for this fault Gṛtsamada was cursed to be a deer) 13. 18. 15-17; Vālmīki told Yudhi-