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dakne matabi maka!" Juchtére
Timberombien okno0. Oli00en
komisân, olio0 enkane en isole
onghe. Pomdaknede en matabi,
pom pangahede. Tiim ofse. Kâpâh-
ende omtom. Léatende.

island will break up again." Now
Timberombi was eating. His
mother-in-law and his wife related
the story. Then the island broke
up and sank. They all cried out.
They all died. Finis. •

Notes on the history of Religion in the Himâlaya of the N. W. Provinces.

In reading the wonderful story told by the great Chinese travellers
Pah Hian and Hwen Thsang of their wanderings through India in the
fifth and seventh centuries, one cannot but be struck with the greatness
and importance of Buddhism as then understood, yet in the tenth century
we hear very little about it, and about the twelfth century Buddhism
appears to have ceased to be the faith of any considerable section of the
Indian people. The inquiry naturally suggests itself, how did Buddhism
disappear; what were the causes which effected the downfall of a system
of religion which, for fifteen centuries occupied the thoughts, and held the
affections of a great part of the population of this vast country, and had
such defenders and expounders as Asoka, Kanishka, Nâgârjuna, and the
Guptas: a system too which has given us learned theologians, subtle
metaphysicians and great writers on almost every subject whilst its
apostles have converted the nations of Eastern Asia from Mongolia on
the north to the islands of the Eastern Sea on the south. In the search
for an answer to these questions one finds little aid in the existing litera-
ture devoted to the religions of India. This for the most part consists
of compilations from works which, however interesting and, however
valuable they may be, have no part in teaching or guiding the actual
living beliefs of the masses. For this reason we are compelled to adopt
the analytic method, and first of all ascertain who are the deities worship-
ped by the people and the ritual in actual use, and then attempt to trace

• The Rev. C. H. Chard, Chaplain of Port Blair, has very kindly helped me
with the English part of this paper.
out the history of the various developments of the ascertained primitive forms of belief in India which have combined to give us the popular religion of the present day. Every one that deals with a subject like the present one, must feel the magnitude of the task, and the necessity that exists for the greatest caution in attempting to establish any general propositions. The notes on this subject that I have collected are therefore offered as a humble effort to aid others in the true method of inquiry into the history of religion in India, and I am not aware that their subject has ever been noticed before. My researches have been confined to the tract in the Himalaya between the Sárda on the east and the Tons on the west including the British districts of Kumaon, Garhwal and Jansár under the Government of the North-West Provinces of the Bengal Presidency. It is to be understood, therefore, that my remarks refer only to this tract, and that whatever merit they may be held to possess is due to the fact that they are the outcome of a very close examination of the religious phenomena of a country famous in Indian history. The oldest Indian books mention the great shrines of Badarvita and Kedarnáth, mounts Meru and Kailás, the holy lake Mánasarovara and the places become sacred by the wanderings of Krishna and Arjuna, Rámá and Sítá, Draupádi and the Pándavas and in comparatively modern times the scene of the labours and the final resting-place of the great reformer Sánkara Achárya.

Religion in India.—There is no country, perhaps, in the world in which religion exercises more influence on social and political life than in India. Religion gives the key-note to most of the great changes that have occurred in the history of the races inhabiting this country from the earliest ages to the present day. To almost every individual in this land its forms are ever present and exercise a perceptible influence on his practices, both devotional and secular, and yet the true history of religious thought in India has yet to be written. There is an esoteric school and an exoteric school: to the former too much attention has been paid, to the great neglect of the living beliefs which influence the masses of the people. Most writers on India have looked to the Vedas and the works connected with them as the standard by which all existing forms of religious belief in India are to be judged and to which all are to be referred. Influenced doubtless by the antiquity, richness and originality of the Vaidik records, they have sought to connect them with the popular religion, and have viewed modern beliefs more as to what they ought to be than as to what they actually are. As a matter of fact the Vedas are practically unknown to, and uncares for, by the majority of Hindus. There is no translation of them into the vulgar tongue in use amongst the people, and it would be contrary to the spirit of Bráhmanism to
popularise them or their teachings. They are less known, therefore, to
the Hindus than the Hebrew original of the Old Testament is to the
majority of the Christian populations of Europe. Some sects do not
acknowledge their authority in matters of faith and practice, and they are
in no sense 'a Bible' to the masses except to a few of the learned, and
have little practical influence over modern religious thought outside the
same class. Though portions of the Vedas, notably of the collection
ascribed to the Atharvans, are recited at ceremonies, and verses from
them occasionally occur in the domestic ritual, as a rule, neither the
celebrant nor the worshipper understand their purport. They are learnt
by rote and those employed in the ceremony regard the words used more
as spells to compel the deities than as prayers for their favour. Yet we
would ask the ordinary student of Indian affairs to formulate what he
understands by Hinduism, and he will at once answer, the religion of the
Vedas. We must, however, accept the term Hinduism as a convenient
one, embracing all those beliefs of the people of India which are neither
of Christian nor of Musalmán origin. But within this pale we have sects
as divided from each other as members of the Society of Friends are from
Roman Catholics. We have followers of the Vedas, of Bráhmanism, of
Buddhism and of the polydemonistic tribal cults of the aboriginal popu-
lations and of eclectic schools, religious and philosophical, of every kind
and class. The religion of the Vedas never took hold of the mass of the
people.* It was followed by Bráhmanism designed to exalt the priestly
caste, but even this system had to abandon the Vaidik deities and admit
the demons of the aborigines to a place in its pantheon, or otherwise it
would have perished. Buddhism was originally a protest against sacer-
dotalism, not necessarily against the Bráhmanical caste, but it too suc-
cumbed to demonistic influences, and degraded and corrupted, fell an
easy prey to its rival Bráhmanism. Both sought the popular favour by
pandering to the vulgar love of mystery, magical mummeries, superhuman
power and the like, and Bráhmanism absorbed Buddhism rather than
destroyed it. The Buddhist fanes became S'áiva temples and the Buddhist
priests became S'áiva ascetics or served the S'áiva temples, and at the
present day the forms and practices in actual use may be traced back as
readily to corrupted Buddhism as to corrupted Bráhmanism. There is
a period of growth and of decay in religious ideas as in all things subject
to human influence, and precisely the same rules govern their rise, culmi-
nation and fall in India as in Europe. Every principle or thought that

* By this is meant the great majority of the races of India. There have always
been some with learned leisure who have adhered to the higher faith in one God and
have never bowed to Siva or Vishnu, but their principles are unknown to the cultiva-
tor, the trader and the soldier, or at least only in a very diluted form.
has moved the schools of Greece or Rome has equally shared the attention of Indian thinkers, and in the kaleidoscopic mass of beliefs that can be studied in any considerable Indian town, we may perceive analogies of the most striking character to the broad forms of belief and modes of thought in many European cities.

Religion in the Himalaya.—In examining the condition of religion in the Himalayan region we find a curious blending of pre-Brahmanical, Brahmanical and Buddhistic practices which it will take some time and attention to separate and ascribe to their original sources. It would doubtless be easy to dispose of the question by stating that the prevailing religion is a form of Hinduism. This would be perfectly true, but at the same time could convey no definitive idea to the inquirer’s mind as to what the real living belief of the people is. For the more complete examination of the forms of religion existing in the N. W. Himalaya we possess a record of the teaching in 350 temples in Kumaon, in about 550 temples in Garhwal and in about 100 temples in Dehra Dun and Jannsār-Bīwar. For the 900 temples in Kumaon and Garhwal we know the locality in which each is situated, the name of the deity worshipped, the broad theological division to which the deity belongs, the class of people who frequent the temple, and the principal festivals observed. The analysis of these lists shows that there are 250 Śaiva temples in Kumaon and 350 in Garhwal, and that there are but 35 Vaishnava temples in Kumaon and 61 in Garhwal. To the latter class may, in a certain sense, be added 65 temples to Nāgarāja in Garhwal which are, by common report, affiliated to the Vaishnava sects, but in which Śiva also has a place under the form of Bhairava. Of the Śaiva temples, 130 in Garhwal and 64 in Kumaon are dedicated to the Śakti or female form alone, but of the Vaishnava temples in both districts only eight. The Śakti form of both Śiva and Viṣṇu, however, occurs also in the temples dedicated to Nāgarāja and Bhairava, or rather these deities and their Śaktis are popularly held to be forms of Viṣṇu and Śiva and their Śaktis. Of the Śaiva Śakti temples, 42 in Garhwal and 18 in Kumaon are dedicated to Kāli, whilst the Śakti forms of the Bhairava temples are also known as emanations of Kāli. Nandā comes next in popularity and then Chaṭḍikā and Durgā. The remaining temples are dedicated to the worship of Sūrya, Gānęśa and the minor deities and deified mortals and the pre-Brahmanical village gods who will be noticed hereafter. The outcome of this examination is therefore that Śiva and Viṣṇu and their female forms are the principal objects of worship, but with them, either as their emanations or as separate divine entities, the representatives of the polydemonistic cults of the older tribes are objects of worship both in temples and in domestic ceremonies.
Demonism.—Whatever may have been the earliest form of religious belief, it is probable that it was followed by a belief in demons or superhuman spirits to which the term ‘animism’ is now applied. The Greek word ‘demon’ originally implied the possession of superior knowledge and corresponds closely to the Indian word ‘bhúta,’ which is derived from a root expressing existence and is applied in the earlier works to the elements of nature and even to deities. Siva himself is called Bhútésa or ‘lord of bhútas.’ With a change of religion the word daemon acquired an evil meaning, and similarly the word bhúta as applied to the village god carries with it amongst Bráhmanists the idea of an actively malignant evil spirit. Animism implies a belief in the existence of spirits, some of whom are good and some are bad and powerful enough to compel attention through fear of their influence. They may be free to wander everywhere and be incapable of being represented by idols, or they may be held to reside in some object or body, whether living or lifeless, and this object then becomes a fetish* endowed with power to protect or capable of being induced to abstain from injuring the worshipper. Examples of both these forms occur amongst the demonistic cults of the Indian tribes. As observed by Tiélot† “the religions controlled by animism are characterised first of all by a varied, confused and indeterminate doctrine, an unorganised polydaemonism, which does not, however, exclude the belief in a supreme spirit, though in practice this commonly bears but little fruit; and in the next place by magic which but rarely rises to the level of real worship. In the animistic religions, fear is more powerful than any other feeling, such as gratitude or trust. The spirits and the worshippers are alike selfish. The evil spirits receive, as a rule, more homage than the good, the lower more than the higher, the local more than the remote, and the special more than the general. The allotment of their rewards or punishments depends not on men’s good or bad actions, but on the sacrifices and gifts which are offered to them or withheld.” Even the Aryan religion held the germs of animism, but it soon developed into the polytheism of the Vedas, and this again gave rise to a caste of expounders whose sole occupation it became to collect, hand down and interpret the sacred writings and who in time invented Bráhmanism. Buddhism, as we shall see, was an off-shoot of Bráhmanism, and it is to the influence of these three forms of religious belief—Animism, Bráhmanism and Buddhism—that we owe the existing varied phases of Hinduism, and paradoxical as it may seem the masses are more Animists and Buddhists in their beliefs at the present day than Bráhmanists. We

* See Max Müller’s Hibbert Lectures, p. 56.
shall first of all take up the festivals commonly observed by the Kumaon Khasiyas as the people of that country are commonly styled by their neighbours, then the domestic ritual, and then the various forms of the deity worshipped in the numerous temples that stud nearly every hill and valley of any importance throughout the Kumaon Himalaya. We shall then follow the historic method, and attempt to trace out the development of the existing forms from the earlier Vaidik and Paurânik deities, and show how the pre-Brâhmanical conceptions have not only been engrafted on the Vaidik ideas, but have practically swallowed them up and led to the existing rich confusion.

Kumaon calendar.—Before proceeding with a description of the religious festivals observed in Kumaon, it is as well to note that there are two modes of computing time in common use, one founded on the sidereal divisions of the months, and the other on an intricate adjustment of the solar to the lunar year.* The local names of the months are:—Chait, Baiśkh, Jeṭh, Asāṛ, Saun, Bhâdo, Asoj, Kārttik, Mangśir, Pûs, Mân and Phâgun. The Saka samvat follows the solar year, and is used by the great mass of the Khasiya population, and in the calendar of festivals dedicated to the worship of the pre-Brâhmanical forms and the indigenous local deities. The Vikramâditya samvat is adapted to the luni-solar year. It is only used by the later and more orthodox rulers in public documents, and is confined amongst the people to the calendar of festivals borrowed from the use of the plains, the calculation of nativities by the fashionable Jyotishis and generally in all orthodox ceremonies. The gradual conversion of the Khasiya population to Brâhmanism is a phenomenon well marked in this portion of the Himalaya. The prosperous Dom (outcaste) mason becomes a Râjpût and the so-called Khasiya Brâhman, a Brâhman, and both mark their advancement in the social scale—for here orthodoxy means respectability—by adopting the stricter forms in use in the plains. One conclusion we may safely draw that the use of the Saka era in secular matters and the solar calendar in religious observances is characteristic of the non-Brâhmanised populations, and may be adopted as a safe guide to the decision whether a given observance is of Brâhmanical or other origin.

Chait.—The month Chait is considered the first month of the year in Kumaon. The eleventh of the dark half is known as the Pâpa-mochanâ skâdaśi, and is observed by those who keep the elevenths of every month sacred. The first nine nights of the rudi or light half are known as the Chait nova-râtri and are sacred to the worship of the Sakti form of Siva.

as Nava Durgā, the nine forms of Durgā. These are in common acceptance here:—Sailaputri, Brahmachāriṇī, Chandraghantā, Kūkhmāṇḍā, Skanda, Kātyāyini, Kālarātri, Mahāgaurī and Siddhārātri. Durgā is also worshipped under her other forms as Kāli, Chandikā, etc., at this season. Those who eat flesh, sacrifice kids to the goddess, using the Nirpiṇī name in the presentation; and those who do not eat flesh, offer grain and flowers and use the name of one of the milder forms in the consecration. On the ninth of Chait ṣudī known as the Bāma-namani, festivals are held at the temples of the Vaishnava form Rāmapādaka in Almora, Uliyagōn and Mālī. The Chait nava-rātri is also the season of the great ṣangati or fair at the Sikh temples of Guru Bām Rāj in Dehra and Simagar. The eleventh of the light half is known as kāmadā, when widows worship Viṣṇu and offer grain, fruit and flowers to the deity either in a temple or to a śālagrama stone in their own home. The day of the full moon is observed as a festival in the temple of Akāśabhājīnī in Sāun. On this day also the houses of the pious are freshly plastered with a mixture of earth and cow-dung and no animal is yoked: hence the name Ajotā.

Baisākh.—The eleventh of the dark half of Baisākh is known as the Varāhini ekādaśī and is observed by widows like the kāmadā of the light half of Chait. The third of the light half is called the Akṣhaya or Akhai trītya, and no one ploughs on that day lest some misfortune might occur. The Sikhs call it the Satwava-tīj and observe it as a festival. The Ganga-saptami or seventh devoted to the river Ganges is marked by special services in several places along the Ganges. The observances prescribed for the Mohant-ekādaśī, or eleventh styled Mohant, are seldom carried out in Kumaon except by those who, having suffered much in this life, are desirous of obtaining a better position at their next birth. Old men and women amongst the poorer classes worship Viṣṇu on this day. The fourteenth of the light half is known as the Nara-Simha chaturdaśī which is observed in the Vaishnava temples. The day of the full moon called the Madhava pūrṇimā is also held sacred and assemblies are held at several of the Saiva and Nāga temples on this day, such as Pinākēswara, Gananātha, Bhairava in Phalākot, Bhagotī in Dhaundylasyūn and Sītēswara, also at Vasuki Nāga in Dānpur and Nāgadeva in Sālam.

Jēțh.—The eleventh of the dark half of Jēțh is called the Apara ekādaśī or ‘super-excellent eleventh,’ the best of all the elevenths of the dark half which are held sacred by the pious. No noted fair takes place on this day and it is merely a nominal festival in these hills. The last day of the dark half is called Pata-śavitrī amavasyā, when Śavitrī, the personified form of the sacred Gāyatrī verse, is worshipped by a few. The second of the light half of Jēțh is known as the Anadhāyā daśītya, and on this day no new task is given by a teacher to his pupils. The tenth of the light half is
called the Jeth Daśāhra, which is generally observed throughout the lower paṭṭis or subdivisions. Special assemblies are held on this day at the temples of Umā at Karnprayag, Uparde at Amel, Bāgāswara, Koteśwara and Sītā at Sitābanī in Kota, &c. This Daśāhra marks the birth of Gāndā, the worship of the Nāgas and Mānasā. The eleventh is called the Nirjala ekadātī, when drinking water is forbidden to those who profess to be devout. The day of the full moon is like all other similar dates observed by plastering the floor with cow-dung and earth and giving presents (nīshrau or nīrshau) of rice and money to Brāhmans.

Asārh.—The eleventh of the dark half of Asārh is known as the Yogini ekadātī, a nominal feast, only observed by those who have vowed to keep holy every eleventh throughout the year. During this month festivals are held in the temples dedicated to Bhairava and Nāgarāja in Garhwal. The eleventh of the light half of Asārh is known as the Hari-sayani ekadātī, the day when Vishnu falls asleep, which like the Hari-bodhinī ekadātī, or eleventh of the light half of Kārttik, when Vishnu awakes from his sleep, is esteemed specially sacred amongst ‘elevenths’ and is generally observed throughout these districts. The day of the full moon is observed in the same way as in Jeth as a domestic festival.

Śāwan or Saw.—The eleventh of the dark half of Śāwan or Saw has the local name kāmikā, but is merely observed as a day of rest and one of the ajota days when the cattle are not harnessed. When the thirteenth of any month falls on a Saturday it is called Sani trayodasī and is held sacred to Śiva, no matter in what month or in what half of the month it takes place. Similarly, when the last day of the dark half of the month occurs on a Monday, it is called the somavātī amāvāsyā, which is generally observed as a day of rest and the śrāddha of ancestors is performed without, however, making the piṇḍas as prescribed for the Śrāddhapaksha of Bhádo. On this day also an iron anklet called dhagul is worn by children to guard them against the evil eye and the attentions of bhūtas or sprites. The eleventh of the light half is known as the Putradā ekadātī, but has no special importance. On the day of the full moon, after bathing in the morning, Hindus retire to some place near running water and making a mixture of cow-dung and the earth in which the tulsi plant has grown, anoint their bodies; then they wash themselves, change their sacrificial threads and perform the ceremony of Rishi-tarpāṣa or worship of the seven Rishis or sages. They then bind rākhis or bracelets of silk or common thread around their wrists and feed and give presents to Brāhmans. The common name for this festival in Kumaon is Upa-karma, equivalent to the Salauna or Bakhshābdhana or Bakhbībdhana of other districts. On this day festivals take place at the Sun temple in Sūi-Bisang, Bārāhī Devī at Devi Dhūra and Patuwh in Sūi. A commercial fair takes place at Devi Dhūra on the Sūti pūṇimā.
Bhado.—The fourth of the dark half of Bhado is known as the San-
kshí cháturtí when Ganeśa is worshipped and offerings of dúb grass and
the sweetmeat called ladú composed of sugar and sesame seeds are made.
These sweetmeats are here called modak, of which ten are usually pre-
sented, and of these five belong to the officiating priest and five to the
worshipper. This observance is common amongst all Hindus. The
eighth of the dark half is the well-known Janmáshtami, a great festival
amongst the Vaishnavas, held in honour of the birth of lhrisna. The
eve of this festival is spent in worship in the temples. Local festivals are
also held during this month in honour of Kelu Pir, Gangánatha, Kárti-
keya, Dipa Deví and Pushkara Nága. The eleventh of the dark half is
known as the Ajámbiké ekádaśi and that last day is called the Kusávarté
omóvayá, when the kuśa grass is collected by Bráhmans for use in their
ceremonies. Locally amongst the Tiwári Bráhmans the ceremony of
changing the sacrificial thread is performed on the third of the light
half of Bhado, which is commonly known as the Haritáti trítíyá from the
Hasta nakshatra or asterism. The fourth is known as the Gánetá-chá-
turtí and is the date of a fair at Thal Kedár in Waldiya and at Dhvaj-
páteswar near Jarkandár in Aokot. The fifth, is known as the Nága or
Rikhe or Birura-panchami.

Nága-panchami.—This is the great day on which the serpents are
worshipped and the date of the fair in honour of Ugyára Mahárudra at
Papolí in Nákura and Karkoṭaka Nága in Chhakháta. Rikheśvar is a
title of Śiva as lord of the Nágas, a form in which he is represented as
surrounded by serpents and crowned with a chaplet of hooded snakes.
The people paint figures of serpents and birds on the walls of their
houses and seven days before this feast steep a mixture of wheat, gram
and a sort of pulse called gahat (Dolichos uniflorus) in water. On the
morning of the Nága-panchami they take a wisp of grass and tying it up
in the form of a snake dip it in the water in which the grain has been
steeped (birwá) and place it with money and sweetmeats as an offering
before the serpents.

