

ṣṭhira that in a certain dispute regarding *sāman*(-chanting) the sages pronounced the judgement that Vasiṣṭha had incurred the sin of killing a Brāhmaṇa and he was instantly seized by that sin (*vivāde sāmni munibhir brahmaghno vai bhavān iti / uktaḥ kṣaṇena cāviṣṭas tenādharmeṇa bhārata*) 13. 18. 7. Trita, when he wanted to offer a sacrifice in the well, thought of *ṛcs*, *yajuses* and *sāmans* for using them in the rites 9. 35. 33; in the metaphorical sacrifice (*saṅgrāmayajña* 12. 99. 12) performed by a warrior (i. e. in a war) the words 'cut, break' uttered by the fighters in a war serve the purpose of the *sāmans* chanted by the *sāman*-singers in the abode of Yama (cf. the next section D) (*chindhi bhindhīti yasyaitac chrūyate vāhini-mukhe / sāmāni sāmāgās tasya gāyanti yamasādane*) 12. 99. 22; *sāmans* were sung when formerly animals were bound for god Nārāyaṇa—this is mentioned in the *ṛcs* recited by those who know Nārāyaṇa and these are cited as an instance (*ṛcuś cāpy atra śāmsanti nārāyaṇavidō janāḥ nārāyaṇāya devāya yad abadhnan paśūn purā // tatra sāmāni gāyanti tāni cāhur nidarśanam //*) 14. 25. 16–17 (see however Nī. cited under *ṛc* p. 175. 2 above). D. Employment in funeral rites : When the Pāṇḍavas set out for the forest Dhaumya, their Purohita, accompanied them chanting on the way the terrible *sāmans* addressed to Yama and holding in his hand *kuśa* grass directed towards the Nairṛtya direction (*dhaumyo yāmyāni sāmāni raudrāṇi ca viśāṁ pate / gāyan gacchati mārgeṣu kuśān ādāya pāṇinā //*) 2. 71. 7 (Nī. on Bom. Ed. 2. 80. 7: *yāmyāni yamadaivatyaṇi*); (*kṛtvā tu nairṛtān darbhān dhiro dhaumyaḥ purohitaḥ / sāmāni gāyan yāmyāni purato yāti*

*bhārata*) 2. 71. 21 (Nī. on Bom. Ed. 2. 80. 22: *nairṛtān nairṛtikopagān*); he thereby wanted to indicate that when the Bhāratas will be killed in the war the priests of the Kurus will similarly chant the *sāmans* (addressed to Yama) 2. 71. 22; at the cremation of Droṇa the *sāman*-singers sang three *sāmans* when his body was placed on the funeral pyre (*droṇam ādhāya gāyanti trīṇi sāmāni sāmāgāḥ*) 11. 23. 38; when the pyre was lit, others followed them reciting the three *sāmans* in subdued voices (see Cr. Ed. Vol. 12. p. 119 note on 11. 23. 41) (*sāmabhis tribhīr antaḥsthair anuśāmsanti cāpare / agnāv agnim ivādhāya droṇam hutvā hutāśane*) 11. 23. 41; *sāmans* were sung at the Pitṛ-medha rites of some of those fallen in the war; due to the sound of the *sāmans* and the *ṛcs*, as also due to the lamentations of women, all beings were stupefied during the night (*pitṛ-medhāś ca keśāṁcid avartanta mahātmanām / sāmabhis cāpy agāyanta ... // sāmnam ṛcām ca nādena strīṇām ca ruditasvanaiḥ / kasma-laṁ sarvabhūtānām niśāyām samapadyata*) 11. 26. 39–40; at the Pitṛmedha rites of Bhīṣma the *sāman*-singers sang the chants 13. 154. 12; during the Pitṛmedha rites, at the cremation of Vasudeva, when the funeral pyre was lit there was a loud sound produced by the *sāman*-singers (*sāmāgānām ca nirghoṣaḥ*) 16. 8. 23, 25–26. E. Use in the praise of deities : (1) Indra : Arjuna saw Indra praised by excellent *dvijas* with praises consisting of *ṛcs*, *yajuses* and *sāmans* 3. 44. 18; when Arjuna and Indra sat on the same throne, Gandharvas led by Tumburu, skilled in songs and chants, sang *gāthās* in very agreeable melody (*tatra sma gāthā gāyanti sāmānā paramavalgunā / gandharvās tumburuśreṣṭhāḥ kuśatā gītasāmasu*) 3. 44. 28;