The chief festival, however, in Bhado is that held on the Nánd-
dhášámi or eighth of the Súdi or light half. It is popular all over the
upper paṭtíś (sub-divisions) of the two districts and is the occasion of a
great assembly in Almora. Great numbers of kids are sacrificed and
occasionally young male buffaloes. At Almora a young buffalo is offered
and Raja Bhím Singh, the representative of the Chand Rájas, gives
the first blow with a talwárd and afterwards the others kill the animal.
In several villages this is made the occasion of a cruel custom. The
animal is fed for the preceding day on a mixture of dúl and rice and on
the day of the sacrifice is allowed sweetmeats and, decked with a garland
around its neck, is worshipped. The headman of the village then lays a
talwār across its neck and the beast is let loose, when all proceed to chase
it and pelt it with stones and back it with knives until it dies. This
custom especially prevails in villages where the form Mahisha-mardani is
worshipped, 'she who slew the buffalo-demon Mahisha.' A similar cu-
tom, however, called dhurangi obtains in the Bhọṭiya parganahs of
Kumaon where there is no trace of the buffalo-legend. There, when a
man dies, his relatives assemble at the end of the year in which the death
occurred and the nearest male relative dances naked with a drawn sword
to the music of a drum, in which he is assisted by others for a whole day
and night. The following day a buffalo is brought and made intoxicated
with bhang and spirits and beaten with stones, sticks and weapons until it
dies. It is probable that this custom of slaying the buffalo is an old one
unconnected with any Brāhmanical deity. A story fabricated not very
long ago in connection with the Nandā temple at Almora is both amu-
sing and instructive as to the growth of these legends. My informant
tells how the worship of Nandā at Almora had been kept up ever since
it was established there by Kalyān Chand, but that when the British
took possession of Kumaon, the revenue-free villages attached to the tem-
ple were sequestrated by Mr. Traill.† Three years afterwards (1818)
Mr. Traill was on a visit to the Bhọṭiya valley of Juhār, and whilst pass-
ing by Nandā-kot, where Nandā Devī is supposed to hold her court, was
struck blind by the dazzling colour of the snow. The people all told him
that unless the worship of the goddess were restored his temporary
snow-blindness would remain for ever, and on his promising to this effect,
his eyes were opened and healed. In Almora, there is this peculiarity
in the worship of Nandā, that two images are made of the stock of the
plantain tree and on the morrow of the festival, these are thrown or, as
the people say, sent to sleep on a waste space below the fort of Lalmandi
(Fort Moira) and thus disposed of.

**Durvāśṭamā.—** A ceremony known as the *Durvāśṭamā* sometimes
takes place on the *Nandāśṭamā* and sometimes on the *Janmāśṭamā* or
other holy eighth of this month. On this day women make a necklace of
dāb grass which they place around their neck and after ablation and worship
give it with the sankalpa or invocation as a present to Brāhmans. They
then wear instead a necklace of silk or fine thread according to their means.
They also put on their left arms a bracelet of thread with seven knots
known as ḍor. Men wear a similar bracelet of fourteen knots on their right
arms which is called *ananta*, as they first wear it on the *ananta chatur-

† On the British conquest in 1815, all claims to hold land free of revenue were
examined and in many cases, owing to the difficulty of obtaining satisfactory evidence
in support of the claim, considerable delay arose in issuing orders.
dasi or fourteenth of the light half, which is further observed as a festival at Beninâga in Baraun, Bhagling in Sor and Chhipula in Askot and also at the temples to Ghanâkarpa in Garhwal. The eleventh is locally known as the Pârvapari ekâdati and the twelfth as the Bâman or Srâvâna dwâ-
dasi from the Srâvâna nakshatra or asterism, but both are merely nominal festivals. The day of the full moon is observed as in other months.

Srâdha-paksha of Asoj.—The entire dark half of Asoj is known as the Srâdha-paksha or fortnight devoted to the repose of the manes of ancestors. It is also called the Mahâlaya pârvastra srâddha from the formula used each day in worshipping the manes. The ninth is known as the Srâdha-paksha navamî when the ceremonies are performed for a mother. On this day, the children by a legal wife make small balls of cooked rice and the children by a concubine make the same of raw rice ground with water on a stone. These cakes or balls are called piâda and are worshipped in remembrance of the deceased. They are then given to a cow to eat or are thrown into a river or on some secluded waste piece of ground. The practice of making piâda of boiled rice is, however, confined to those castes who claim connection with similar castes in the plains and is unknown amongst the Khâsiyas, who make the piâda of raw rice as already noticed for the offspring of a concubine. If a father has died his srâddha is performed on the same date of the fortnight: thus if he died on the third of Magh sudî, his srâddha in the srâdha-paksha or kanyâgati will be held on the third, but if he died on the ninth or any succeeding date, if the mother be already dead, as a father’s srâddha cannot be held after a mother’s, the ceremony must be observed on the eighth. In addition to this the anniversary of the death of a father is always separately observed by the better classes and is called ‘ekoddishâ’ or ‘ekoddrishâ’ when ‘he alone is looked at’ or is made the object of worship. If he died during the srâdha-paksha, the day is called ‘ekoddishâ khyâta srâddha,’ and though it falls on the ninth or succeeding day is observed as the anniversary. The last day of the dark half is called Amâvasyâ srâddhîyâ, when the names of all ancestors are mentioned and worshipped, but piâdas are made and offered only for the three male paternal ancestors, father, grandfather and great-grandfather. The three ascending cognates and agnates are all honoured on this day, which is the only one observed by Doms. The srâddha of girls who die before marriage is never made, and of boys only if they have been invested with the sacrificial thread. The srâddha of a girl who has married is made by her husband’s brother’s family, if she dies childless her husband’s brother’s son, or if her husband has married twice and has offspring, her step-son (sautea) performs the ceremony. In default of these, the elder or other brother of the husband will officiate; her own brothers never can take part in any ceremony connected
with a sister who married. The eleventh of the śraddha-paksha is known as the Indriyā ekādaśī, but has no particular observances attached to it apparently.

Aṣoj sudi.—The first nine nights of the light half of Aṣoj called the Aṣoj navarātri are, like the first nine nights of Chait, especially devoted to the worship of Sakti. The first day is called Devī-sthāpana, on which the idol is set up and the preparations are made. The eighth is the ‘mahāśṛtami’ or great eighth, when the pious fast all day and make ready for the great or last day, when kids are sacrificed and the proceedings continue during the whole night. The tenth of the light half of Aṣoj is here called the Vijaya-daśamī or the tenth of victory, and on this day a festival is held to commemorate the commencement of Ráma’s expedition to Ceylon (Lanka) for the release of Sītā. It is locally known as Pāyata or simply Pait, from the well-known sweetmeat petha which forms an important item of the feast given to friends and relatives on this day. Some also now pay honour to the young green sprouts of the more useful crops, such as wheat, gram, rape, as well as on the Karka sakradanta, when the custom is universally observed. The village gods Goril and Ghatku or Ghatotkacha have festivals on the mahāśṛtami. The eleventh is known as the Pāpāṅkuka-ekādaśī or eleventh of the ankuśa (elephant goad) of sin, and in some copies as Pārśvaparı. The day of the full moon is called Kojjāgarī, and from this day the gambling of the Diwāli commences.

Karātik.—The eleventh of the dark half of Karāttik is known as the Rāma ekādaśī or eleventh of Rāma and Lakshmi. The entire dark half is called the Dīpa-paksha or ‘fortnight of lamps.’ The Pādma-Purāṇa alludes to the eleventh of Rāma as appropriate to the gift of lighted lamps as well as to the Narakachaturāṭi or fourteenth and fifteenth. The thirteenth is set apart for the gift of lamps to Yama, and flowers should be offered on the two following days, when bathing also is enjoined. The Dīpavāljī amāvasyā or last day of the dark half is known as the Sukhara)vātri or happy night which Vishṇu passed in dalliance with Lakṣmī and also as the Diwāli. Women take part in the observances of the night and some keep the previous day as a fast and devoutly prepare the materials for the night’s worship when none are allowed to sleep. Even the lighting of lamps for the purpose of gambling in any place dedicated to Vishṇu is considered to be a pious and meritorious act at this season. The Vaishṇava friars known generically as Bairagis minister at most of the Vaishṇava shrines and festivals and acknowledge the spiritual supremacy of the chief of the Śrīranga temple and matha near Trichinopoly in the Madras Presidency.

The Karāttika Māhātmya of the Pādma-Purāṇa is devoted to a de-
scription of the rites and ceremonies to be observed during Kārttik. "In this month whatever gifts are made, whatever observances are practised, if they be in honour of Vishṇu, are sure of obtaining the end desired and realizing an imperishable reward." The first day of the light half is devoted to the memory of the Daitya Rāja Bali who was subdued by Vishṇu in his dwarf incarnation and to Kraṣṇa or Kanhaiyā as Gobardhan. When Bali was sent to Pātāla, he was allowed as a boon to have this day held sacred in his honour. The door-step is smeared with cow-dung and the images of Bali and his family are rudely drawn thereon and receive domestic worship. The second is known as the Yama-dvitiyā when Yama came down to visit his sister Yamarā and she received the boon that all brothers who visited sisters on that day and interchanged presents should escape hell. On the eighth a commercial fair is held at Aṣok. The ninth is known as the Kaśmīra-nacanī when pumpkins are offered to Devī, and on the eleventh called the Hari-bodhīṇī, the wakening of Vishṇu from his periodical slumbers, is celebrated. The fourteenth is known as the Vaikūṭha-skaturdāti, for he who dies on this day goes straight to the paradise of Vishṇu. Noted festivals are held on the Vaikūṭha fourteenth at Kamalāwar in Srinagar and Malik Arjun in Aṣok. The day of the light half or purvinnā is like the purvinnā of Baiśākh, a great day for bathing, and special assemblies are then held at the temples of Pañkāswara, Gaṇapātha, Śiteśwarā, Vāsuki Rāja and Nāgadeva Padamgīr.

Mangśir.—The eleventh of the dark half of Mangśir is known as the Utpatti-skāṭa, but is not particularly observed. The eleventh of the light half is called the Moksha-skāṭa and has some local celebrity. The twelfth or Bārāhi dvekāta is so called in remembrance of Vishṇu's boar incarnation. The day of the full moon has no peculiar observance attached to it. The only other festivals during this month are those held at the harvest feasts. No important agricultural operation takes place without the intervention of some religious observance. An astrologer is called in who fixes the auspicious day, generally with reference to the initial letter of the name of the owner of the field, but if this does not suit, his brother or some near relation whose name is more convenient for the purpose takes the owner's place in the ceremony. Tuesdays and Saturdays are generally considered unlucky days. On the day fixed for the commencement of ploughing the ceremonies known as kudkhyo and kalkhyo take place. The kudkhyo takes place in the morning or evening and begins by lighting a lamp before the household deity and offering rice, flowers and balls made of turmeric, borax and lemon-juice called pīya. The conch is then sounded and the owner of the field or relative whose lucky day it is takes three or four pounds of seed from a basin and carries it to the edge of the field prepared for its reception. He then
scrapes a portion of the earth with a *kuṭhala* (whence the name *kudkHyo*) and sows a portion. One to five lamps are then placed on the ground and the surplus seed is given away. At the *kalkHyo* ceremony, the *pīya* are placed on the ploughman, plough and plough-cattle, and four or five furrows are ploughed and sown and the farm-servants are fed. The beginning of the harvest is celebrated by the *kālāi*, when ten or twelve ears of the new grain are brought from the fields and offered to the household deity. Pots of cow-dung are placed over the doorway and near the household deity, and four ears crossed two by two are placed in them. After the harvest is over one or two *sūrpaś* or sieves of grain are distributed amongst the servants. All these ceremonies are accompanied by simple prayer for prosperity in general and on the work about to be performed in particular.

**Pūs. Mān.—** The eleventh of the dark half of Pūs is called the *Sakhala ekādaśī*, and the eleventh of the light half is known as the *Bhojanś ekādaśī*. The fourth of the dark half of Mān or Māgহ is known as the *Sankasaśta chaturthi*, which like the similarly named day in Bhādo is sacred to Gaṇeśa. The eleventh is the *Shat-tila ekādaśi* when the devout are allowed but six grains of sesamum seed as food for the whole day. The fifth of the light half called the *Śṛś* or *Vasanta-panchami* marks in popular use the commencement of the season of the Holi. The name *Śṛś* is derived from one of the titles of Lākṣaṃśi, the goddess of wealth and prosperity, and according to some includes Sarasvatī, the goddess of learning. Even in Kumān where the customs and ideas of the plains have not yet thoroughly permeated the masses, amongst some classes, young children beginning to learn are taught to honour Śrī on this day, whilst the Baniyü worship his scales, the soldier his weapon, the clerk his pen, the ploughman his plough, and others the principal emblem of their professions or callings. The name *Vasanta-panchami* connects the festival with the advent of spring and the young shoots of barley, at this time a few inches in length, are taken up and worn in the head-dress. The *Vasanta-panchami* corresponds closely with the old Latin feast, the fifth of the ides of February which was fixed as the beginning of spring in the Roman calendar. On this day, people wear clothes of a yellow colour in honour of spring and indulge in feasts and visiting their friends. From the fourth to the eighth of the light half of Māgহ festivals are held which are known collectively as the *Pancha parva*: they are the *Gaṇeśa-caturthi*, the *Vasanta-panchami*, the *Sūrya-shaśṭhi*, the *Achalā saptaśī* and the *Bhīshmahākṣṭami*. The *Gaṇeśa-caturthi* is observed by few in Kumān, but the *Vasanta-panchami* is held in honour all over the two districts. The *Sūrya-shaśṭhi* is held on the same day as the *Śīlaśaśṭhi* of the plains, but has no connection with it. Here
it is observed by the Sauras only or occasionally old widows and others similarly situated who worship the sun on this day. The only noted festival in connection with it is that at the temple of the sun at Paban or Pabhain in Bel. The Achāda saptami or "immoveable seventh," so called because it is said to be always held sacred, is seldom observed here. It is also called the Jayanti-saptami or "seventh of victory," and festivals are held on this day at the Kamaleswara temple in Srinagar and the temple to Jayanti at Jayakot in Borāru. The Bhāshūdhītamī seems to be altogether unobserved, if we except the entirely local ceremonies held in some few places and utterly unknown to the people at large. The eleventh is known as the Bhima ekadasi, and this and the full moon are very seldom observed.

Phāgun. S'ivarātri.—The eleventh of the dark half of Phāgun is called the Vījaya-ekadasi or "eleventh of victory." The fourteenth is everywhere sacred to S'iva. This is the day when all sins are expiated and exemption from metempsychosis is obtained. It is the anniversary of the apparition of the ling which descended from heaven to confound the rival disputants, Brahma and Vishnu, a scene which is described at length in the Lainga Purāṇa. The day preceding is devoted by the pious and educated to fasting, and all night long the deity is worshipped, and it is not until ablutions are performed next morning and offerings are made to the idol and the attendant priests, that the worshippers are allowed to eat. The day is then kept as a holiday. In the great S'iva establishments the ceremonies are conducted with great splendour and are held to be especially sacred on this day, more particularly in those which were established before the Muhammadan invasion of India. These temples as enumerated by the local pandits are as follows:—(1) Rāmeśwara near Cape Komorin; (1) Kedārnātha in Garhwal; (3) Mahākāla in Ujjain; (4) Somanātha in Gujrat; (5) Mallikārjuna in the Karnatic; (6) Bhima Sankara near Pāna; (7) Oṇkāranātha on the Nerudda; (8) Viśvanātha in Benares; (9) Bhuvarāswara in Orissa; (10) Vaidyanātha in Bombay; (11) Bāgeśwara in Kumaon and (12) Jageswara in Kumaon. As a rule, however, there is only a single service in some temple or a ling is made of clay and worshipped at home. The elaborate ritual laid down in the Vārshika pustaka, the authority in these hills is very seldom observed: the mass of the people neither now understand it nor have they the means to pay the fees of the hereditary expounders. The ordinary ceremonies include the offering of rape-seed and uncooked rice with flowers and water, and then the mystical formula known as prāśāyōma which is explained hereafter.

At the mahāpūja on the S'ivarātri at Jageswara the idol is bathed in

* Translated in Muir, IV., 388.
succession with milk, curds, ghi, honey and sugar: cold and hot water being used alternately between each bathing. Each bathing has its appropriate invocation, prayer and offering which are in all respects the same as those prescribed in the plains.* Another form of worship is the 'jap' or recitation of the one hundred and eight names of S'iva, such as Rudra, Lána, Hara, Pañpati, &c. These are counted off on a rosary made of the seeds of the rudráksha (Abrus precatorius). As a rule, however, few remember this litany and the worshipper is satisfied by repeating a single name as often as he cares, thus “Om śivāya om” or “Om mahādeo” is the favourite ejaculation of the ‘jap’ in Kumaon though one occasionally hears it from pilgrims from the plains ‘Har, Har Mahādeo, bam Mahādeo.’ The leaves of the bel (Ægle marmelos) and the flowers of the datúra (Datura alba), the kapúr náli or kapúr nai (Hedychium spicatum), the játí or jāi (Murraya exotica ?) and the rose are specially sacred to S'iva and form a part of the argha or offerings made during his worship. There can be no doubt but that the present system of S'iva worship though popular and universal is of modern origin, and on this point we may cite the testimony of Professor Wilson:†—“Notwithstanding the reputed sanctity of the S'ivardttri, it is evidently sectarian and comparatively modern, as well as a merely local institution, and consequently offers no points of analogy to the practices of antiquity. It is said in the Kalpa Druma that two of the mantras are from the Rig Veda, but they are not cited, and it may be well doubted if any of the Vedas recognise any such worship of S'iva. The great authorities for it are the Puráṇas, and the Tantras; the former—the S'iva, Láinga, Pádma, Mátyā and Váyu—are quoted chiefly for the general enunciations of the efficacy of the rite, and the great rewards attending its performance: the latter for the mantras: the use of mystical formulæ, of mysterious letters and syllables, and the practice of Nyāsa and other absurd gesticulations being derived mostly, if not exclusively, from them; as the Láma Samhitā, the S'iva Rahasya, the Rudra Yāmala, Mantra-mahodadhí and other Tántrika works. The age of these compositions is unquestionably not very remote, and the ceremonies for which they are the only authorities can have no claims to be considered as parts of the primitive system. This does not impair the popularity of the rite, and the importance attached to it is evinced by the copious details which are given by the compilers of the Tithi-Tattwa and Kalpa Druma regarding it and by the manner in which it is observed in all parts of India.”

* See Wilson, II., 214: the prayers there given are paraphrased in the Várahika pustaka.
† Ibid., 219.
Godins.—The Goshins founded by Śankara Achārya are still a powerful body in these hills. Śankara Achārya had four principal disciples who are usually named Padmapāda, Hastāmalaka, Suresvara or Mandana, and Trotaka. Of these the first had two pupils, Tirtha and Akrama; the second had also two, Vana and Aranya; the third had three, Śārasvatī, Purī and Bhāratī, and the fourth had three, Gīr or Gīri, Pārvata and Sāgara. These pupils became the heads of the order of Dāsanāmi Daṇḍins or ‘ten-named mendicants,’ and any one joining the fraternity adopts one of the names. Formerly all supported themselves by alms and were celibates. Now some have married and become householders or have taken to trade or arms as a profession and are not acknowledged as brethren except perhaps in western India. The Goshins proper are called Daṇḍins from the daṇḍa or staff carried by them in their travels. They are ruled by an assembly called the Daśanāma, composed of representatives of the ten divisions which has complete control over all the maṭhas of the order. On the death of a Mahant his successor is usually elected by the members of the maṭha to which he belonged or, in some cases, the chēla or pupil succeeds. The chief maṭha of the order represented in Garhwal is at Sringerī on the Tungabhadrā river in the Madras Presidency. They serve at Rudranātha, Kalpeśvara, Kamaleśvara, Bhil-kedār, and indeed most of the principal temples dedicated to Śiva.

Jāngamas.—The Jāngamas or Lingadhārīs, so called from their wearing a miniature linga on their breast or arm, acknowledge the spiritual supremacy of Basava, minister of Bijjala Deva Kalachurī Rāja of Kalyāna and who murdered his master in 1135 A. D. Basava wrote the Bāsava-Purāṇa and his nephew, the Channa-Bāsava Purāṇa, which are still the great authorities of the sect. The name Bāsava is a Kānarca corruption of the Sanskrit ‘vṛishabha,’ and the Bāsava-Purāṇa is written in praise of the bull Nandī, the companion and servant of Śiva. The Jāngamas style themselves Puritan followers of Śiva under the form of a linga and call all others idolaters. They say that they reverence the Vedas and the writings of Śankara Achārya, but they reject the Mahābhārata, Rāmāyaṇa and Bhāgavata as the invention of Brāhmaṇas. They consider both Śankara Achārya and Basava to have been emanations of Śiva. Basava himself was a Śaiva Brāhman and devoted himself to the worship of Śiva under the form of a linga as the one god approachable by all. He denounced the Brāhmaṇas as worshippers of many gods, goddesses, deified mortals and even of cows, monkeys, rats, and snakes. He denied the use of fasts and penances, pilgrimages, sacrifices, rosaries and holy-water. He set aside the Vedas as the supreme authority and taught that all

* The name is derived according to some from ‘go,’ passion, and ‘modī,’ master: he who has his passions under control.
human beings are equal, and hence men of all castes and even women can become spiritual guides amongst the Jángamas. Marriage is imperative with Bráhmans, but permissive only with the followers of Basava. Child-marriage is unknown and betrothal in childhood unnecessary. Polygamy is permissible with the consent of a childless wife. A widow is treated with respect and may marry again, though whilst a widow she may not retain the jacket, perfumes, paints, black glass armlets, nose and toe rings which form the peculiar garb of the married woman. A Jáŋgam always returns a woman's salutation and only a breach of chastity can cause her to lose her position. The Jángamas are also called Víra Saivas to distinguish them from the Árádhyas, another division of the followers of Basava who call themselves descendants of Bráhmans and could not be induced to lay aside the Bráhmanical thread, the rite of assuming which requires the recital of the gáyatrí or hymn to the sun: hence the Jángamas regard this section as idolators and reject their assistance. Those who totally reject the authority of Bráhmans are called Sáurányas and Viśeśas. The Sámya or ordinary Jáŋgama may eat and drink wine and betel and may eat in any one's house, but can marry only in his own caste. The Viśeśa is the guru or spiritual preceptor of the rest. The lesser vows are addressed to the lingas, the guru and the Jáŋgama or brother in the faith. The linga represents the deity and the guru he who breathes the sacred spell into the ear and makes the neophyte one with the deity: hence he is reverenced above the natural parents. The lingas in temples are fixed there and therefore called sthávira: hence the lingas of Basava are called jánagama or able to move about, and the followers Jáŋgamas or living incarnations of the linga. The Árádhyas retain as much of the Bráhmanical ceremonial as possible, they look down on women and admit no proselytes, they call themselves Vaidikas and say that the Jángamas are Vedabáhyas. The latter declare that every one has a right to read the Vedas for himself and that the Árádhyas are poor blind leaders of the blind who have wrested the scriptures to the destruction of themselves and others.

The Jángama worships Síva as Sadásiva, the form found in Kédár, who is invisible, but pervades all nature. By him the linga is reverenced as a reliquary and brings no impure thought. He abhors Mâyá or Káli who is one with Yona, and is opposed to licentiousness in morals or manners. He aims at release from fleshly lusts by restraining the passions; he attends to the rules regarding funerals, marriage and the placing of infants in the creed, and is, as a rule, decent, sober and devout. Burial is substituted for cremation and Bráhmans are set aside as priests. The Víra-Sáivas illustrate their creed by the following allegory:—' The guru is the cow whose mouth is the fellow-worshipper and whose udder
is the linga. The cow confers benefits by means of its udder, but this is filled through the mouth and body, and therefore if a Vīra-S'āiva desires the image to benefit him, he must feed the mouth, or in other words sustain and comfort his fellow-worshippers, and then the blessing will be conveyed to him through the teacher.' When the Brāhmanical Śiva is mentioned in their books it is only to show that the true Vīra-S'āivas are more than a match for the Bhū-suras or gods of the earth as the Brāhmans style themselves. The ordinary S'āiva temples are in some cases served by orthodox Śmārta (S'āiva) Brāhmans. The Jāngamas still serve some of the principal temples in Garhwal.*

Kānphāṭas.—The Kānphāṭa Jogis conduct the worship in all the Bhairava temples that are not ministered to by Khaśiyas. Their principal seat is at Danodhar on the edge of the Ran of Kachh about twenty miles north-west of Bhūj in the Bombay Presidency. They wear brick-dust coloured garments and are remarkable for the large earrings of rhinoceros horn, agate or gold worn by them and from which they are named. They are very numerous in these hills and possess several large establishments. They follow the Tāntrika ritual, which is distinguished by its licentiousness for both the linga and the yona are worshipped by them, and they declare that it is unnecessary to restrain the passions to arrive at release from metempsychosis. They are the principal priests of the lower S'akt forms of Bhairava and even of the village gods, and eat flesh and drink wine and indulge in the orgies of the left-handed sect. Departing from the original idea of the female being only the personified energy of the male, she is made herself the entire manifestation and, as we shall see in the case of Durgā, receives personal worship, to which that of the corresponding male deity is almost always subordinate. The S'aktas are divided into two great classes, both of which are represented in these districts, the Dakṣināchārīs and Vāmāchārīs. The first comprise those who follow the right hand or open orthodox ritual of the Purāṇas in their worship of S'akti, whilst the latter or left-hand branch adopt a secret ceremonial which they do not care openly to avow. The distinction between the two classes is not so apparent in the mass of the S'aktas

* The chief authorities for the Lingayat system are:—
The Channa-Bāsava Purāṇa translated by the same. Ibid.
The Bāsava-Purāṇa, the principal book of the Jāngamas, by the same. Ibid., XII. 193.
Castes of Malabar. Ibid., 1878, p. 172.
here as amongst the extreme of either class. The more respectable and intelligent, whatever their practice in secret may be, never profess in public any attachment to the grosser ceremonial of the left-hand S'aktas, and it is only fair to say that they generally reprobate it as opposed to the spirit of the more orthodox writings. As a rule, the worshipper simply offers up a prayer and on great occasions presents one, two, five or eight kids, which are slaughtered and afterwards form the consecrated food of which all may partake. The left-hand ritual is more common in Garhwal, where there are some sixty-five temples dedicated to Nágarája and Bhairava and some sixty dedicated to Bhairava alone, whilst there are not twenty temples to these forms in Kumaon. Nágarája is supposed to represent Vishnu, and Bhairava is held to be a form of S'iva, and these with their personified energies are considered present in each of these temples, though in the actual ceremony the worship is chiefly directed to the female form of S'iva's S'akti. In all the rites, the use of some or all the elements of the five-fold makára, vis., matya (fish), mánya (flesh), madya (wine), maithuná (women) and mudrá (certain mystical gestures), are prescribed. Each step in the service is accompanied by its appropriate mantra in imitation of those used with the five-fold offerings of the regular services. In the great service of the Srí Chakra or Páryābhisheka, the ritual, as laid down in the Daśakarma, places the worshippers, male and female, in a circle around the officiating priest as representatives of the Bhairavas and Bhairavís. The priest then brings in a naked woman, to whom offerings are made as the living representative of S'akti, and the ceremony ends in orgies which may be better imagined than described. It is not therefore astonishing that temple priests are, as a rule, regarded as a degraded, impure class, cloaking debauchery and the indulgence in wine, women and flesh under the name of religion. Garhwal is more frequented by pilgrims and wandering religious mendicants, and this is given as a reason for the more frequent public exhibition of their ceremonies there. In Kumaon the custom exists, but it is generally observed in secret, and none but the initiated are admitted even to the public ceremonies. The Tantras prescribe for the private ceremony that a worshipper may take a dancing-girl, a prostitute, a female devotee, a washerwoman or a barber's wife, and seating her before him naked, go through the various rites and partake with her of the five-fold makára.

Sacrifices.—The bali-dána or oblation when offered by Vaishnavas consists of curds, grain, fruits and flowers, but when offered by the S'aiwa S'áktas here usually assumes the form of living victims, the young of

* See for further details Wilson, I., 298, and Ward, III., 194, ed. 1822: the descriptions there given fairly represent the practice in the hills.
of Religion in the Himalaya.

buffaloes or more generally of goats. At Purṇagiri in Tallades, Hāt in Gangoli and Ranchula Koṭ in Katyūr, the consort of Sʿiva, in her most terrible form, has attained an unenviable notoriety as having been in former times appeased by human sacrifices. In the neighbouring country of Nepal, it is recorded that the custom of offering human sacrifices to Bachhā Devi, another form of Kālī, was introduced by Śiva-deva-varma, and that when one of his successors, Viṣva-deva-varma, considered it a piece of great cruelty and desired to abolish it, "Nara-śiva made a great noise. Whereupon the Rāja went to see what was the matter and the Nara-śiva came to seize him. The Rāja, being pleased at this, gave him a large jāgīr which remains to the present day." In Bhavabhūti's charming drama of Mālatī and Mādhava we have an account of the attempt made by Aghoraghaṇṭa to offer Mālatī as a sacrifice to Chāmuṇḍā Devī when she is rescued by Mādhava. In the collection of legends known as the Kāthā-sarit-sāgara frequent mention is made of the sacrifice of human victims by the barbarous tribes inhabiting the forests and mountains and we know that up to the present day the practice has existed amongst the wild tribes in Khondistán. In the Daśa Kumāra Charitra, also, we are told of Prahaṇavarma, Rāja of Mithila, being attacked by the Śavas and losing two of his children who were to be offered by the barbarians to Ḍaṇḍi Devī when they were fortunately rescued by a Brāhmaṇ. The Kālika Purāṇa, too, gives minute directions for the offering of a human being to Kālī, whom, it is said, his blood satisfies for a thousand years. Both at Purṇagiri and Hāt a connection and oneness with the great Kālī of Calcutta is asserted and coconuts are much esteemed as a subsidiary oblation. In the latter place the sacrificial weapon used in the human sacrifices is still preserved.

Holi.—The Holi commences on the eighth or ninth and ends on the last day of Phālguṇ Sudī, locally known as the chhaarāi day. Some derive the name Holi from the demon Holikā, who is one with Pātana; but the Bhavishyottara Purāṇa, which has a whole section devoted to this festival, gives a different account which may be thus briefly summarised:—In the time of Yuddhishthira there was a Rāja named Raghu who governed so wisely that his people were always happy, until one day the Rākṣasa Dundhā came and troubled them and their children. They

* Wright's Nepal, 126, 130: Sivadeva lived about the tenth century.
† Wilson, XII, 58.
‡ Those who are desirous of investigating the subject of human sacrifices further are referred to Wilson's works, I, 284; II, 247; III, 353; IV., 143; Max Müller's History of ancient Sanskrit Literature, 408; Muir's Sanskrit Texts, I., 355; II., 184; IV., 259; Wheeler's History of India, I, 408: Wilson's India, 68, and Colebrooke's Rāmaa 34.
prayed the Rāja to aid them and he consulted the Muni Nārada, who directed them to go forth in full confidence on the last day of the light half of Phālgun and laugh, sport and rejoice. Then they should set up a bonfire and circumambulate it according to rule, then every one should “utter without fear whatever comes into his mind. In various ways and in their own speech let them freely indulge their tongues and sing and sing again a thousand times whatever songs they will. Appalled by those vociferations, by the oblations to fire and by the laughter of the children,” the Rākṣaśa was to be destroyed. “Inasmuch as the oblation of fire (homa) offered by the Brāhmaṇas upon this day effaces sin and confers peace upon the world (loka), therefore shall the day be called holiqī.” The Kumaonīs take full advantage of the license thus afforded and under the influence of bhang proceed from village to village singing obscene songs and telling stories. The red-powder or gulāl which is used in the sports during the festival is made from the flowers of the rhododendron. Although preparations commence on the eighth or ninth, the real festival does not begin until the eleventh, known as the chirbandan day, or amardakī ekādaśī. On this day, people take two small pieces of cloth from each house, one white and the other coloured, and after offering them before the S'akti of Bhairava make use of them thus:—A pole is taken and split at the top so as to admit of two sticks being placed transversely at right angles to each other and from these the pieces of cotton are suspended. The pole is then planted on a level piece of ground, and the people, singing the Holi songs in honour of Kanhaiya and his Gopīs, circumambulate the pole and burn it on the last day. This ceremony is observed by the castes who assume connection with the plains castes, but the lower class of Khaśiyas, where they observe the festival, simply set up the triangular standard crowned by an iron trident, the special emblem of Paśupati, which they also use at marriage ceremonies. The Holi is chiefly observed in the lower pāttis and is unknown in the upper hills. The Tīkā holi takes place two days after the chhararī or last day of the Holi, when thankofferings are made, according to ability, on account of the birth of a child, a marriage or any other good fortune. The expenses of these festivals are usually met by a cess on each house which is presented to the officiating Brāhmaṇa for his services, and he, in return, gives to each person the tilak or frontal mark, made from a compound of turmeric. The practice of the orthodox and educated in no way differs from that current in the plains. The Holi is clearly another of those non-Brāhmaṇical ceremonies connected with the montane Paśupata cult which have survived to the present day.

Festivals regulated by the solar calendar.—Each sankrānta or the passage of the sun from one constellation into another is marked by festi-
Most of the Bhairava temples in Garhwal and even such as Narmadeśvara, Vṛiddha Kedārā and Nārāyaṇa have special assemblies on every sankrānta throughout the year, whilst others hold special services only on particular sankrāntas, such as the Bikh, Mekh and Makar. Generally the festivals of the village deities as well as all civil duties and engagements are regulated by the calendar for the solar year.

**Mīn sankrānta.**—The Mīn or Chait sankrānta is not generally observed; but on the following day, girls under nine years of age and boys who have not yet been invested with the sacrificial thread (janeo) visit their relations, to whom they offer flowers and smear rice coloured with turmeric (haldū) on the threshold of their doors: hence the name Hal-
due sankrānta. In return, the children receive food and clothing. The low castes Hurkiyā and Dholī, the dancers and musicians of the hills, also, go about from village to village during the whole of this month singing and dancing and receive in return presents of clothes, food and money.

**Bikh sankrānta.**—The Mekh or Baisākh sankrānta is also called the Vishapadi, Bikhpadī, Vījotī, Vickhotī or Bikh sankrānta. On this day, an iron rod is heated and applied to the navels of children in order to drive out the poison (bīkh) caused by windy colic and hence the local name Bikh sankrānta. It is a great day of rejoicing for both Saivas and Vaish- pāvas and fairs are held at the shrines of Umā at Karnaprayāg, Sītēswara in Kota, Tunganātha, Rudranātha, Gaurī, Jwālapā, Kālī, Chaṇḍikā, &c., as well as at Badrināth, Vishṇuprayāg, Dhyānbadrī and the temples of Nārā-
ya and Rāma. Most of the more important temples have special services on the Bikh and Makar sankrāntas. The latter represents the old computation by which the entrance of the sun into the sign of Capricorn was considered the commencement of the new year and the former the new system by which the entrance of the sun into the sign Mesha or Aries begins the new year: hence both days are held sacred throughout both districts. I have not noticed that any special festival is held on the Brish or Jēth sankrānta or on the Mīthun or Asārḥ sankrānta except one, on the latter date, at the Kailās hill above Bhim Tāl, though, as already noted, there are numerous temples where services are held on every sankrānta throughout the year.

**Kark sankrānta.**—The Kark sankrānta is known also as the Harela, Hariyálo or Haryālo sankrānta from the following custom:—On the 24th Asārḥ, the cultivators sow barley, maize, pulse (gahat) or must-
dard (lai) in a basket of earth and on the last day of the month, they place amidst the new sprouts small clay images of Mahādeva and Pārvatī and worship them in remembrance of the marriage of those deities. On the following day or the Kark sankrānta, they cut down the green stems
and wear them in their head-dress and hence the name Harela. The *Kark sankrānta* was the great day of the *bagwālī* or stone-throwing festival for Chamdyol in Patṭi Gumde, Rāmgār in Patṭi Rāmgār, at the Nārāyanī temple in Siloti and at Bhīm Tāl in Chhakhāta. It was also held at Debi Dhūra on the full moon of Sām, at Champāwat, Patuā in Sāi and Siyāl De Pokhar in Dwāra on Bhayya dāj or Kārttik Sudi 2nd. The *bagwālī* was known as the *siti* in Nepāl* and is said to have been established there at a very early period by Rājā Guṇakāma Deva, who received in a dream a command to that effect from Śrī Skandaśaṁśi, the god of war. He appears to have revived the custom of the *kīłatāri* game which was introduced by Bhuktaśāma, the founder of the Gwāla dynasty, as a portion of the games held in the Śleśmāntak forest, sacred to the Paśupati form of Śiva. Guṇakāma drew up strict rules for the conduct of the fray which were at first carried out with the greatest rigour, and the prisoners captured on either side were offered as sacrifices to Devī. The game was played from Jeṭh to Siti-shaśṭi, and though the murder of the prisoners soon fell into abeyance, many grievous accidents occurred until at length the custom was abolished by Sir Jung Bahādur on account of Mr. Colvin, the Resident, having been struck by a stone whilst looking on. In these districts it was the custom for several villages to unite and defend the passage across a river against a similar force from the other side. As the hill-men are good slingers injuries occurred and even fatal accidents, so that the custom was prohibited, and now the combatants amuse themselves merely by pelting stones at some boulder or conspicuous tree. In Juhār, the Bhotiyas offer a goat, a pig, a buffalo, a cock and a pumpkin† which they call *pancha bali* to the village god, on the *kark sankrānta*. The day is given up to feasting and drinking spirits and towards evening they take a dog and make him drunk with spirits and bhang or hemp, and having fed him with sweetmeats, lead him round the village and let him loose. They then chase and kill him with sticks and stones and believe that by so doing no disease or misfortune will visit the village during the year. The festivals on this day at Bāléśwar in Chārāl, and at Dhernāth in Sūi Bisang, are attended by all the neighbouring villagers.

*Bhado sankrānta.*—The Siṇha or Bhādo sankrānta is also locally known as the *Ghi* or *Ghyūṣhgyān sankrānta*, because on this day even the poorest classes eat *gхи* or clarified butter, and has the name *Walqiya* because curds and vegetables are then offered by all persons to those in authority over them. There is a fair on this day at the temple of Vaisha-ṅavī Devī at Nainkuni in Seti.

* Wright, 108, 156.
† *Kumila or petha*, Cucurbita pepo (Boxb.).
Kanyā sankrānta.—The Kanyā or Asoj sankrānta is also locally known as the Katarwad sankrānta from the people gathering hay and fuel on this day. From a portion of these firstfruits after the rains a bonfire is made into which the children throw cucumbers and flowers and make money by singing and dancing. The following story is told in explanation of this custom:—“In former days one of the Chand Rājas sent a force to invade Garhwal and gave strict injunctions to his general to convey speedily the news of any victory that should be gained. The general told the Rāja that when he saw the hills around blazing with bonfires he might know that Garhwal had been conquered, and for this purpose heaps of fuel were collected on all the higher peaks along the line of march and placed under charge of guards. The object of the expedition was attained on the Kanyā sankrānta and the fuel was fired and peak answered peak until in a few hours a bonfire was blazing on every hill from Garhwal to Almora. The Rāja was so pleased at the success of his troops and the rapidity with which the news of the victory was communicated that he gave orders to continue the custom on each anniversary.” Hence this custom has been observed ever since in Kumaon, but not in Garhwal.

Makar sankrānta.—The Makar or Māgh sankrānta is also known as the Ghuguṣṭya, Phūl, and Uttarāyini or Uttaraini sankrānta. The name ‘Ghuguṣṭya’ is given from the small images of flour baked in sesame oil or ghi and made to resemble birds which are strung as necklaces and placed around the necks of children on this day. On the morrow or the second day of Māgh the children call the crows and other birds and feed them with the necklaces and eat a portion themselves. The name ‘Phūl’ sankrānta is derived from the custom of placing flowers, especially those of the rhododendron, at the threshold of friends and relations who, in return, give presents of rice and grain. The name ‘Uttarāyini’ is derived from its being the beginning of the winter solstice according to the Hindu system and, as with us, commences with the entry of the sun into the sign Capricorn. The name ‘Makara’ is the Hindu equivalent for the constellation corresponding to Capricorn and is represented by a figure half fish and half goat. The whole of Māgh is specially devoted to the worship of Vishnū and the sun, and according to the Pādma-Purāṇa bathing during this month is particularly efficacious. The great commercial fairs at Bāgeśwar and Thal Baleswar are held on this day. Amongst the Sikhs, the Makar sankrānta is the occasion of a fair at Rikhikē on the Ganges connected with the Dehra establishment.

Conclusion.—The general result of our brief survey of the religious festivals observed in Kumaon and Garhwal shows that even at the present day, they are in no sense of Brāhmanical origin. Excluding those clearly
borrowed from the plains and followed almost entirely only by the educated and wealthier classes, the really popular festivals are those held at the two harvests, those in honour of the Nágás at the Jeth Daśahra and Nágapanchami, the great Śāiva Śakti observances on the Chait and Asoj navarātrī and the festivals in honour of Bhairava, Nágarāja, and the rural deities Goril, Ghantakārma, &c. The sacrifice of kids is a part of almost all the ceremonies on these occasions, young male buffaloes are also offered, and in former times human sacrifices were not uncommon at the temples of the dark form of the consort of Śiva. All these facts mark the non-Brāhmanical origin of the existing form of worship. The Khāṣiyanas of Kumaon possess many traits in common with the Dasyus of the Vedas, practically they have no Vedas, they perform no Vaidik ceremony and their sacrifices are not in accordance with any Vaidik ritual, their caste observances and rules as to eating and drinking are not on the same strict lines as those observed by the Hindūs of the plains, and it was these distinctions that placed them fifteen hundred* years ago outside the pale of the twice-born, and which even under more liberal influences now outcasts them.

Domestic ritual.—We shall now consider the domestic ritual in use in Kumaon, premising that it is followed as a rule only by the educated and orthodox, and that its use has not yet permeated the masses, nor are its rules, except in a very abbreviated form, understood by many of them. The ritual for temple use has been compiled by a class for their own purposes and usually with the object of setting forth the preferential cult of some particular deity or of inculcating the tenets of some particular sect, and although the general outline of the ceremony is the same in all, the details vary considerably. The village-deities have no formal ritual committed to writing and in general use, so that the ceremony is a meagre imitation of that in use in the orthodox temples and varies with the celebrant. The authorized domestic ritual in use in Kumaon fairly represents the ceremonial observed by those who consider themselves one in faith with the orthodox Hindūs of the plains. It will show no great divergence in ordinary ceremonies from the procedure observed in the plains, for which, however, I have not been able to procure an authority that could be relied upon. The work† consulted is the Daśa-karmādi.

* Muir's Sans. Texta. II, 412, 482.

† The copy used by me contains the preparatory ceremonies (pp. 1-28); those held on the birth of a son (pp. 29-61); those on his assuming the sacrificial thread (pp. 69-132), and those on marriage (pp. 150-205), besides other services for special occasions. This work has since been lithographed. I have not considered it necessary to give many of the mantras at full length for any one can verify them by asking any intelligent Brāhman for them and giving the catchwords recorded here. It may be well to notice that the Sanskrit employed is sometimes barbarous in the extreme (= dog Latin), but I give it faithfully.
paddhati, or 'Manual of the ten rites, &c.,' which is held in great esteem in this portion of the Himalaya. It gives the ritual to be observed on every occasion from the conception of the native until his marriage. Each ceremony has certain preparatory services common to all, and which occupy the first ten chapters of the Manual, viz. :-(1), Svasti-váchana; (2), Gáeśa-pújá; (3), Mútri-pújá; (4), Náwati-śráddha; (5), Púryáha-váchana; (6), Kalasa-sthápana; (7), Rakshá-vidhána; (8), Ghri-tachchháya; (9), Kuśa-kaṇḍiká; and (10), Kuśa-kaṇḍikopayogí-saṅgrraha. In practice, however, the ceremony is shortened by the omission of several of these services and, as a rule, the second, third and fourth chapters with the sixth and seventh are alone read. With regard to these and all other observances their length and character would seem to depend on the means and inclination of the person who causes the ceremony to be performed. The poor man obtains a very shortened service for his few coins, whilst the wealthy can command the entire ritual and the services of numerous and skilled celebrants. The rich can afford to keep Bráhmans in their employment who vicariously perform for them all the intricate and tedious ceremonies prescribed by the ritual and at once relieve their masters from a disagreeable duty and ensure for them the fruits of a devout life. It will be seen, however, that the earlier chapters form a necessary part of the ritual of every important ceremony and are repeated numbers of times at different stages. They are referred to hereafter as the 'preparatory ceremonies' and are closed with a saṅkalpa or dedication to the particular object in view at the time, so that the merit acquired by performing them may aid in the attainment of the object aimed at.

Daily prayers.—Before commencing an account of the ceremonies proper to particular objects and seasons it will be convenient to refer here to those known as nitya karma or obligatory, to be observed at morn, noon and eve. The necessities of every-day life, however, contrive that one recital before taking food, either in the morning or in the evening, shall be considered sufficient, and we shall now describe the morning service, which with a few slight changes serves for all. It need hardly be said that these are unknown to the ordinary Khásiya population, except here and there in a very diluted form. The usual morning routine is first gone through by drawing up the sacrificial thread and placing it on the left ear before retiring, next washing the teeth, bathing and applying the hntal marks with powdered sandal, or red sandars and rice.

Achamana.—The sandhyá or office of domestic worship then commences and is opened by placing some water in the hollow of the right-hand from which a sup is taken (achamana) whilst mentally repeating the mantra:—'Oṃ, to the Rig-veda, hail.' a second is then taken with
the words:—'Om, to the Yajur-veda, hail;' and a third with the words:
—'Om, to the Sáma-veda, hail.' A fourth is then taken whilst repeating
the formula:—'Om, to the Atharva-veda, hail,' and is rejected immediate-
ly on completing the invocation. The choti or tuft of hair left on the
top of the head is then laid hold of whilst the following mantra is men-
tally repeated:—'Invoking the thousand names of Brahmá, the hundred
names of the top-knot, the thousand names of Vishnu I tie my top-knot.'
The mouth is then cleansed by passing the thumb of the right hand over
the moustache to each side from the parting.

**Spārśa.**—Then follows the sprinkling (**indriya spārśa**) of the mouth,
nostrils, eyes, ears, navel, breast, throat, head, arms and palms and back
of the hands with water and the salutation 'Om' prefixed to the name
of each member* and mental prayer for its health and strength.

**Abhisheka.**—The worshipper then touches the ground with the third
finger of his right-hand whilst repeating the mantra:—'O thou, who
hast made this earth and all it contains and protectest all by thy power,
make me pure.' Water is next taken in the hand whilst he mentally
recites the mantra:—'May any evil or trouble which is due to me this
day be by thy power prevented.' This is followed by the first abhisheka
or aspersion in which water is taken in the left hand and sprinkled with
the right hand over each member as before with the purificatory mantra:
—'Om bhá, protect my head; om bhuvah, protect my eyes; om mahá,
protect my throat; om mahá, protect my breast; om janah, protect my
navel; om tapáh, protect my feet; om satyam, protect my head; om
kham, Brahmá protect me everywhere.' This is known as the **púrvaka-
mandajana-mantra.** Most of us have seen the natives of India at their
devotions and have doubtless wondered what their meditations were and
what the curious movements of the hands and muttered words intended.
I am not aware that these have ever been the subject of inquiry, or that
they have ever been recorded and explained in any European language,
and now give the prâyáma and its preface after a lengthened practice
of them by myself.

**Prâyáma.**—The **prâyáma** occurs both in the daily prayers and in
the short private devotions performed in temples and is always prefaced
by the **anga-nyása** and **kara-nyása.** These consist of separate sets of saluta-
tions to the seven members of the body (**anga**) and to the seven members
of the hand (**kara**), each of which is accompanied by a mystical mantra in
which the deities of one of the seven worlds is saluted in order that they
may come and take up their abode for the time in the member of the

* Om vdi, vdi; Om prásñah, prásñah; Om chakshu, chakshu; Om krotram, kro-
tram; Om nábhih; Om hridayam; Om karsham; Om sirah; Om báhubhyop yasobalap; 
Om karatara-karoprishthæ.
worshipper dedicated to them. This formula will be better understood from the following table:

<table>
<thead>
<tr>
<th>The seven spheres of the</th>
<th>Sanskrit names.</th>
<th>Hindi equivalents.</th>
<th>Members of the hand.</th>
<th>Members of the body.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Earth ...</td>
<td>Bhúr-loka ...</td>
<td>Bhu</td>
<td>Thumb (angushtha)</td>
<td>Chest (hridaya).</td>
</tr>
<tr>
<td>2. Sky ...</td>
<td>Bhuvr-loka ...</td>
<td>Bhuvar</td>
<td>Fore-finger (taran)</td>
<td>Head (siras).</td>
</tr>
<tr>
<td>3. Planets ...</td>
<td>Svar-loka ...</td>
<td>Svaḥ</td>
<td>Second ditto (madhyama)</td>
<td>Scalp-lock (śā-ḥā).</td>
</tr>
<tr>
<td>4. Saints ...</td>
<td>Maharloka ...</td>
<td>Mahāḥ</td>
<td>Third ditto (ādāmika).</td>
<td>Throat (kaṣṭha).</td>
</tr>
<tr>
<td>5. Sons of Brahmā ...</td>
<td>Jano-loka ...</td>
<td>Jana</td>
<td>Fourth ditto (kaniṣṭhika).</td>
<td>Eye (astrā).</td>
</tr>
<tr>
<td>6. Penance ...</td>
<td>Tapo-loka ...</td>
<td>Tapas</td>
<td>Palm (karatala)</td>
<td>Navel (nābhi).</td>
</tr>
<tr>
<td>7. Truth ...</td>
<td>Satya-loka ...</td>
<td>Satyayām</td>
<td>Back of the hand (karaprishta).</td>
<td>Back (pālh).</td>
</tr>
</tbody>
</table>

The kara-nyāsa is first performed and is made by holding the nose by the right hand and placing the first finger of the left hand inside and against the middle joint of the thumb and drawing it gently to the top of the thumb whilst repeating mentally the mantra :-

*Oṃ bhūḥ angushṭabhyaṁ namaḥ.*

The second motion is made by drawing the thumb from the first joint of the forefinger to the top whilst repeating mentally the mantra:—

*Bhuvāḥ tarjanīḥbhyaṁ namaḥ.*

The remaining motions are similar and for the second finger the mantra:—

*Svaḥ madhyambhyaṁ namaḥ* is repeated; for the third:—

*Tat savitur vareṇyam andāmikabhyaṁ namaḥ*, and for the fourth:—

*Bhargo devasya dhimahi kanishṭhikabhyaṁ namaḥ*. Then the palms and backs of the hands are touched whilst the mantra:—

*Dhiyo yo naḥ prachodayāt karatala-karaprisṭhabhyaṁ namaḥ* is repeated.

**Anga-nyāsa.**—The anga-nyāsa or mental assignment of the members of the body to the protection of the great mantras is as follows:—

*Oṃ bhūḥ*, glory to the heart; *bhuvāḥ*, glory to the head; *svaḥ* (hail); *svaḥ*, to the top knot, *vasaḥ* (here meaning hail); *tatt savitur vareṇyam*, to the navel or the armour of the mantras, *hūm*; *bhargo devasya dhimahi*, to the

* Bhūr, bhuvāḥ, svaḥ, are the three mystical words known as the Vyāhriti mantras and are untranslatable. The mantras here given simply mean ‘Oṃ, glory to the thumb’: to the first finger and to the second finger, &c. The ṣadyatri verse is then brought in and divided into three portions as a preface to the salutation to the remaining parts of the hand. In full it is ‘Tat savitur vareṇyam bhargo devasya dhimahi dhiyo yo naḥ prachodayāt’ and occurs in Rig-Veda, III., 62, 10. From being addressed to the sun it is called Sāvitrī and is personified as a goddess. Hereafter we shall see that other verses also are called ṣadyatri. In some cases both hands are used and the nose is not held by the right hand.
eyes, vauṣṭat; dhiyo yo nāḥ prachodayāt, to the weapon of the mantras, phat, phat, phat accompanied by clapping the hands. Other gesticulations are bringing the right hand around the head and clapping the hands three times which is supposed to purify all beings; also snapping the thumb against the two fore-fingers thrice with appropriate mantras which bring the deity into one's self.

The earth, air and sky are represented by the mystic syllables bhūr, bhuvah, svaḥ, whilst these again are held by some to represent the old trinity Agni, Indra and Sūrya, who even amongst the non-Brahmanical tribes attained to considerable popularity. Again in the mystic word 'Oṃ' we have according to some A. U. M., representing the initial letters of the names of Agni, Varuna (a form of Indra) and Mitra (one with the sun) : others refer these letters to Brahmā, Vishṇu and Sīva, who comprise the Tri-mūrti of advanced Brāhmanism. A triad is also worshipped at the temple of Jagannātha in Orissa, the actual forms of which represent the double cursive form of 'Oṃ' as ordinarily written in manuscript, and that this is the true meaning of the form which those unnecessarily hideous blocks assume I have little doubt. In a note to his translation of the Mālati and Mādhava of Bhavabhūti, Professor Wilson* explains 'Nyāsa' as "a form of gesticulation made with a short and mystic prayer to the heart, the head, the crown of the head and the eye, as Oṃ sīrase namaḥ, 'Om ! salutation to the head '; with the addition of the kavacha, the armour or syllable phat, and the astra, the weapon or syllable hun. The entire mantra, the prayer or incantation, is then 'Oṃ sīrase namaḥ, hun, phat.'" These formulae were specially used by the sect of Yogis or Pāṣupatas, "the oldest sect probably now existing amongst the Hindus and with whose tenets and practices Bhavabhūti appears to have been thoroughly acquainted." Again Cunningham† in his Ladāk gives the mantra addressed to the Bodhisattvas by the Buddhists of Tibet, taken from an actual Tibetan stereotype block, which ends with the line :

'Oṃ Vajra-krodha, háyagriva, hulu, hulu, hun, phat.'

This important portion of the daily prayer is therefore clearly derivable from the non-Brahmanical worship of deities which we shall show hereafter were probably of montane origin and common alike to the S'āiva and Baudhāya systems.

Dhyāna.—In the daily worship the anga-nūṣa is usually followed by the dhyāna or ahaṃkaraśana or meditation in which with clasped hands and closed eyes the celebrant mentally recites and considers the verses commencing:—Oṃ ṛitam cha satyaṃ labhindham &c. In Kumaon, the prāṇāyāma is occasionally further prefaced by a short address (chhandaḥ)

* Works XII : 5, 11, 53.
† p. 386.
in the form of a mantra to the personified 'Om,' the Brahmarshis, Vaidik metres and the Supreme Being:—Water is taken from the receptacle in the hand whilst the address is mentally recited, after which the water is thrown away. The first motion of the prāṇyāma is made by placing the fore-finger of the right-hand on the right nostril and exhaling with the other nostril whilst a mystical mantra* is mentally repeated. This occurs three times whilst exhaling and three times whilst inhaling.

Abhisheka.—A second abhisheka or purificatory aspersion of the body generally takes place next with the mantra:—Om āpo hāshtā mayo bhuvaḥ śūna ārijye, &c. Then water is taken in the hand and applied to the nose with the mantra:—Drupadād iva mumuchāna sanannātio malād iha pūtaṁ pavitrena vāhyam āpaḥ suddhantu me nasaḥ.

Anjali.—Next the anjali is performed in which water is taken in the hollow of both hands and whilst the gāyatri-mantra is slowly recited the water is poured through the fingers on the ground. The celebrant should stand with his face towards the east whilst the verse is chanted and should repeat it three times.

Upasthāna.—This is followed by the upasthāna or approaching the deity in worship in which the celebrant draws the fore-arms parallel to the body with the palms of the hands open and the thumbs on a level with the ears whilst the mantra is repeated:—Om udevayantamasas, &c.

Next the head, navel, heart, top-knot and forehead are touched with appropriate mantras.† The sacrificial thread is then wound around the right-hand three times whilst the gāyatri is repeated either 8 or 10 or 28 or 108 or 1,000 times according to the inclination of the worshiper. Water is again taken in the hand and if the gāyatri has been repeated a fixed number of times, the morning’s devotion ends with the formula:—Brahmā svārūpiṇe bhaganīn prīto’stu; if at mid-day, with Viṣṇu, &c., and if at evening with Rudra, &c., whatever the number may be. Where no account of the number of times is kept the conclusion‡ is:—“O Lord, the treasure of mercy, through whose compassionate goodness whatever is worthy in my devotions is accounted for righteousness, may the four objects of existence (religious merit, wealth, pleasure and final emancipation) be attained by me this day.” Whilst these prayers are being repeated the water is allowed to trickle slowly on to the ground. The

* Om bhūḥ, om bhuvaḥ, om svāḥ, om mahaḥ, om janaḥ, om tapaḥ, om satyaṁ, tat svitr vaivasya bharyo devasya dhimahi dhiyo yo nah prachodayāt apo ṣyoti raso ‘mri-tas braham bhir bhuvaḥ svaram. A mixture of the vāyūraṇi and gāyatri mantras with some additions.

† Agnir mukhe, brahmā hrīdaye, viṣṇuḥ śākhyaṁ, rudro lalate.

‡ He śrava dayāniphe bhavavakṣrapāyaṇena jāpopāsanādī-kaṁmanā dharmārtha-kāmaṅkshāno maṛṣṭyaṇiḥ dhāven naḥ.
sandhyā closes with the dandavat or salutation* and the áchamana or rinsing of the mouth as in the beginning.

**Svasti-váchana.**—The Svasti-váchana is seldom read by any class in Kumaon. It opens with the direction that the celebrant should at an auspicious moment bathe, put on clean clothes, affix the frontal mark and seated with his face towards the east in a properly prepared place, recite the invocation of blessings.† The Gañesá-pújá follows and is universally observed on all occasions as the pradhána-anga or leading section of every rite. The rubric directs that the celebrant should rise early on the morning of the ceremony and having bathed and put on clean clothes should, after performing the nitya-karma‡, light a lamp and commence the worship of Gañesa, which should precede every other rite.

**Gañesá-pújá.**—First adore Vishnu with the following verse:

"Thou who art clothed in white, moon-coloured, four armed, of pleasing face, the remover of obstructions, the bestower of good fortune and victory, what can oppose thee Janánta, of the colour of the lotus, who dwellst in the hearts of thy votaries." Next follows the adoration of Gañesa with the verse:—"O Vakrataúda, great-bodied, bright like a kroṣ of suns, protect me from harm, O God, always in every work."

**Argha-sthápana.**—Then the ceremony known as argha-sthápana or consecrating the argha§ takes place. Take some powdered sandal-wood and draw on the ground the figure of a triangle and around it a square and again a circle, then place on them sandal, rice and flowers. Next place the argha filled with water in the middle and say:—"In this water may the waters of the Gangá, Jamuná, Godávarí, Sárasvatí, Narmadá, Sindhu and Káverí be present." Next put sandal, rice and flowers in the water of the argha. Then set up a brazen vessel on which the image of the sun has been drawn (with sandal or red sandars) in the form of interlaced triangles, the apices of which will represent his rays and a circle around them his form, and before presenting to it the water of the argha with flowers recite mentally the dháñã-mantra|| and in

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* The hands are clasped in front of the breast whilst this mantra is repeated: Oṁ namaḥ śaṁbhavādy āha mayodabhāvādy āha namaḥ kānkařādy āha namaḥ śvādy āha śivatarādādy āha etc.
† The váchana consists of numerous verses in praise of the gods.
‡ The sandhyā, already noticed.
§ A small cup usually made of brass.
|| Aruṣa’ravaspakāja nishanām kamale, bhūtvāram karar dadhānaḥ svarucūrāhita- maṇḍalas trimetro rauri dkalpaśatādi vātānāḥ.
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offering the water of the argha, the mantra* in which the sun is invoked as the thousand-rayed, full of brightness, lord of the world, &c., and is asked to accept the domestic argha of his worshipper. Next sprinkle mustard-seed, sesamum and rice in order that no evil spirit may approach and interrupt the ceremony and use the mantra† for keeping off demons goblins. Then crack the thumb and second finger together three times and behind the back in order that the goblins behind may be driven away. The earth should next be saluted and afterwards Vishṇu with the verse:

—'O thou whose throne is the lotus, &c.' Fill the argha once more and sprinkle all the materials for worship and go through the práṇayāma. Next take sesamum, kusa-grass, barley and water, and make the great dedication‡ with the mantra:—'Om Vishṇu, Vishṇu, Vishṇu, adoration to the supreme, the first eternal male,' &c., with the usual definition of place, time and person, viz., in the island Jambu, the division Bharata, the country of the Aryas, in this holy place, the Himavat and hills, in the latter half of the life of Brahmā, in the holy Vārāha-kalpa, at the end of the Kṛita, Tretā and Dwāpara Yugas, &c., giving the year, season, month, fortnight, day and hour of the ceremony, with the name of the person in whose behalf the ceremony is performed, his father and grandfather's name, caste and family, and the ceremony itself, with the prayer that the benefits to be derived from its performance may be bestowed on him.

Name of Gaṇeśa.—The worship of Gaṇeśa now proceeds, each step in the ceremony being accompanied by an appropriate mantra. First the pūja or triangle is addressed with the mantra containing the names of

* Ehi śrīrya sahaśrāyagō tejordē jagatpate, anukampaya mām bhaktāyā grīhāyām śesāya dīśekara.

† Apakrādāntu bhātāmīpādchāh satvato dīkṣam sarveshāṁ avirodhena brahmakarma-
samārthahīṃ pahhagādkariṇo bhātā bhūnau ye chāntarikahagāh śivāteye cha te
sahāntu gūṇāyā nirvācchhatām cha bhātāmśe sarva dādyāṁ svavāmātāh. The
following is used in Bengal (Prof. Williams) for the same purpose:—"Help me, god-
dess of speech": Ṭām to the forehead, Ṭām to the mouth. Ṭām to the left eye, Ṭām to the right eye, Ṭām to the left ear, Ṭām to the right ear, Ṭām to the left cheek, Ṭām to the upper lip, Ṭām to the lower lip, Ṭām to the upper teeth, Ṭām to the lower teeth, Ṭām, Ṭām, Ṭām, Ṭām, and Ṭām to the several parts of the left leg, Ṭām to the right side, Ṭām to the left side, Ṭām to the back, Ṭām to the stomach, Ṭām to the heart, Ṭām to the right shoulders, Ṭām to the neck bone, Ṭām to the left shoulderm, Ṭām from the heart to the left leg, Ṭām from the heart to the mouth."

‡ Ṭām viśṇuḥ viśṇuḥ viśṇuḥ namah paramādmānaḥ śrīpurṇapuruṣottamāya
Om tattvadākṣarāghavō jambadūkā bharaṅkārāḥ drydvartē pusaṅkāhē hma-
ṃpatvataikādēśe brahmāvaraḥsūthīṣvarādhē śrībhavārāṅkālī prakāśadīvād-
raṁ seviṁ naivaśvātamaṃvanto ashtāvignātītama kalipiyāya prathamacharaṇaḥ
skāhāyaśadānāmnadhyē, &c.
Ganēśa and of his mother:—*Om* thou who art fierce (tuvrā), blazing (jadīnī), Nandipī, the giver of pleasure (bhogaḍā), Kāmarūpā, Satyā, the terrible (ugṛā), the bright (tejovatī), thou who removest all obstacles (vighnanāśīnī). *Om* thou who sittest on the lotus, I meditate on thee, the one-toothed, elephant-headed, large-eared, four-armed, holder of the noose and goad, perfect Vināyaka."

Āvāhana.—This is followed by the invitation (āvāhana) to Ganēśa to be present and take the place prepared for him with the mantra:

—Vināyaka namas te'stu unāmalasamulbhava imām mayā kṛitām pūjām grihāṇa sura-sattama.—Glory to thee Vināyaka, born of Umā, accept my worship, best of gods.

Āsana.—Next comes the āsana or throne to which the deity is invited with the mantra:

—Nāḍaratna-samāyuktaṁ muktāhāravibhūśitam svarṇaśīnaṁrataṁ chāru prītyartham pratigrhyatāṁ. Accept this golden throne, set with various gems and adorned with strings of pearls all for love of thee.

Pāda.—Next water for washing the feet (pāda) is offered with the mantra:

—Gaurīpriya namas te'stu śāndakāprīya sarvaḍa bhaktā pādaṁ mayā dattam grihāṇa pranāpirīya.—Glory to thee beloved of Gauri, ever beloved of Sankara, accept the water devoutly presented by me.

Argha.—Next the argha with the mantra:

—Vratam uddiṣya deveśa gandhapūskhatair yutaṁ grihāṇargham mayā dattam sarvasiddhipra-dodhava.—O lord of gods, who art the bestower of all blessings, accept this argha furnished with sandal, flowers and rice, and given by me.

Śnāna.—Then the ablution (śnāna) with the mantra:

—Śnānam panchāṁritaṁ deva grihāṇa gaṇanāyaka anāthanātha sarvajñāa girvāṇa paripūjita, om gaṇāṁmayān tuva gaṇapati gvaṁ havavāme priyāṇān tuva priyāpati gvaṁ havavāme niḥihīnaṁ tuva niḥtipati gvaṁ havavāme vaso mama dāhan ajāni garbhadham ā tuva ajāmi garbhadham.—O god, leader of the heavenly troops, protector of the defenceless, omniscient, thou that delightest in invocations, accept this ablution made with the five kinds of ambrosia.* Om thou who art leader of the attendants of Sīva, thou who art lord of the beloved, lord of the treasures (of Kuvera), thou who art my treasure, I who am without wife and relations invoke thee the procreator.

Vastra.—Next sprinkle a little water with a spoon (āchāmani) on the image of Ganēśa and proceed to clothe it (vastra) with the mantra:

—Baktavastra-yuqam deva devāṅgasadrīśaprabham, bhaktā dattaṁ grihāṇedam lambodara karapriya.—O God Lambodar, beloved of Sīva, accept this pair of scarlet garments, devoutly given.

Janeo.—Then the janeo (yajñopavita) or sacrificial thread is placed on the image with the mantra:

—Rājataṁ brahmaśūtraṁ cha kāñchanaśyotta-

* Milk, curds, butter, honey and sugar.
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Ganaka.—Next sandal (gandha) with the mantra:—Gandhaṁ karpūra- 
samyuktam divyaṁ chandanam uttamam, vilepanaṁ suarāsitaṁ priyarthām 
pratigrihyatām.—‘O best of gods, let this agreeable sandal mixed 
camphor be accepted as an unguent for thy person, for the love I 
bear thee.’

Akṣhata.—Next rice (akṣhatāḥ) with the mantra:—Aksatān 
dhavalena devasuragandharvasvapājita sarvatdevanamaskāryya grihāna 
madaviyukatā.—‘Thou who art worshipped by the gods, Gandharvas 
and all the deities, accept my offering of white rice.’

Puṣpa.—Next flowers (puṣpāṇi) with the mantra:—Sugandhīni 
upushpāṇi mālayādiṇi vaś prabho mayānītiṇi pujārthāṁ puṣpāṇi 
pratigrihyatām.—‘O Lord, accept the sweet-smelling garlands 
and flowers brought by me for thy worship.’

Dhāpa.—Then incense (dhāpa) with the mantra:—Dāṅgāṁ 
guggulam dhāpam sugandhīṁ samanoharam, Umāvīta namas tubhyam 
dhāpam me pratigrihyatām.—‘Hail to thee, O son of Umā, accept from me this 
incense consisting of bdellium and ten (other) ingredients, fragrant and 
very pleasing.’

Divā.—Then a lamp (diā) with the mantra:—Grihāna 
mangalam dhāpana ghritavartisamanvitam, dhāpana jñānapradanam 
devadraapriyā namo’tu te.—‘Accept this lamp, supplied with clarified butter, the bestower of 
knowledge, established in thy honour, O beloved of the gods.’

Naivedya.—Then sweetmeats (naivedya) with the mantra:—Sagudān 
saṅgītāṁ-schāva modakāṁ ghrītapāchitaṁ naivedyaṁ sapalāṁ dattām 
grihitam vighnandana.—‘O thou who removest difficulties accept these 
sweetmeats cooked in clarified butter.’ One of the sweetmeats should 
be taken up and placed before the image of Gaṇeṣa, who should 
also receive some article of value. Then repeat the mūla-mantra, which 
consists of a mental recitation (japa) of the formula Oṃ Gaṇeṣaya namah 
— Oṃ, glory to Gaṇeṣa.’

Pān.—Next pān (tāmbūla) is presented with the mantra:—Pūgil- 
phalaśamayuktaṁ nāgavallīḍalāntītaṁ, karpūradisamayuktaṁ tāmbūlaṁ 
pratigrihyatām.—‘May this pān with betel and the leaves of the betel 
and spices be accepted.’ When presenting the sweetmeats which are 
usually ten in number (hence the name daśamodaka) the following 
formula is used:—‘I (so and so) for this (so and so) purpose bestow on 
this Brāhmaṇ for the sake of Gaṇeṣa these sweetmeats, rice, flowers 
and goods with this mantra:—Vighnēṣa viprāupena grihāṇa daśamodakān 
dakshīḍāgṛhitatāmbūlāṇāparāyuktān maneshtadā.—‘O Vighnēṣa (obstacle- 
lord), in Brāhmaṇ form, accept these ten sweetmeats with the gifts,
clarified butter and pān, and grant my desire.' In reply the celebrant accepts the gift on the part of Gaṇeṣa and says:—Dātā vighna-vāro deve grīhīta sarva-vighna-rājasmāte idaṁ mayā dattaṁ pari-pūrṇam tad astu me.

Prārthana.—Next follows the prayer (prārthana):—Vināyaka namaṁ tubhyāṁ satatam modakapriya avīghan kuru me deve sarvakāryeṣha sarva-dā. —'Glory to thee Vināyaka, fond of sweetmeats, always protect me from difficulties everywhere.'

Dūrva.—This is offered as a stalk of dūb grass as an offering with the mantra:—Oṁ gauḍhipa namaṁ teśtu oṁ umāputra namaṁ teśtu oṁ aghanāśana namaṁ teśtu oṁ vindāyaka namaṁ teśtu oṁ śtaputra namaṁ teśtu oṁ sarvasiddhipradāyaka namaṁ teśtu oṁ ekadanta namaṁ teśtu oṁ ibhavaktra namaṁ teśtu oṁ mūkāraguro tubhyāṁ namsat tu oṁ chaturthiśa namaṁ śtu te oṁ kauḍāt kauḍāt prarohanti paruḥaḥ paruḥaḥ pari eva no dūra prate tu sahasrakṣa patena cha. 'Oṁ, glory to the lord of the heavenly hosts, the son of Uma, the remover of obstacles, Vināyaka, the son of Isā, the bestower of happiness, the one-toothed, with an elephant’s head, having a rat as his vehicle, the preceptor of Skanda, the lord of the fourth day, to thee rise our hymns from these stalks of dūb budding at every knot with hundreds and thousands of shoots.'

Nīrājana.—Next follows the nīrājana or waving of a lamp before the image, which is accompanied by the following mantra:—Antastejo bahistey aksīryādmitaprabham ārāttrikam idaṁ deve grihya mad-anugrahāt, Oṁ agnir jyotirjyotir agniḥ svāhā sūrya jyotir jyotik śuryah svāhā agnir varchcho jyotir varchchah svāhā sūrya varchcho jyotir varchchah svāhā sūrya jyotir jyotih svāhā. —'O god accept from favour to me this ceremony of waving the light (ārātrika) before thee who art light, hail to Agni who is light, to the Sun who is light.'

Pushpānjali.—Then follows the offering of flowers in the hollow of both hands (pushpānjali) with the mantra:—Sumukhaḥ chaikadantaḥ cha kapilo gaṇakarṇaḥ lambodaraḥ cha vikṣaṇo vighnaṁśo vindyaṁśo dhūma- ketur gaṇādhyaśko bhālachandro gajānanaḥ. This verse gives twelve names* of Gaṇeṣa, and it is promised that whoever reads them or even hears them read when commencing to study or in making the preparations for a wedding, in coming in or going out, in war or in trouble will never meet with any obstacle that he cannot overcome. As the axe is to the jungle-creeper so this verse containing the names of Gaṇeṣa is to all obstacles and difficulties.

* The usual names are Sumukha (beautiful-faced), Ekadanta (one-toothed), Kapila (red and yellow complexion), Gajakarkara (elephant-eared) Lambodara (corpulent), Vaikrita (misshapen), Vighnanāśa (deliverer from difficulties), Vināyaka (leader), Dhumra-ketu (smoke-bannered), Bhālachandra (better moon), Gajānana (elephant-visaged), Gaṇeṣa (god of obstacles), etc.
Dakshiná-saunkalpa.—Next comes the gift of money as an honorarium to the celebrant with the formula as in the first saunkalpa and the usual definition of place, time, name, caste, &c., of the person who causes the ceremony to be performed and that it is for the sake of Gañesa. The celebrant in return on the part of Gañesa, asperses his client and places flowers, rice, &c., on his head, concluding with the mantra:—Oṁ ganádáṁ tvá ganapatí graṁ havámahe priyádáṁ tvá priyapati graṁ havámahe, &c., as before. The Khaśiya very considerably abridges these observances but he knows Gañesa (the Gañapatí of the Dakhin) and reverences him and Gañesa is clearly a non-Bráhmanical deity and is honoured as a follower of S'iva by the Páśnapatás from a very early period.

Mátri-pújá.—The ritual for the Mátri-pújá comes into use after the service for Gañesa and usually forms a part of the preface to any other ceremony. The celebrant takes a plank and cleans it with rice-flour and then draws sixteen figures representing the Mátris and to the right of them a figure of Gañesa. Then in the upper right-hand corner the sun is represented as in the Gañesa-pújá and in the upper left-hand corner the moon by a number of lines intersecting a central point and having their extremities connected by a series of semi-circles. The celebrant then makes a brush from five or six stalks of dúb-grass and

Gañálika (lord of the celestial hosts). The following is a rough translation of the address:

1. Whosoever shall worship thee under these twelve names and even whosoever shall attend and hear them read shall certainly prosper in this world.

2. Whosoever shall repeat these twelve names on the day of marriage or on the birth of a child, or on proceeding on a journey or on going to battle or in sickness or on entering a new house or business shall be freed from the effects of evil.

3. O Vakratuppa, O Mahákáya, resplendent like a thousand suns, prosper my work always, everywhere.

4. O thou of the great body and short in stature, whose head is like that of an elephant. Thy breath like nectar attracts the insects hovering in the ether to thy lips. Thou art able with one blow of thy task to destroy the enemies of thy suppliants. Thou that art the adopted son of Deví hast vermillion on thy brow and art ever liberal. Thou art such, O Gañesa, that I bow to thee, the beautiful one of a yellow complexion and three-eyed.

5. Presenting this lamp I wave it before thee. Thou, O Lambodara, who art the ruler of the universe, the adopted son of Párvati, aid me.

6. All men worship thee and adore thy feet; thou that livest on sweets, and art borne on a rat and whose abode is magnificent, aid me.

7. Thou that bestowest wealth and accomplishest the desires of thy worshippers, aid me.

8. Thou wieldest the trident and hast ever been merciful to me. Most assuredly all who worship thee shall obtain every happiness.
dipping it in cow-dung touches each of the figures which represent the Mātrīs. Then the argha-sthūpana, prāṇāyāma and sankalpa as in the preceding ceremony are gone through with the formula as to place, time, caste of celebrant and object, &c., of the ceremony which is addressed to Gaṃesha and Gaurī and the other Mātrīs.

Pratishtā.—Then the Mātrīs are praised in certain verses* known as the pratishtā, then again in the dhyāna or meditation, and again by name whilst presenting a flower to each:—"Om gānapataye namah," followed by Gaurī, Padmā, Sachi, Medhā, Devasena, Svadhā, Svāhā, Mātrī, Lokmātrī, Dhriti, Pushṭi, Tushṭi, and the household female deities. The formulae connected with the invitation, &c., in the preceding ceremony are then gone through, viz.:—avāhaṇa, āsana, pādyā, argha, snāna, āchaṇama, vastra, gaṇaḥta, puṣṭpa, dhūpa, dēpa, naivedya and gifts.

Vasordhāra.—Next comes the vasordhāra, which is performed by taking a mixture of clarified butter and a little sugar and having warmed it in the argha, letting it stream down the board some three, five or seven times whilst repeating a mantra. The celebrant then receives a piece of money from the person for whose benefit the ceremony is performed, and dipping it in the clarified butter (ghṛ) impresses a mark on the forehead and throat of the person from whom he receives it and keeps the coin. Then comes the nirājana or waving of a lamp before the figures as in the preceding ceremony. Next follows the offering of flowers in the upturned palms of the hands (puṣṭpaṇjali), winding up with a hymn in honour of the sixteen Mātrīs and gifts to the celebrant, who in return places flowers from the offerings on the head of the giver. The worship of the Mātrīs or divine mothers is another very interesting observance of other than Brāhmaṇical origin. They are revered as separate entities in the Mātrī-pūjā, Dwāra-mātrī-pūjā and Jīva-mātrī-pūjā and here have no apparent connection with the worship of the female energy or consort of the great deities. They are found under various names amongst the beings worshipped by the aboriginal and non-Aryan tribes throughout the whole of India and in the Buddhist system of Nepal and Tibet, and have come from that demonism which has had such influence on both Buddhism and Sāivism and which found its development in the Tantras of both sects. Enough has not yet been recorded to satisfactorily assign to them their exact place in the cycle of evolution, but there is no doubt that the conceptions known as divine mothers have held a high position and an important influence on the

* Rice is here taken and sprinkled over each figure whilst the pratishtā is spoken and during the dhyāna the hands are clasped reverently in front of the breast and the head lowered and eyes closed.
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changes in religion which occurred between the eighth and twelfth centuries of our era.

Nāndī-trāddha.—The Nāndri or Nāndī-trāddha is also called the Abhyudika-trāddha, and though not universally observed here is sometimes introduced into the preparatory ceremonies. It opens with an invocation of Gaṅgā. The celebrant then draws a figure of a conch and discus on the ground and makes an āsana or throne of three stalks of dūb-grass, on which he places a pātra or small brass-vessel like a lota and on it the pāvītra.* Water, barley and sesamum are then applied, with appropriate mantras, and in silence, sandal, rice and flowers. The materials for the ceremony are then sprinkled with holy water whilst repeating a prayer. Next comes the prāṇāyāma, a prayer for the presence of the deities in the house, a story of the adventures of seven hunters on the Kālanjar hill and the sankalpa or dedication. Then the enumeration of the ancestors for three generations on both the paternal and maternal sides and their adoration. This is accompanied by the invitation, &c., as in the preceding ceremonies for each of the twelve ancestors named and by special mantras which are too tedious for enumeration here.

Kalāśa-sthāpana.—The kalāśa-sthāpana or consecration of the water-pot is usually observed and commences with the washing of the kalāśa or vessel with sandal, curds and rice and covering it with a cloth. Beneath it is placed a mixture of seven sorts of grain, and then the person who causes the ceremony to be undertaken places his right hand on the ground whilst the celebrant repeats the mantra: —‘Om mahi dyauḥ prithivi cha na imaṃ yajñāṃ mimikshatām pipritān no bharāmabhīḥ.’ Then barley is thrown into the vessel and a hymn is chanted whilst water is poured over the vessel. Then the kuṣa-brahma† is placed on it and sandal,

* The pāvītra is made from a single stalk of kuṣa grass tied in a [knot of the form of a figure of eight. Each stalk has three leaves which some suppose are emblematic of the deity.

† In the male line an addition is made to the name to show the degree: thus the father has the addition vasu svarīpa, the grandfather that of rudra svarīpa, and the great-grandfather that of dāitya svarīpa. Another addition is made to show the caste: thus a Brāhman is called karmma, a Kshatriya is called varma, and a Vaishya or Sudra is called gupta. Amongst Brāhmans the real names of females are not given: the first wife of a Brāhman is called sundari and the second and others sundari. In other castes the real names are given as in the case of males. Thus Rāmapati Brāhman’s father, known in life as Krishṇadatta, would, at a ceremony undertaken by Rāmapati, be called Krishṇadatta karmma vasu svarīpa, and Rāmapati’s mother, if the first wife of his father, would be called Krishṇadatta sundari vasu svarīpa.

† This consists of fifty stalks of the grass tied together and separated at one end into four parts by pieces of the grass placed at right angles to each other and to the bundle itself. The projecting edges of these pieces prevent the bundle falling completely into the pot or vessel.
dárva, turmeric, milk, curds, clarified butter, the five leaves (pippala, khadira, apámbarga, udumbara and paláśa), the earth from seven places (where cows, elephants, white-ants live), the five gems,* coins and articles of dress with appropriate mantras. Then Varuṇa is invoked and the water, &c., in the kalāsa is stirred whilst these verses are recited in honour of the vessel:—‘Vishṇu dwells in thy mouth, Rudra in thy neck and in thy bottom Brahma: in thy midst dwell the company of the Mātris: within thee are the seven oceans, seven islands, the four Vedas and the Vedāṅgas. Thou wert produced at the churning of the ocean and received by Vishṇu, thy waters contain all places of pilgrimage, all the gods dwell in thee, all created things stand through thee and come to thee. Thou art Śiva, Vishṇu and Prajāpati, the sun, Vasu, Rudra; all the deities and all the Maruts exist through thee. Thou maketh works fructuous and through thy favour I perform this ceremony. Accept my oblations, be favourable to my undertaking and remain now and ever with me.’ Then the vessel is worshipped with praise and prayer to the same intent. Next the argya-ūkāpana, prāṇāyāma and dedication as in the previous ceremonies take place, and again the kalāsa is declared to be the abode of all the gods to whom the invitation, &c., as in the previous ceremony are given, viz.:—to Brahma, Varuṇa, Aditya, Soma, Bhauma, Buddha, Vṛīhaspati, Śukra, S'anaśīkara, Rāhu, Ketu, Adhidevatāś, Pratyadhidevatāś, Indra, the ten Dikpālas and the five Lokapālas. Then follows the waving of a lamp, offering of flowers and gifts with a dedication as before.

Rakṣahāvidhāna.—The ceremony of rakṣahāvidhāna, commonly known as rakṣahābandi, is seldom carried out in its entirety except by the wealthy. It consists in binding as an amulet a bracelet of thread on the right wrist, and the rite commences with making a mixture of barley, kusa-grass, dūb-grass, mustard, sandal or red sandars, rice, cow-dung and curds, which is offered on a brazen platter to the bracelet forming its pratishṭā. Then the person about to put on the bracelet invokes the presence of various deities to protect him from evil and says:—‘To the east let Govinda protect me; to the south-east, Garuḍadhvaj; to the south, Vārāha; to the south-west Nāra Śīpā; to the west Keśava; to the north-west Madhuvādana; to the north S'rīdhara, and to the north-east Gadādhara, above let Govardhana protect me; below, Dharaḍdhara and in the ten quarters of the world Vasudeva who is known as Janārdana. Let the conch protect me in front and the lotus behind; on the left, the club and on the right, the discus. Let Upendra protect my Brāhmaṇa and Vishṇu in his dwarf incarnation protect my Achārya; let Achyūta protect the

* Gold, diamond, sapphire, ruby and pearl; but it may easily be supposed that these are seldom given.
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Rigveda; Adhokshaja, the Yajurveda; Krishna, the Sámkâli, Madhava, the Atharvaveda and Aniruddha the other Brâhmans. May Puṇḍarika protect the performer of the sacrifice and his wife and let Hari protect all defenseless places.” The rubric goes on to say that the defence of the un-protected can always be effected by using mantras from the Vedas and the seeds of white mustard. In Kumaon a few coins are with turmeric, betel and white mustard seed tied up in a small bag (potali) of white cloth and attached to the rakshà or bracelet until the work in hand, whether marriage or other ceremony, be accomplished. When this takes place the bag is opened and the contents are given to the officiating priest. The mantra commonly used in tying on the rakshà is as follows:

"Yena baddho balirajyâ dánavendro mahábalâ, tene 'tvam abhibadhnámi rakshemá chalamáchála," &c.

Játakarma.—The ceremony known as játakarma takes place on the birth of a son and is the next more important of those observed in Kumaon. It is divided into several sections which are considerably abbreviated in practice. The rite should be performed either on the day of the boy's birth or on the sixth day afterwards. If the father be at home, he should rise early and bathe and make the dedication as already described for the boy's long life, health and wisdom. He should then worship Gaṇéša and make this his object that the boy should always be good, strong and wise, and that if the mother has become impure by violating any of the laws as to conduct or what should not be eaten, that her sin should be forgiven her and its consequences should not be visited on her boy. With the same object he performs the Mâtri-pújâ and the Nândi-ârâdhana already described. Sometimes the punyâha-váchana follows, which is merely the citation, feeding and rewarding some Brâhmans to be witnesses that the rite has been actually performed. The kalâta-sthâpana, already described, follows and after it the navagraha or nine planets are invoked to be present and assist. A vessel of some bright material is brought, and in it is placed a mixture of clarified butter and honey, with which the tongue of the child is anointed either with a golden skewer or the third finger of the right hand, whilst a prayer is read asking for all material blessings for the boy. The father then presents a coin to the celebrant, who dips it in a mixture of clarified butter and charcoal and applies it to the forehead and throat of both father and son and then with a prayer places flowers on their heads. The father then takes the boy in his lap and touches his breast, head, shoulders and back, whilst appropriate mantras praying for strength for those parts of the body are read by the celebrant. A present is again given to the celebrant and after it the umbilical cord is cut, leaving four finger-breath untouched. The abhisheka or purification is then performed by
asembling the assemblage with a brush formed from dūb-grass and dipped in the water of the argha. The frontal mark is then given with red sandars and a flower is presented with a verse committing the donee to the protection of the great god.

Shashthī-mahotsava.—The shashthī-mahotsava or great rejoicing in honour of Shashthī is held on the sixth day after the child’s birth. If the father cannot afford to engage the services of a priest he can perform the ceremony himself, but usually he sends for his purohita and commits its duties to him. The father rises early and bathes, performing the nitya-karma as usual. He fasts all day and towards evening makes a ball of clay and smears it with cow-dung. Then he takes a plank of wood and having cleaned it with rice-flour draws on it images of Skanda, Pradyumna and Shashthī. He then surrounds each figure with a hedge of cow-dung about a finger-breadth high and sticks upright in this hedge grains of barley. The image of Shashthī is then smeared with cow-dung in which cowries or coins are placed, and next follows the Dwāra-mātrī-pūjā. The father of the boy collects the materials for worship near the door of the house, and there drawing the figures of the mothers with rice, consecrates an argha and dedicates the rite to the day’s ceremony. The goddesses are then installed:—‘Om bhūr bhuvah svah Dwāra-mātaraḥ be established here and grant our reasonable desires.’ Then a short meditation takes place, followed by an ‘Om, hail’ to Kumā, Dhanadā, Nandā, Vipula, Mangalā, Achalā and Padmā, and the usual invitation, &c., as far as the dedication. Next comes the Ganesa-pūjā with rinsing of the mouth and a dedication, then the Mātrī-pūjā with similar details, the punyāha-vāchana and kalāśa-sthāpana with an invitation to the nine planets to be present. The worship of Skanda and Pradyumna then proceeds with the usual installation address (pratīṣṭhāḥ), meditation, invitation, &c., and prayer (prārthana) during the offering of flowers. This is followed by the Shaṭkrittikā-pūjā or worship of the six nymphs, the foster-mothers of Skanda when amongst the Krittikās, with an enumeration of his names and an invocation to Śīvā, Sambhūti, Sannati, Prīti, Anusūyā and Kshamā. Next comes the worship of Shashthī with the usual consecration of the argha, prāṇayāma, dedication and installation.

The pratīṣṭhā in honour of Shashthī is as follows:—‘Om bhūr bhuvah svah (vyākhriti-mantra), O Shashthī-devī, come here to this magical place which is smeared with cow-dung, remain here, consent to be honoured here. Then follows the unintelligible mystical formula श्रेयो श्रेयो श्रेयो, श्रेयो श्रेयो श्...

The mental assignment of the different parts of the body to its own peculiar tutelary deity (nyāsa) follows and should be made with the following for-
mula:—Oṃ kha, glory to the heart; Oṃ khi, to the head, svāhā, (here meaning ‘Hail’); Oṃ khū, to the top-knot, vāshat (here meaning ‘Hail’); Oṃ khai, to the mystical armour of the mantra, hūn; Oṃ khau, to the eyes, vāshat (like vāshat); Oṃ kha, to the mystical weapon of the mantra, phat.

The Shāhṭhī-nyāsa differs little from the Anga-nyāsa formula already described. Then follows the meditation on Shāhṭhī as Mahā-devī, of the large breasts, four-armed, the consort of Śiva, swollen out like a peacock, clad in yellow clothes, beautiful, bearing a lance in her hand, Mahēśvarī, &c. After the worship of Shāhṭhī has been finished a garland of sweetmeats is thrown around the neck of a male kid. The ears of the kid are pulled until it bleats loudly some five or six times in order to frighten and drive away the evil spirits who are supposed to seek to disturb the ceremony.

Shāhṭhī is again addressed to protect the boy from evils by flood or field, by hill or dale, from wild animals by night or day; whilst the father takes the child in his lap and again touching the several parts of the body listens to the appropriate prayers for strength, wealth and long life. The ceremony ends with a story illustrating its origin. The above fairly represents the character of the mantras used in the ceremonies, and that these are of Tāntrika origin and common alike to Buddhism and the Hinduism of the present day may be distinctly shown. Cunningham in his Ladāk (p. 384) gives several mantras collected by him from Tibeto-Buddhist sources which in form and character are the same as those in use in the Kumaon Himalaya. Compare his mantra of S'ākya Thubba (Buddha):—Namaḥ Sāmanta buddhanāṃ sarvākeśaḥ niṣuddhaka sarvadharma vahipraptā gagana sama sama svāhā—‘glory to the chief of Buddhās, reliever of all suffering, master of all virtue, equal, equal to the heavens, hail.’ Again we have:—Namaḥ sāmanta vajrāṇāṃ chanḍa mahāroṣhaha hūn—‘glory to the chief of Vajras, fierce and greatly hungry, hail’; and:—Oṃ vajra—krodha, háyagriva hulu hulu hūn phat—Oṃ O wrathful Vajra, flame-necked, hulu hulu hūn phat. This last ‘is addressed to the supreme Buddha (Bhageśvara), to the celestial Bodhisattvas, Padmapāni and Vajrapāni (the lotus and sceptre-bearers) and to the Tāntrika divinity Iśwara.’ The same ideas permeate the mystical formula used by Musalmāns of the lower classes, descendants of Hindū converts, only the names of Jibrāil, Aizrāil, &c., are generally used instead of the names of the Indian and Tibetan spell-compelling deities. In a curious figure given by Herklots we have names derived from all three systems and common to the Tantras of all. It represents the double Nāga emblem of the male and female principle, and is used by exorcisers in avoiding the influence of evil spirits. It is shown in Plate 1, fig. 2, as giving a fair example of a magic figure and showing how wide practices have referred to are.
Another is addressed to Hanumān, Narasimha, Baitāla and Bhairava: another is adorned with the triśīla, the distinctive emblem of the montane Sāivas, and all are of the same character as the yantras used by Hindūs.

Nāmakarana.—The nāmakarana or naming the child takes place on the tenth to the twelfth day after birth. In Kumao, it is held almost universally on the eleventh day and the ritual opens with a series of somewhat abstruse general rules for selecting names. The Gaṇeśa-pūjā is as usual first performed, stating the particular object for which it is undertaken. Then follows the Nāndī-trāddha and an oblation to the fire made with clarified butter. Then a mixture called the pancha-gavya is formed of the following ingredients:—the urine of a slate-coloured cow, the dung of a black cow, the milk of a copper-coloured cow, the curds of a white cow and the clarified butter of a pie-bald cow. This mixture is made up into small balls and a portion used as a burnt-offering (homa), and the remainder is strewn about the house and byres and also thrown on the mother of the boy to purify her. A homa is then made of coins which are thrown into the fire and afterwards become the property of the celebrant. The child’s name is next settled and written on a small piece of clean cloth and also whispered in his ear:—“Thy name is so and so, may thou have long life, health and prosperity.” Gifts are then made to the celebrant and all retire to the courtyard, where a figure of the sun, such as already described, is drawn on the ground and reverenced with the usual ceremony. The boy is allowed to see the sun this day and is made to plant his foot on a piece of money placed on the ground (bhūmi upaveśana) whilst calling on the names of the deities that hereafter he may be able to esteem money as the dirt under his feet. The party then return to the house, where the Jīna-mātri-pūjā is performed. It consists in the rinsing of the mouth followed by the consecration of the argha and a dedication as in the mātri-pūjā, but the figures are only seven in number and are drawn on the wall of the house, not on wood, and the deities honoured are Kalyāṇī, Mangalā, Bhadrā, Puṇyā, Puṇyamukhā, Jayā and Vijayā. These are worshipped with the usual ceremonies including the invitation, &c., and the vasordhāra already described and then gifts are made to Brāhmans.

Janmotsava.—The janmotsava takes place on the anniversary of the birth of a male and the ceremony connected with it may be performed either by the person whose birth-day is celebrated or by the family puρohita on his behalf. In either case the person for whose benefit the rite is performed must rise early in the morning and have his body anointed with a mixture of sesamum, black mustard and water and then bathe in warm water and put on clean clothes. When bathing, a prayer is read which brings in the place and date, his name, caste and race, and
asks for long life and prosperity, and to be truly effective this prayer should be said when the past year of the native’s life merges into the coming year. Then the names of the principal deities are repeated in the form of a short litany, and their aid and assistance during the ensuing year are invoked. Should the anniversary fall on a Tuesday or Saturday which are regarded as unlucky days, the ceremony cannot take place, but in its stead, the person who desires to derive benefit from the rite should bestow gifts on Brāhmaṇs and in charity, and in this way he shall obtain all the advantages which the performance of the complete ceremony is supposed to ensure. It is only in this abbreviated form, moreover, that the majority of Hindūs in Kumaon observe this rite.

Karpavedha.—The karpavedha or piercing the ear may, according to the family or tribal custom, take place at any time between the third and seventh year. The rite is said to have been established by Vyāsa, and the date for its performance is always fixed by the family astrologer. The father of the boy must rise early and perform the Ganeśa-pūjā and state precisely the object by giving place, time, name, &c., and declaring that it is for the increase in length of life, strength, wisdom and good fortune of his son, whose name is also given. He then goes through the Mātrī-pūjā, Nāndi-trādha, &c., as in the preparatory ceremonies already described. The mother takes the child in her lap and gives him sweetmeats whilst the operation of piercing the ear is performed: first the right and then the left ear with appropriate mantras, winding up with the usual gifts to the astrologer and purohita. Then follows the abhisheka or aspersions and the presentation of flowers and the mahánirājana, in which the family barber appears with a brazen tray bearing five lamps made of dough, four at the corners of a square and one in the centre in which the wick floats in molten clarified butter. These are waved in the manner of a censer in front of the assembly, who each make an offering to the barber according to his ability.

Worship of the planets.—The Upanayana or ceremony of putting on the jāneo or sacrificial thread is always preceded by the worship of the planetary bodies. For this purpose a yajñāstāla or hall of sacrifice is prepared to the east or north of the house and purified with the pancha-gāya,† whilst prayers are read as each article of the mixture is used. As a rule, however, the ceremony is performed in the cow-shed, in the

* I omit the ceremony styled Aksharasuvikāra vidyārambhaka, which takes place when a boy first goes to school, as I have never heard of its having been used. It consists principally of an enumeration of all the books, teachers and schools of philosophy known to the compiler with laudatory verses and prayers that they should be present and assist in the ceremony and in the youth’s studies.

† Already described.
northern corner of which a very simple miniature altar of three steps known as the grahavedi is raised. On the top of the altar the figure of a lotus with eight petals is drawn and each petal is coloured to represent a planet, red for the sun; white for the moon; reddish-brown for Bhauma (Mars); whitish yellow for Budha (Mercury); yellow for Vrihaspat or Guru (Jupiter); white for Sūkra (Venus); black for Sanichara (Saturn) and for Rāhu (an eclipse) and brown for Ketu (a comet). For the other deities the intervals between the petals are used. Offerings of rice and curds are then made to each and the usual invitation, &c., are made. On the morning of the day after these preparations have been completed, the usual preparatory ceremonies already described are gone through, including the Nitya-karma, Gañesá-pújá, Mátri-pújá, Nándí-tráddha and Pushyáha-váchana. Then the person who causes the ceremony to be performed gives the tilaka or frontal-mark to the purohita also the argha, flowers, rice, sandal and presents of coin, ornaments and wearing apparel and requests him to preside at the ceremony.† The parents of the child with the celebrant and the assembled friends then march round the yajira-iula to the sound of conches and other instruments and enter by the western door, when the ceremony of purifying the hall with the pancha-gavya is again performed. To the south-west of the grahavedi a small homa-vedi or altar for burnt sacrifice is built and a fire is lighted thereon.

The worship.—The celebrant then performs the kalaśa-sthápana and appoints the pradhána-dípa or guardian of the lamp to stand in the east and prevent the lamps going out, lest the ceremony should be interrupted by sprites and goblins. The worship commences by the celebrant presenting to each leaf of the lotus on the graha-vedi, a piece of metal stamped with the conventional image of the particular planet to which the leaf is sacred. (Then the greatness of each planet is praised and litanies are read and each is invited to be present in the place assigned to it on the graha-vedi.) All face towards the sun and the figure of the sun towards the east. These are then addressed in the agnyutāraṇa and then washed with the five amṛta, each ingredient as it is applied being accompanied by a separate mantra. Then cold water is offered and the dedication made with the hymn of praise to:—Oṃkāra,

* The lowest step is two finger-breadths high and broad, the next is of the same height but four finger-breadths broad, and the last is four finger-breadths higher than the second and one cubit square at the top.

† Arrangements are made in the ritual for the presence of the Āchárya, Bráhman, Rítwika or prompter and Sadasya, but as a rule all these offices are performed by one person. The ritual for this ceremony extends over eighty pages of my manuscript and is said to occupy three days in recital: it need hardly be said that the full ritual is seldom or never gone through.
Brahmapsi, Gáyatrí, Chhandah and the supreme deities; the Vyáhrti-
mastra, Visvamitra, Jamadagni, the metres known as the gáyatrí, uámi
and smadhábh and the deities Agni, Váyu and Súrya, who are asked to
assist in the ceremony. Then the vyáhrti-mantra is recited separately
and together thus:—Om bhúh | invite and set up the sun; Om bhúvah | invite, &c.; Om sváh | I, &c.; Om bhúr bhúvah sváh, I, &c., and the figure
of the sun is placed on a small circular altar erected in the middle of the
graha-vedi, then the invitation is made with the mantra:—Om akrishe,
&c. Next Agni is addressed as adhídeva of the sun, and invited to be
seated on his right hand with the vyáhrti-mantra separately and together
as in the case of the sun and also a special mantra for the invitation:—
'Om Agniṃ dátam,' &c. Next on the left side Rudra is invited as the
prsthíadhídeva in the same manner and the invitation mantra commences:—'Om tryambaka,' &c. Next in the south-east corner the figure
of Soma is set up with a similar ceremony on a small square altar. Next
comes Angáraaka or Bhauma on a triangular altar, Budha on an arrow-
shaped altar, four finger-breaths long, Guru or Vríhaspati on an altar
six finger-breaths square, Súkra on a five-cornered altar, nine finger-
breaths across, Sani on a bow-shaped altar two finger-breaths broad,
Ráma on a sword-shaped altar, and Ketu on one like a standard. Then
the other deities are invited: first the protecting deities, Gápeṣa, Durgá,
Kahetrapála, Váyu, Akása, and Áświní. Then the guardians of the rite,
Indra on the east, Agni on the south-east, Yama on the south, Nirñiti on
the south-west, Varuṇa on the west, Váyu on the north-west, Kuvera on
the north and Já on the north-east. Next Brahma is invited to take his
place in the upper part of the central space on the graha-vedi and Ananta
in the lower portion. Next in the north-eastern corner already sacred to
Já, the kalaśasthápana is made and the figure of Varuṇa is placed on the
cover over the mouth of the vessel. All this is supposed to be done with
the same tedious ceremony.

The meditation.—The thread from which the bracelet is made (ra-
kkha-sútra) is now tied round the neck of the vessel (kalaśa). Then rice is
taken in the hand and sprinkled over all the figures whilst they are asked to
come and take their place in the vessel and in the bracelet. Then follows
the dedication of the rite to the ceremony about to be performed on behalf of
the boy. Next the dhyána or meditation is given:—'Om who sittest in
the position called padmásana (i.e., with thighs crossed, one hand resting
on the left thigh and the thumb of the other on the heart and the eyes
looking towards the nose), with hand like a lotus, sprung from a lotus,
who driveth the chariot yoked with seven steeds, two-armed, ever present
Bári. Om thou who art white, clothed in white garments, driving white
horses, adorned with white, bearing a club, two-armed, ready to do what
is right, S'áti. Om thou with the reddish garland and clothes, bearing
a pike, lance, and club, four-armed, moving like a goat, granter of requests, Dhārā-sūta. Oṁ thou clothed in yellow garments encircled with yellow garlands, sprung from the pericarp of the lotus, club-holder, two-armed, seated on a lion, granter of requests, Budha. Oṁ Guru of the Devas and Daityas, clothed in white and yellow, four-armed, who grantest the wishes of ascetics, with rosary, thread and alms-dish. Oṁ thou who shinest like a sapphire, holding a lance, granter of requests, vulture-borne, arrow-discharger, Arka-sūta. Oṁ thou who art clad in blue, whose body is blue, crested with a diadem, bright, seated on a blue lion, such O Rāhu is praised here. Oṁ thou who art clad in a brown colour, two-armed, club-wielder, with distorted face, always mounted on a vulture, grantor of desire, Ketu. A second meditation of the same import is then prescribed and others for Varuṇa, &c. Then to all the deities named the ṛṣaṇa, &c., as far as the flower-offering, are given and Vyāsa is quoted in praise of the nine planets. When procurable, cocoanuts should now be offered with fruit, flowers, and goods as well as the food supposed to be agreeable to each deity: thus for the sun, balls of rice and molasses are provided: the moon receives a bālī of rice, clarified butter and milk; Bhauma, one made of rice, molasses, clarified butter and milk (atkarīka); Budha, one made of milk and rice; Viśva-pati, simply clarified butter and rice; Sūkra, curds and rice; Sāni obtains a mixture of rice, clarified butter and vegetables; Rāhu has goat’s flesh; Ketu, rice of various colours; whilst the remainder obtain milk and rice. If these different ingredients are not procurable an offering of milk and rice is made to all.

Consecration of the materials for sacrifice.—The celebrant then approaches the āhoma-bedi and looking towards the east makes the usual rinsing of the mouth, and then proceeds through the whole ceremony of consecrating the materials for the sacrifice from the appointment of the Brāhmaṇa (brahmopavedaṇa) to the general aspersion (paryukshaṇa), after which gifts are made to the celebrant. A kind of preface is then read giving the names of the several deities and the materials with which they should be worshipped. This is followed by the agni-sthīpana by which Agni is invited in the different forms in which he is present on the altar as each of the nine planets, receives worship, and the throne, &c., are presented to him. Lines which represent the tongues of flame on the altar are then drawn and adored, and the father of the boy receives fire from the celebrant and bending the right knee so as to allow the thigh to lie flat on the ground before the altar, meditates on Prajñapati, and commences the burnt-sacrifices by the offer of the dṛghā-homa with clarified butter. Fuel* (samīḍḥ) for the altar is supplied from the wood of the following

* The wood of these trees is supposed to be cut up into pieces measuring a span of the hand of the boy who is the subject of the rite. Three stalks of dāved or kuta make one samīḍḥ.
trees and plants:—Arka (Calatropis gigantea), Paláśa (Butea frondosa), Khadira (Acacia catechu), Apámárga (Achyranthes aspera), Pípala (Ficus religiosa) and Udúmba (Ficus glomerata), Sámi (Acacia sumá), Dár vé (Gymnódon dactylon) and kuśa (Eragrostis cynoeuroides). These pieces of wood and plants must not be crooked, broken, worm-eaten, &c., and must be steeped in curds, honey and clarified butter before they are offered to the nine planets as a homa. If the wood of the other trees mentioned is not procurable that of the paláśa or khadira may be used alone. There are three positions for the hand during the homa:—(1) the mriğí (dog), (2) the kámpá (female swan) and (3) tákárí (sow). In the tákárí the hand is closed and the fingers lie in the palm of the hand; the mriğí extends the little-finger whilst the remaining fingers continue within the palm of the hand, and the kámpá extends the fore-finger whilst the hand is closed. The mriğí-mudrá comes into use in all ceremonies undertaken in order to avoid threatened dangers or the retribution due to evil deeds: the kámpá-mudrá in the rites observed for increase in health, wealth or prosperity, and the tákárí-mudrá in spells for malevolent purposes, in incantations against an enemy and for causing any mental or bodily misfortune to him. If the homa takes place without its proper spell (mudrá), the offering is fruitless and misfortune shall assuredly occur to both the celebrant and his client.

The oblation.—The homa is then offered in the name of each deity with a short dedication and mantra whilst the name of the presiding Rishi supposed to be present is given as well as the form of Agni. As this ceremony is gone through forty-two times, the result may be tabulated as follows:—

<table>
<thead>
<tr>
<th>No.</th>
<th>Name of deity</th>
<th>Material employed in the homa</th>
<th>Initial words of mantra</th>
<th>Presiding Rishi</th>
<th>Form of Agni</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Sun</td>
<td>Arka</td>
<td>Om Akríshæ, &amp;c.</td>
<td>Híranyastúpa.</td>
<td>Kapila</td>
</tr>
<tr>
<td>2</td>
<td>Moon</td>
<td>Paláśa</td>
<td>Om imum devā aṣapata svarna, &amp;c.</td>
<td>Gántama.</td>
<td>Pingala</td>
</tr>
<tr>
<td>3</td>
<td>Bhasma</td>
<td>Khadira</td>
<td>Om agnir māriddhi, &amp;c.</td>
<td>Virúpáksha.</td>
<td>Dhúmraketa</td>
</tr>
<tr>
<td>4</td>
<td>Budha</td>
<td>Apámárga,</td>
<td>Om udbudhvasváyne, &amp;c.</td>
<td>Parameshthi.</td>
<td>Játhara</td>
</tr>
<tr>
<td>5</td>
<td>Viṭhaspati</td>
<td>Pípala, Udúmba.</td>
<td>Om viṭhaspati, &amp;c.</td>
<td>Gritsamada.</td>
<td>Sikhí</td>
</tr>
<tr>
<td>6</td>
<td>Sukra</td>
<td>Udúmba</td>
<td>Om añndiparitorasam, &amp;c.</td>
<td>Prajāpati, Aśvī, Saravatí and Indra.</td>
<td>Hātaka</td>
</tr>
<tr>
<td>7</td>
<td>Sáni</td>
<td>Sámi</td>
<td>Om lámmodévtr abhishâyad, &amp;c.</td>
<td>Dadhyáshátharvaṇa.</td>
<td>Maháteja</td>
</tr>
<tr>
<td>8</td>
<td>Ráhu</td>
<td>Dár vé</td>
<td>Om káyā nād chitra, &amp;c.</td>
<td>Vámadeva.</td>
<td>Hútásana</td>
</tr>
<tr>
<td>9</td>
<td>Ketu</td>
<td>Kuśa</td>
<td>Om kétum, &amp;c.</td>
<td>Madhuchchhanda.</td>
<td>Bohita</td>
</tr>
</tbody>
</table>
The Adhidevatás.

For these and the succeeding deities paláśa is the wood prescribed and no particular form of Agni is mentioned.

<table>
<thead>
<tr>
<th>Number</th>
<th>Name of deity</th>
<th>Initial words of mantra</th>
<th>Presiding Bishñ.</th>
</tr>
</thead>
<tbody>
<tr>
<td>10</td>
<td>Agni</td>
<td>Om agnim hātam, &amp;c.</td>
<td>Kañña and Medhátíthi.</td>
</tr>
<tr>
<td>11</td>
<td>Apa</td>
<td>Om advantara, &amp;c.</td>
<td>Vrihaapati.</td>
</tr>
<tr>
<td>12</td>
<td>Prithiví</td>
<td>Om syonáprithiví, &amp;c.</td>
<td>Medhátíthi.</td>
</tr>
<tr>
<td>13</td>
<td>Vīshṇu</td>
<td>Om idam vīshṇur vichaksrama, &amp;c.</td>
<td>As in 10.</td>
</tr>
<tr>
<td>14</td>
<td>Indra</td>
<td>Om sajosahd, &amp;c.</td>
<td>As in 4.</td>
</tr>
<tr>
<td>15</td>
<td>Indrāṇi</td>
<td>Om adityā, &amp;c.</td>
<td>Ditto 7.</td>
</tr>
<tr>
<td>16</td>
<td>Prajapáti</td>
<td>Om prajapate, &amp;c.</td>
<td>Hiranyagarbha.</td>
</tr>
<tr>
<td>17</td>
<td>Sarpa</td>
<td>Om námo'/stu sarpebhyo, &amp;c.</td>
<td>Devás.</td>
</tr>
<tr>
<td>18</td>
<td>Brahmá</td>
<td>Om bhrimaya jñánam, &amp;c.</td>
<td>Prajapáti.</td>
</tr>
</tbody>
</table>

The Pratyadhidevatás.

<table>
<thead>
<tr>
<th>Number</th>
<th>Name of deity</th>
<th>Initial words of mantra</th>
<th>Presiding Bishñ.</th>
</tr>
</thead>
<tbody>
<tr>
<td>19</td>
<td>Rudra</td>
<td>Om tryambahakam, &amp;c.</td>
<td>Vaśishtha.</td>
</tr>
<tr>
<td>20</td>
<td>Umá</td>
<td>Om éká cha te lakṣmē, &amp;c.</td>
<td>Uttarānśraya.</td>
</tr>
<tr>
<td>21</td>
<td>Skandá</td>
<td>Om yadakrandakah prathama &amp;c.</td>
<td>Bhágavá, Jamadagní and Dirghatamasa.</td>
</tr>
<tr>
<td>22</td>
<td>Purusha</td>
<td>Om sahasa-bhishká purushah &amp;c.</td>
<td>Asyanśraya.</td>
</tr>
<tr>
<td>23</td>
<td>Brahmá</td>
<td>As in 18</td>
<td>As in 18.</td>
</tr>
<tr>
<td>24</td>
<td>Indra</td>
<td>Om tridráma indrám, &amp;c.</td>
<td>Gárya.</td>
</tr>
<tr>
<td>25</td>
<td>Yama</td>
<td>Om así yaman, &amp;c.</td>
<td>As in 21.</td>
</tr>
<tr>
<td>26</td>
<td>Kála</td>
<td>Om kárahiras, &amp;c.</td>
<td>Ditto 15.</td>
</tr>
<tr>
<td>27</td>
<td>Chitrágupta</td>
<td>Om chitravaso, &amp;c.</td>
<td>Ditto 4.</td>
</tr>
</tbody>
</table>

Other deities.

<table>
<thead>
<tr>
<th>Number</th>
<th>Name of deity</th>
<th>Initial words of mantra</th>
<th>Presiding Bishñ.</th>
</tr>
</thead>
<tbody>
<tr>
<td>28</td>
<td>Vináyaka</td>
<td>Om gandára tvá, &amp;c.</td>
<td>As in 18.</td>
</tr>
<tr>
<td>29</td>
<td>Durgá</td>
<td>Om játavedase, &amp;c.</td>
<td>Kaśýapa.</td>
</tr>
<tr>
<td>30</td>
<td>Váyu</td>
<td>Om vado vámáre vá, &amp;c.</td>
<td>Gandhárvá.</td>
</tr>
<tr>
<td>31</td>
<td>Akáśa</td>
<td>Om ardáháva, &amp;c.</td>
<td>As in 18.</td>
</tr>
<tr>
<td>32</td>
<td>Áśvináu</td>
<td>Om yávámkasa, &amp;c.</td>
<td>Medhátíthi.</td>
</tr>
</tbody>
</table>

Dikpálás.

Sesamum and clarified butter are here added to the offering of paláśa.

<table>
<thead>
<tr>
<th>Number</th>
<th>Name of deity</th>
<th>Initial words of mantra</th>
<th>Presiding Bishñ.</th>
</tr>
</thead>
<tbody>
<tr>
<td>33</td>
<td>Indra</td>
<td>As in 24</td>
<td>As in 24.</td>
</tr>
<tr>
<td>34</td>
<td>Agni</td>
<td>Ditto 10</td>
<td>Ditto 3.</td>
</tr>
<tr>
<td>35</td>
<td>Yama</td>
<td>Ditto 25</td>
<td>Ditto 21.</td>
</tr>
<tr>
<td>36</td>
<td>Nirriti</td>
<td>Om eheate nirrité, &amp;c.</td>
<td>Varúpa.</td>
</tr>
<tr>
<td>37</td>
<td>Varúpa</td>
<td>Om imám me varúpa, &amp;c.</td>
<td>Sunábhépha.</td>
</tr>
<tr>
<td>38</td>
<td>Váyu</td>
<td>As in 30</td>
<td>As in 30.</td>
</tr>
<tr>
<td>39</td>
<td>Kuvera</td>
<td>Om vaya gvan, &amp;c.</td>
<td>Bandhúrísha.</td>
</tr>
<tr>
<td>40</td>
<td>Isána</td>
<td>Om tam isánap, &amp;c.</td>
<td>Gautama.</td>
</tr>
<tr>
<td>41</td>
<td>Brahmá</td>
<td>As in 18</td>
<td>As in 18.</td>
</tr>
<tr>
<td>42</td>
<td>Sarpa</td>
<td>Ditto 17</td>
<td>Ditto 17.</td>
</tr>
</tbody>
</table>

Should any error occur in naming the deities in the order above given, the entire ceremony must be gone through again, but no penalty
is attached to the use of the materials for the samidh in other than the prescribed form.

The position assigned to each deity on the graha-vedi will better be understood from the diagram in Plate, I, fig. 2. In the petals of the lotus, the letter 'A.' stands for 'Adhideva'; the letters 'Pradhi' for 'Pradhānadeva' and the letters 'Pr.' for 'Pratyadhideva,' the titles given to each triad. We have next a homa of clarified butter with the vyāhṛiti-mantra repeated nine times: hence the name navdhuti-homa. Another offering of clarified butter is made with the mantra:—'Oṁ to Agni who causeth a good sacrifice svāhā.' Then a pārṇa-pātra, or vessel, is presented to the celebrant with a dedication that all imperfections in the ceremony may be forgiven and the rite be completed.

Balidāna.—The balidāna follows and comprises offerings of milk or rice and curds to the north of the graha-vedi or near the homa-vedi. A portion of the mixture is taken and placed on a brazen platter or stone in the name of the sun with the address:—'Bhū bhū Sun accept this offering; be thou the bestower of long life, the giver of forgiveness, the alleviator of trouble, the giver of good fortune and the increaser of prosperity to thy worshipper.' Above this an offering is placed for the moon with the same address and so on for each of the forty-two deities assembled and to whom a homa has been offered. It will be noticed that a homa is not offered either to the Kshetradhipati or the Vāstoshipati. To the former, however, a bali is presented with considerable ceremony; a mixture of clarified butter and rice known as khichri is placed on a platter of leaves and on it four lamps of wheaten dough with clarified butter for oil and a few coins. Then an ignorant Brāhmaṇ or a Sudra is honoured with an offering of sandal which, as a rule, is smeared over his face to make him look hideous. The dhyāna or meditation on Kshetrapāla follows, after which the offering is taken and presented with the mantra:—'Oṁ glory to the venerable Kshetrapāla * * * to all sprites, goblins, demons and their followers, glory to this offering of clarified butter and rice with its light, gifts and betel. Hail Kshetrapāla * * filled with the bowing of the fierce-mouth protect me, eat this offering of khichri with its light prepared for thee. Protect the person who causes this

ceremony to be made, be for him and his child and those belonging to him, the bestower of long life." &c.

Pūrṇāhuti-homa.—After this follows the pūrṇāhuti-homa in which Bharadvāja is the Rishi and the deity is Mahāsvāmīnara. The offering is prefixed by the usual dedication of time, place, person and object, followed by the hymn in four verses beginning:—'Om mūrddhānam divo,' &c., and ending with 'Om pūrnā,' &c., whence the name.

Agni-pūjā.—The Agni-pūjā comes next in which Agni is addressed on behalf of the boy:—'Om Agni thou that protectest the body, protect my body; Om Agni that grantest long life, grant me long life; Om Agni that bestowest energy, bestow on me energy; complete whatever is deficient in my oblation; Om holy Savitā, accept my sacrifice, holy Sarasvati accept my sacrifice; ye twin Āśvin, crowned with lotuses accept my sacrifice.' Then warming his hands in the flame of the altar he applies them in succession to the various parts of his body saying:—"May each member of my body increase in condition." Similarly the mouth, nostrils, eyes, ears and arms are separately addressed to the same intent.

Tryāyusha.—After this the rite called tryāyusha for acquiring the three-fold vital power is celebrated. It consists in the application of the tilaka or frontal mark to the head and throat of both the boy for whom the ceremony is performed and his father. The material for the tilaka is taken from the ashes of the homa and then mixed with clarified butter and applied by the celebrant. This is followed by the distribution of gifts which are divided amongst all the Brāhmans present. But in addition to the ordinary presents suitable to the occasion, the wealthy and devout are instructed that the following are specially acceptable to each of the nine planets:—to the sun, a brown cow; to the moon, a conch; to Bhauma, a red bullock; to Budha, gold; to Vṛhaspati, yellow clothes and gold; to S'ukra, a white horse; to S'ani, a black cow; to Rāhu, a sword, and to Ketu, a goat. These subsequently become the property of the officiating priests, but it is allowed to commute these gifts in detail for a sum of money which is made over to the priests with the usual dedication of place, time, person and object, and that the money is in lieu of the gifts due to each of the nine planets. All then march around the altar singing:—"Om, go, go, best of gods, omnipotent, in thy own home, where Brahma and the other gods are, there go thou Hūtasana." The planets are then worshipped and afterwards the celebrant and his assistants asperses the assembly with water taken from the kalaśa whilst chanting a hymn.* This is followed by a mantra† in

* This is called a Vaidik hymn and commences:—'Om sarve samudrāḥ sarītas tṛthāni jaladānaddḥ,' &c.: it contains thirty-four verses.
† Called a Paurāṇika-mantra.
which all the deities are invoked that the aspersion may be fructuous and their protection be extended to all. The tilaka of sandal is then given by the celebrant to the men of the assembly with the mantra:—“Om, may it be well with thee, be thou fortunate; may Mahā-lakshmi be pleased with thee; may the gods always protect thee; may good fortune be always with thee everywhere; may evil planets, sins, impurities and causes of quarrel seeing the mark on thy forehead be powerless to harm thee.” The rice is applied with the mantra:—“Om may this rice protect thee.” The tilaka is given to women merely as an ornament without any mantra, but the rice is applied with the mantra used for men. The mantra-pāṭha follows, of which twenty-one verses are for the men and three for the women whose husbands are alive at the time; when finished, flowers are distributed to all present. After this the ceremony of fastening on the bracelet (rakṣābandhāna) takes place as described, and the bhūyast-dāna with its gifts in which all the dancers and the musicians share. The worship of the planets concludes as usual with a feast to Brahmans.

Chūrā-karana.—The rite known as chūrā-karana or shaving of the head is also included amongst those preparatory to the assumption of the sacrificial thread. The favourable moment is fixed by the family astrologer and when arranged for, the father of the boy commences the rite the night before by going through the Gaṇeśa-pūjā. He then takes ten small bags of cloth and wrapping up in them portions of turmeric, dāh-grass, mustard and a coin, ties them in the hair of the boy with the mantra:—‘To-morrow you will be cut off,’ &c. Three are tied on the right side of the head, three on the left side, three at the back of the head and one on the top. The next morning all proceed to the yajña-stāla in which the graha-vedi of the previous ceremony was erected. The duties of the day are opened with the rinsing of the mouth, next the argha is set up and consecrated and the pāṇḍyāma is gone through followed by the dedication.

In the last rite, the celebrant defines the object by stating that the ceremony is performed for the chūrā-karana and upanayana (initiation) of so and so, the son of so and so, &c. Next follow the whole of the usual preparatory ceremonies as far as the Puniyāha-vāchana. The celebrant now approaches the chūrā-karana-vedi and again consecrates the argha and makes a dedication to Agni and then lights a fire upon the vedi or altar. The father now takes the boy in his arms and the mother seats herself to his left, and all assist in the installation of the altar and the invitation, &c., is gone through as before. Then an offering of clarified butter is thrown on the fire with the mantra:—‘Om praṣāpa-

* Om bhadrāmas tu, &c.
towe, &c., and gifts are bestowed on the celebrant. The hair of the child, except the top-knot, is now cut off whilst an appropriate service is read. The hair is then buried with cow-dung near some water and the boy is bathed and clothed in his best and placed near the celebrant and is held to be entitled to the name māsvaka or religious student. The ceremony as usual winds up with gifts to the celebrant and assembled Brāhmans, replied to by a mantra and the gift of a flower (āśīha) as a benediction.

Assumes the garb of a student.—According to the Pāraskarasūtra, the son of a Brāhman may assume the jāne at seven or eight years of age, the son of a Kshatriya at eleven years of age and the son of a Vaiśya at twelve years. These limits can be doubled where necessity exists, but the ceremony cannot take place after the second limit has expired. The father and son now approach the upanayana-vedi and the boy presents the tilapātra to the altar. This tilapātra is an iron pot containing sesamum oil in which coins have been placed and which form a portion of the honorarium of the celebrant. The invitation, &c., is again recited and the dedication is made to ensure the success of the young student in his studies. Next follows a formal burnt-sacrifice of clarified butter. The celebrant then receives from the father of the boy a loin-cloth, belt, sacrificial-thread, waist thread, walking-stick and basin for receiving alms and gives them one by one to the boy with the mantra for each. Separate woods are prescribed for the walking-stick according to caste; for the Brāhman, pālāṣa; for the Kshatriya, bel; and for the Vaiśya, gular. The celebrant then asperses the head and breast of the boy and accepts him as one duly prepared and fit to be raised to the degree of a religious student. The boy next seats himself to the north of the celebrant and his father goes through the Agni-pūjā and offers a sacrifice of clarified butter and presents gifts to the Brāhmans. The title bhṛṣṭa is given to the student who has assumed the sacrificial thread.

Saluting the religious preceptor.—The astrologer fixes the lagnadāna or propitious moment for repeating the gāyatri, and when it comes the boy seats himself in front of the celebrant and turning his face towards the north-east salutes the celebrant and presents gifts to his purohita. He then crosses his arms and places his right hand on the right foot and his left hand on the left foot of the purohita and bows his head down until it touches his hands. The purohita then gives the āśīha and for a Brāhman reads the gāyatri three times, thus:—

(1) Om bhūr bhuvah evah tat savitur varenyam.
(2) Repeat first line adding bhargo devasya dhīmaḥi.
(3) Repeat both proceeding and add dhiyo yo naḥ prachodayāt.
The Kshatriya gáyatrí is as follows:

\[
\text{Om devasya savitur matim ásavam vísvadevam ahiyá bhagam ma-}
\text{námaka.}
\]

The Vaiśya gáyatrí is as follows:

\[
\text{Om vísvá rápári prati munohate kavih práśvíd bhadrám dwipade cha-}
\text{tuskade vi nákam akhyat savitá varesyo 'nu pràyánam ushaso virájati.}
\]

The boy again brings presents and falls at the feet of his purohita and prays that with his teacher's aid he may become a learned man. The purohita then instructs his pupil in the sandhyá, already described. Next the samidh or small faggot of sticks from five trees previously mentioned is taken by the boy and with one of the pieces he touches his eyes and then dips one end of it in clarified butter and again the other and then places it on the fire on the altar. Similarly the ears, nose, hands, arms, forehead, lips, and breasts are touched in order and the stick is burned. The celebrant then performs the tryáyuska by applying the frontal and throat-marks with the ashes of the homa and clarified butter. The boy then goes through the dandaavat or salutation as already described and again receives the ádësha. He then addresses Agni, stating his name, caste, parentage, &c., and asks the deity to take him under his protection and again prostrates himself before his purohita, who usually delivers a homily on general conduct. The boy then begs from his friends and presents the results to his purohita saying:—"O Mahárája accept these alms which I have received."

Vedárambha.—Then commences the rite connected with the first study of the Vedas, the Vedárambha. Gautama has said that the Veda of the division to which the student belongs should first be read by him. The celebrant prepares the altar called the Vedárambha-sedá, for which the usual Gañésha-prájá is performed and a fire is lighted thereon. The flame is then fed with the numerous offerings made in the names of the deities invoked to be present and assist, for whom the whole invitation, &c., is repeated, followed with the usual gifts and dedication. Then comes the worship of the Vedas themselves with invitation, &c., followed by the worship of Gañésa, Sarasvatí, Lakshmi and Kátyáyana, accompanied with the usual installation address (pratishthá), invitation, &c. Then the boy looking towards the north-east performs the práyáyáma and recites the gáyatrí and mantras in honour of the four Vedas, commencing with that belonging to his own division. He next recites the maháráyátri with the gáyatrí three times, i.e., the gáyatrí with the namskára:—"Om bhúr, Om bhuvah, Om evaḥ." He is then told to go to Benares and study there and for form's sake actually advances a short distance on the road and then returns, when the ceremony is closed with the usual distribution of gifts.
Samāvartana.—Next comes the samāvartana (returning home after finishing his studies) which commences with the gift of a cow to the celebrant. The boy takes hold of the cow’s tail with one hand and holding water in the other repeats a short formula and gives the cow to the celebrant. There is in this rite also an altar or vedi, the consecration of which takes place exactly as in the previous rite. The father, son and celebrant approach the altar and the son coming forward and laying hold of his right ear with his left hand and his left ear with his right hand (vyastapāsi) says, he has ceased to do evil and wishes to learn to do well. The celebrant answers “may you have long life.” The celebrant then asperses the boy and his relatives from the water of the udakumbha or small vessel for holy-water usually placed near the kalasa, and subsequently takes whatever water remains and pours it through a metal sieve called sahasradhārā on the head of the boy. These operations are each accompanied by a mantra, as also the taking off of the belt (mekhala) and the applying of the tilaka to the twelve parts of the body:—(1) the forehead in which Kesava resides; (2) the belly with Narayana; (3) the heart with Mādhava; (4) the right side with Viṣṇu; (5) the left side with Vāmana; (6) the hollow below the throat with Govinda; (7) the right arm with Madhusūdana; (8) the left arm with Śrīdhara; (9) the root of the ears with Trivikrama; (10) the back with Padmanābha; (11) the navel with Dāmodara, and (12) top of the head with Vāsudeva. The boy then clothes himself, and the celebrant repeating appropriate mantras directs the boy to remain pure for three whole days, i.e., not touching a Śūdra or a dead body, &c. On the fourth day they again assemble, and the homa known as purṇāhiti is made, and again the entire ceremony of consecrating the graha-vedi is gone through as well as the worship of the nine planets and jīvamātrīs, and the boy’s sister or mother performs the mahānirājana (waving of lights) before him, and all winds up with the usual gifts and a feast.

Vivṛha-karma.—The ceremonies connected with marriage come next and occupy no inconsiderable place in the services. They include those arranged in the following five divisions:—

(1) Agni-pūjā; clothing, perfuming and anointing the body; the purohita of the boy shall then ask the other the name and caste of the girl and communicate the same information regarding the boy.

(2) Presentation of a cow and coin in honor of the girl: procession from the house to the agni-vedi.

(3) Invitation to the father of the bride and formal conclusion of the arrangements; then circumambulation of the fire-altar and performing the kuṭa-kandikā.
(4) The bride sits to the right, and the bridegroom sits to the left close together, while a _homa_ is made.

(5) Next follows the _sanāstra-prāsāna_, _pūrṇapātra_, gifts to Brāhmans, and the verses suited to the ceremony.

**Vāgdāna.**—Commencing with the first group we have the _vāgdāna-viđā_ or rules for the preliminaries to a marriage. Some days before the wedding takes place the father of the girl performs the Gañeśa-pūjā and the dedication declaring the object to be the correct and successful issue of the _vāgdāna_, with detail of his own caste, name, race, and that of the boy to whom he has given his girl. The girl then performs the Indrāṇi-pūjā (one of the divine mothers) before a likeness of that deity drawn on gold or other metal. Next day the _sarvādrambha_ or the beginning to collect the materials necessary for the wedding takes place. The father of the bride takes a mixture of turmeric and _lāhi_ (parched grain) with water and anoints the body of the girl and performs the Gañeśa-pūjā. The same is done by the father of the boy to the boy, and in addition he takes three small bags (_poṭalī_ of cloth containing coin, betel, turmeric, _roli_ (powder on the seeds of _Mallotus phillipensis_) and rice, *one of which is buried within the hearth where the food is cooked; a second is suspended from a handle of the _karāhi_ or iron-pan in which the food is cooked, and the third is attached to the handle of the spoon. The object of these proceedings is to keep off ghosts and demons from the feast. Thin cakes are prepared of wheaten flour (_mām'la_) and thicker _des_ (pūrī of the same, which, with sesamum and balls of a mixture of rice-flour, _ghi_, and molasses (_laddū_ and _chhol_) are made by the women.

**First visit.**—Next comes the _pūrvānga_ which takes place on the day before or on the morning of the wedding. The parents of both children, each in their own house, commence with the Gañeśa-pūjā, followed by the _Mātri-pūjā_, _Nāndī-śraddāha_, _Punyāha-vāchana_, _Kalaśa-sthāpana_ and _Navagraha-pūjā_ as already described. The parents of the girl seldom perform more than the first two, and remain fasting until the _Kanyā-dāna_ has taken place. The father of the girl then through his daughter adores _Gaurī_, _Mahēśwari_, and Indrāṇi, and ties a _poṭalī_ on her left hand. The father of the boy binds a similar bag on the right wrist of the boy, and also on the left hand of the boy's mother. Four days afterwards the bags are removed. On the morning of the wedding day the family astrologer sends a water-clock, to mark the exact moment, with other presents to the father of the girl, and declares his intention of being present with the marriage procession at a certain hour. The boy is then

* These are the contents of the _poṭalī_ commonly used, though a much more elaborate inventory is given in the ritual.
dressed in his best, perfumed, anointed, and painted and placed in a palanquin, and, accompanied by the friends of the family and musicians, he sets out for the bride's house. He is met on the road by a deputation from the bride's father, conveying some presents for the bridegroom, and near the village by a relative of the bride, who interchanges further presents. The procession then halts for rest whilst dancers and musicians exercise their craft. All then proceed to the house of the bride, where a clean-swept place opposite the principal entrance has been decorated by the women of the family with rice-flour and red sanders. On this place the celebrant and parties to the ceremony with their fathers and principal relations take their place, whilst the remainder of the procession stand at a respectful distance. Next comes the dhúlyargha which commences with the consecration of the argha. Then the father of the bride recites the bārama sankalpa, dedicating the rite to the giving of his daughter to the bridegroom, after which he offers the water of the argha to the celebrant who accompanies the bridegroom, as well as water for washing his feet, the tilaka with flowers and rice, and the materials necessary for the ensuing ceremonies. Similar offerings are made to the bridegroom; and his father is honoured with flowers and the dārsha, and all sit down to a feast.

The marriage hall.—The near relatives of the parties then assemble in the marriage-hall. The bride is placed looking towards the west and the bridegroom towards the east with a curtain between them, whilst the fathers of each perform the Ganesa-pújá. The bridegroom's father sends a tray of sweetmeats (laddú) to the girl's father, on which the latter places flowers and returns the tray to the boy's father. The bride's father then washes the bridegroom's feet and fixes the tilaka on his forehead. Again the girl's father sends a tray of sweetmeats which is accepted and returned adorned with flowers. The bridegroom then performs the áhāmanam and receives from his father-in-law a tray of sweetmeats (madhuparka) made from honey, &c. He should then taste a portion of them, and say that they are good and express his thanks for the present. He then washes his hands and rinsing his mouth performs the prásāyāma and sprinkling of his body with the right hand merely and the usual mantra. The bride's father takes a bundle of kusa grass in the form of a sword and calls out "bring the calf!" the bridegroom says, "it is present." Then water is sprinkled over the figure of the calf and several mantras are read, and as in the Kali-Yuga the slaughter of cows is prohibited, the figure is put aside and gifts are substituted.

* As a rule in Kusumon, the figure of a calf made in dough or stamped on metal is produced.
Verification of family.—In the meantime, a Bráhman of the bridegroom’s party prepares the altar, consecrates it, and lights the fire. The bride’s father then gives four pieces of cloth to the bridegroom and he returns two for his bride. The bride’s father then raises the curtain and allows the parties to see each other. Then the celebrant on the girl’s side, after reading the dáirváda verse, asks the celebrant on the boy’s side the gotra, pravara, sákhd, veda, ancestors for three generations, and name of the boy. The celebrant on the boy’s side recites a similar verse and replies to the questions asked, winding up with a request for like information aś to the girl’s family, which is given. The questions and answers are repeated three times, the verses alone being changed. This section of the rite winds up with the usual gifts, and dedicatory prayers and a homa of four sweetmeats, two from the bride’s house offered by the bridegroom and two from the bridegroom’s house offered by the bride.

The giving away.—At the exact time fixed for giving away the girl, the bride’s father turns his face to the north, whilst the bride looks towards the west. The father then extends his hand and the girl places her hand (palm upwards) in her father’s hand with fingers closed and thumb extended, and holding in the palm kusa-grass, sesameum, barley and gold. The boy takes hold of the girl’s thumb, whilst the mother of the girl pours water on the three hands during the recital of the dedication by the celebrant. This portion of the rite concludes with the formal bestowal of the girl generally called the kanyá-dána. When this is concluded the girl leaves her father’s side of the hall and joins her husband, when the dánavákyat is read, and the father of the bride addresses her and prays that if any error has been committed in bringing her up it may be forgiven. Next an address with offerings is made by the bridegroom to his father-in-law, thanking him for the gift of his well-cared-for daughter. In return the father declares the girl’s dowry, and the clothes of the two are knotted together. Then come the usual gifts, aspersions, and offering of flowers. The bride and bridegroom then proceed to a second altar† which is usually erected outside the marriage hall and whilst mantras are recited by the celebrant circumambulate the outer circle.

The circumambulation.—This being done the ághára-homa follows which comprises twelve offerings conjointly made by bride and bride-
groom, the former of whom holds her husband’s arm whilst he places each offering on the altar and the celebrant recites the prescribed prayers. Next come the usual gifts and returns in flowers and rice. Then follows the ṛṣṭrāḥṛṣṭi-homa, which also consists of twelve offerings, conjointly made, winding up with presents as before. Also the jayā-homa with its thirteen offerings, the abhyādāna-homa with its eighteen offerings, the panchaka-homa with its five offerings and the lājā-homa with its offerings of flowers and fruit. Then the altar is again circumambulated and parched rice spinkled from a sieve on the pair as they move slowly around. The bridegroom then lifts the bride and places her a short distance apart, when her brother approaches and gives her some parched rice with which she makes a homa. The bridegroom then asperses his bride with water from the kalaśa whilst repeating the mantra:—“Oṁ ṛbhaḥ Śivaḥ śivatamāḥ,” &c., and also touches her chest and head with appropriate mantras. She then goes to the left of her husband and lays hold of his garments, and whilst another mantra is read, the brahma-homa is made by the bridegroom. The bride then washes her husband’s feet, who in return makes her a present, and each applies the tilaka to the other and eat curds and molasses together. After washing of hands the pūrpāṭra takes place, in which forgiveness is craved for all defects in the ceremony or in the amount of gifts, &c., and the mantra-patra or leaf is placed on the bridegroom’s head by the celebrant with the prayer that he may be well and have long life, and for this the celebrant is again rewarded. Then follows aspersion, the giving and receiving of the tilaka, &c., and the bridegroom is told to look well at his bride. A homily is now given regarding their conduct, the one towards the other, that they should above every thing keep themselves pure for three nights or until the chaturthi-karma had taken place. The party then proceed in doors and the Gaṇeśa-pājā, jivamātri and vasoddhāra rites are performed; the mahānāśīrājona also takes place by the bride’s mother, who presents sweetmeats and opening the knot in their garments gives a portion of the sweetmeats to both bride and bridegroom, who then retire.

Dvāra-māṭri-pūjā.—Next morning the young married couple arise early and after domestic worship again tie their garments together and perform the dvāra-māṭri-pūjā at the bride’s father’s home. The door-leaf is cleaned with rice flour and on it figures of the Mātrīs are drawn and reverenced conjointly, the bride assisting by holding her husband’s arm. Again she alone prepares the threshold and performs the dehalīya-pājā, by sprinkling rice and flowers. After breakfast both proceed to the bridegroom’s house, where in the presence of a child who bears on his head a small lotā of water with a green branch on it, indicative of prosperity, he formally commits his wife and her dowry to the safe keeping
of his mother. The dwāra-mātri-pūjā again takes place and after enter-
ing the house the Gaṇeṣa-pūjā is performed with the dedication that the
moment may be propitious and the usual gifts, &c., winding up with the
mahānirījanam by the sister of the bridgroom and the aspersion of the
assembly by the celebrant. After this gifts are distributed and all the
attendants are permitted to disperse.

Chaturthi-karma.—On the fourth day the chaturthi-karma takes place,
which consists of the usual preparatory ceremonies followed by the re-
moval of the potalī or small bags from the wrists of the bride and brid-
groom preceded by a homa pūrṇapātra which concludes the ceremony.

Dvīr-āgamana.—The next ceremony is the dvīrāgamana or ‘second-
coming.’ The instructions direct that on a propitious day the boy’s
parents shall cook certain cakes called phenika and placing them in a
basket, the boy proceeds with them to his father-in-law’s house, where
he salutes all the family and presents the food. Early in the morning
he performs the Gaṇeṣa-pūjā and at a favourable time places his wife
near him. The tilaka is then interchanged between him and the relatives
of his wife and formal salutations take place. He then takes his wife
and whatever portion of the dowry that is now given to his own house,
and on arriving at the threshold the garments of both are again knotted
together. Both are then seated together and the husband rinses his
mouth, consecrates the argha and performs the prāṇāyāma and dedication
to the dvīrāgamana and the dwāra-mātri-pūjā. Gaṇeṣa and the Mātris
are then worshipped and the fixing of the favourable time is again gone
through that the whole rite may be undertaken at the auspicious moment
and be free from defects. Gifts are then made to the family purohita and
astrologer as if to the deity, and the couple go within while the svasti-
maṇḍana is recited. On entering the inner apartments the young couple
worship the Jīva-mātris whose figures are drawn on the walls. The
kalātī is then consecrated and the couple circumambulate the vessel and
the usual offerings and dedication are made; winding up with the as-
persion, after which the knots on the garments are untied and the couple
feast and retire to rest.

Arka-vīdha.—Should any one desire to marry a third time, whether
his other wives are alive or not, he must go through the ceremony known
as arka-vīdha or marriage to the arka plant (Calotropis gigantea). The
aspirant for a third marriage either builds a small altar near a plant of
the arka or brings a branch home and places it in the ground near an
altar. He then goes through all the preparatory ceremonies and also the
Śūrya-pūjā with its invitation, &c., and prārthana or adoration with
bands clasped and appropriate mantras. He then circumambulates the
altar and asks the caste, &c., as in the regular ceremony; a purohita
answers on the part of the arka that it is of the Kaśyapa gotra, the great-granddaughter of Aditya, the granddaughter of Sava and the daughter of Arka; then follows the caste, name, &c., of the real bride. A thread is then wound ten times around the arka, accompanied each time by a mantra, and again around the neck of the kalaśa. To the north of the arka, a fire-altar is raised and the ághára-homa is made to Agni with gifts and dedication. Next comes the pradhána-homa with the mantras, “Om sangobhiḥ” and “Om yaśmaitvākā”; the vyákhri-homa with its own mantra and the bhúrádi-naváhuti-homa with its nine mantras closing with the púrṇápátra and dedication. After this a second circumambulation follows and a prayer and hymn. Four days the arka remains where it has been planted, and on the fifth day the person is entitled to commence the marriage ceremonies with his third wife. If, however, she be already a widow, he can take her to his home without any further ceremony.

Kumbha-viváha.—The Kumbha-viváha or marriage to an earthen vessel takes place when from some conjunction of the planets the omens for a happy union are wanting, or when from some mental or bodily defect no one is willing to take the boy or girl.* The ceremony is similar to the preceding, but the dedication enumerates the defects in the position of the planets in the worshipper’s horoscope and states that the ceremony is undertaken to avoid the malign influences of the conjunction of the adverse planets or of the bodily or mental defects of the native as the case may be. The nine planets are honoured and also Víśṇu and Varuṇa, whose forms stamped on a piece of metal are amongst the furniture of the ceremonial. The ańchala or border of the garment used in the knot-tying is represented by connecting the neck of the girl or boy with the neck of the vessel, when the aspersion is made from the water of the kalaśa with a brush made of the five leaves.

Casual ceremonies. On killing a snake.—Several ceremonies are prescribed for alleviating (sánti) the evil effects of accidents, bad omens, portents, unlucky acts, &c., which may be briefly noticed here. Thus, if in ploughing, the share injures or kills a snake, a short ritual is prescribed to appease the lord of the snakes. Gaṇeśa, the Mātris and Kṣetrapāla are first worshipped on the spot; then the figure of Mrityunjaya is drawn on cloth and with it that of the snake-god, and both are worshipped with the invitation, &c., and the sarpa-mantra is recited and a homa made.

Death of a plough-bullock.—One-sixteenth of the value of the cattle

* The Víśṇu pratiṃd-viváha is similar to the Kumbha-viváha. The girl is first married to a picture of Víśṇu in order to avert the influence of the planets when the conjunction of the latter would show her to become a widow or a bad character.
should be paid as a devadāna to Brāhmans. Another ceremony known as the ārishāha-patana takes place when a bullock dies or is injured while ploughing.

Unlucky conjunctions.—It is believed that if the megha-sankrānta comes within the conjunction of the planets noted in the horoscope, the native will die within six months, and similarly if the tūla-sankrānta come within the horoscope the native dies before the next megha-sankrānta: to avert these evils a special ritual is prescribed in which Govinda is the principal deity invoked. A more elaborate service takes place on the occasion of an eclipse when numerous articles are placed in the kalāka and the image of the snake-god stamped on metal is worshipped and the usual gifts are made.

Born again from a cow’s mouth.—The ceremony of being born again from the cow’s mouth (gomukha-prasava) takes place when the horoscope foretells some crime on the part of the native or some deadly calamity to him. The child is clothed in scarlet and tied on a new sieve which is passed between the hind-legs of a cow forward through the fore-legs to the mouth and again in the reverse direction signifying the new birth. The usual worship, aspersion, &c., takes place and the father smells his son as the cow smells her calf. This is followed by various burnt-offerings and the usual gifts, &c.

Dentition, &c.—Ceremonies are also prescribed when the teeth are cut irregularly, when the father and son are born in the same lunar mansion, when three children are born at the same time or in the same lunar mansion, when snakes are seen in coitum, when a dog is seen during a ceremony, when a crow evacuates on one’s clothes, on seeing a white crow, when gifts of land, money or grain are made, and when building a house, &c.

Mūla-nakṣatras.—The misfortunes that are supposed to follow any one born in the Mūla-nakṣatra, which is presided over by Niṛriti, the goddess of evil, are such that the parents are advised to abandon such a child, whether boy or girl, or if not, to go through the ritual prescribed for the occasion with great care and circumspection. The Mūla-kānti commences with the Gaṇeṣa-pūjā followed by the setting up of the ārya and the dedication. The sesamum, kusa, barley and water are taken and the pradhāna-sankalpa is recited and also the Mātri-pūjā, Puṣyāha-vāchana and Nándi-brāddha are gone through. The celebrants are then appointed and duly reverenced and the person who causes the ceremony to be performed stands before them with the palms of his hands joined together in a submissive attitude and asks them to perform the rite according to rule. The celebrants consent and proceed to the grīhāsādā, or as usual in Kumaon to the place where the cows are tied up. A place
is selected and purified either with holy-water (i.e., water which has been consecrated by using the names of the sacred places of pilgrimage) or the mixture called _pancha-gavya_. To the south-west a hollow is made and a fire is lighted therein, and this is followed by the ritual contained in the formal appointment of the Brähman to the aspersion. An altar is then made, and on the top a lotus of twenty-four petals is drawn and coloured and named as described below.*

A handsome metal vessel is then placed in the midst of the figure and four other vessels are placed one at each corner of the principal altar. A figure of Nirṛiti stamped on metal is placed in the centre of the altar on its vessel and small pieces of gold, silver and copper on the other vessels after having been washed with the five nectars applied with the usual mantras. Next comes the address to Nirṛiti prefaced by the _vyākrite_ mantra:—'Come hither and remain here O Nirṛiti mistress of the _Mūla-nakshatra_, grant our requests and accept our reverence.' Her companions and the twenty-four deities residing in the petals of the lotus are similarly invited with the same formula.

Three of the vessels are dedicated to Brahmā, Varuṇa and the nine planets who are invited to attend. Then the meditation on Nirṛiti and the deities to whom the altar is dedicated follows:—'Nirṛiti, black in colour, of beautiful face, having a man as thy vehicle, protectress, having a sword in thy hand, clad in shining robes adorned with jewels.' A similar short meditation on Indra and Toya is given and for the remaining deities, the recital of their names is held sufficient. Nirṛiti then receives the formal invitation, &c., with the mantra:—'Om moshuṇa;' &c., whilst the others are merely named. Then those deities invited to occupy the three vessels above named receive the invitation, &c., and commencing with Nirṛiti all are in order worshipped with flowers, sandal and water. The vessel placed to the north-east of the altar is dedicated to Rudra, and on it are laid the five varieties of _svastika_ and below it, a _drona_ of grain. On the covered mouth of the vessel the image of Rudra.

* The name on the petals is that of the initial letters of the _nakshatra_ or lunar mansion, above which is the name of the regent of the mansion and below the colour which should be given to it. The names in order commencing with the mansion over which the Viśvadevās preside are as follows:—


} In the middle.
stamped in metal is placed after being washed in the five nectars as before followed by the dedication, meditation, hymn of praise and invitation, &c. Then the anga-nyāsa to Hūdra is repeated six times, and the ādṛḍhyāya, eleven times, &c., &c. Next incense formed from the burnt horns of goats is offered to Nirṛti and also wine, barley-cakes, flesh and the yellow pigment from the head of a cow (go-rochanā); flesh, fish, and wine, however, should not be used by Brāhmans, who should substitute milk with salt for wine and curds with salt for flesh. Lamps are now waved to and fro before all the deities and a fire is lighted on the altar and a homa made. Next the āghāra-homa, the krisara-homa, the fifteen-verse homa, fuel, rice, &c., with the śri-śuktra mantra, the pāyasa-homa, pūrṇa-kuti-homa and the agni-homa, are made, after which the fire on the altar is extinguished and Agni is dismissed. The vessel on the principal altar sacred to Nirṛti is now filled with various materials and whilst these are stirred round several mantras are recited. The parents of the child and the child then bathe outside in a place prepared for the purpose and ornamented with svastikas and all are sprinkled with holy-water. Some hundred verses are then repeated with the prayer that the evil influences due to birth in the Mūla-nakshatra may be effectually prevented. A similar ceremony is performed on account of any person born in the Āśeṣa-nakshatra.

(To be continued.)

On the Psychological Tenets of the Vaishnavas.—By Rājendralalā Mitra, LL. D., C. I. E.

What was the ontological doctrine which Chaitanya inculcated? is a question which was lately put to me by a distinguished European scholar. It is one which has not yet been discussed in any English paper that I am aware of. Nor is it well understood by the Pandits of Bengal. Even among the Vaishnavas of the higher orders there seems to be considerable differences of opinion, and distinguished commentators on the Bhāgavata and other leading texts of the Vaishnavas have propounded such contradictory and at times diametrically opposite theories that several polemical tracts had to be written on the subject. I have lately found one of these. It is entitled Sarva-sampradāyabheda-siddhānta. In it an attempt has been made to reconcile the theories of the different sects of the Vaishnavas and of Sankara Achārya. Its author's name is unknown to me, but the author was evidently a distinguished scholar, thoroughly conversant with the leading topics of Indian Philosophy and the various arguments which Vaishnavas of different schools brought to bear upon
Part I.—HISTORY, LITERATURE, &c.

Notes on the history of Religion in the Himalaya of the N. W. Provinces.
(Concluded from page 103, No. 1 of 1884.)

Funeral Ceremonies.

The ceremonies to be observed at funerals are found in the Pretamanjari, the authority on this subject which obtains in Kumaon. This work opens with the direction that when a person is in extremis his purohita should cause him to repeat the hymn to Vásudeva and the smarana in which the names of Ráma and Síva occur, and after these make the dasadána or bestowal of ten things in accordance with the sútras:—‘The learned have said that cattle, land, sesameum, gold, clarified butter, apparel, rice, molasses, silver and salt are included in the ten gifts.’ In bestowing the dasdána, the sick man or in his stead the purohita first rinses his mouth and consecrates the argha and then repeats the prájñána as already described. The meditation or dhyána appropriate is that known as the Sripáraméstvaramrita or meditation on the Supreme being as distinguished from and above his particular manifestations as Síva and Vishnu. This is followed by the sankalpa or dedication of the gifts with the same mantra as used in the Ganeśa-pújá (Om Vishnu, &c.), ending with the prayers that there may be a removal

* Go-bhú-tila-hiranyájya-vásodhánya-guḍlíní cha raupyaṁ lavanam ity áhur dasadánáni panditáh.
of all sins committed wittingly or unwittingly by the dying man during his life-time and that he may obtain the fruit of his good acts. For this purpose on the part of the moribund each of the gifts and the Brāhmans concerned are reverenced, and the gifts are then presented.

Kapila-dāna.—First the kapilādāna or a gift of a cow of a yellowish-brown colour with the five mantras beginning with:—Idaṃ vishṇur vichakrame tredhā nidadhe padam samuḍham aṣya pāṇeure and in practice this alone is recited. Then the argha is presented to the Brāhman with a mantra praying him as best of men to be present at the sacrifice and accept the argha. Then sandal-wood is given with a mantra and rice with another mantra. Flowers are then presented with the mantra:—'Glory to thee, O Brāhman.' Next the cow should receive veneration with the appropriate mantra:—'Glory to thee O Kapila,' and each of its members, the fore-feet, mouth, horns, shoulder, back, hind-feet and tail with a salutation and the gift of sandal, rice and flowers. A covering is then presented with food, incense, light, and the installation hymn:—Yā Lakṣmiḥ sarvvalokānām, &c. Then the moribund takes sesamum, kuṣa-grass, barley, and gold in a pot of clarified butter and with them the cow's tail in his hand over which water is poured, and all are dedicated to the removal of the guilt of his sins and for this purpose are given to so and so Brāhman in the name of Rudra. The cow is first addressed, however, with the mantra:—Kapile sarva-varṇānām, &c. The cow and Brāhman then circumambulate the moribund, who with clasped hands repeats a verse in praise of the cow.

Bhūmi-dāna.—Next comes the Bhūmi-dāna or gift of land. The installation hymn (prārthana) beginning:—Sarvabhūtādraya bhūmiḥ, &c., is first addressed to the earth. Then a ball of clay is made from the soil of the land which is intended to be given away and is worshipped and dedicated as in the previous gift and then after consecration, is given away for Vāsudeva's sake to the Brāhman. The Tila-dāna or gift of sesame follows with the mantra:—Tilāḥ suvarṇa-samāyuktāḥ, &c., and the usual consecration and dedication in the name of Vishṇu and the hymn of praise:—Tilāḥ pāpahart nityaṃ, &c.

• These mantras are practically unknown to the mass of the people who have much simpler ritual feebly on the same lines.

† Bhāmidoudvajjanamudrī tvam viprapuruṣottamapratyakho yajña-pravahāḥ aryah yam pratigrhyatām.

‡ Gandhadurdharmāḥ nityapushṭāḥ karishinām isvarāḥ sarvabhūtānām tāṁ ihopahraya śrīrām.

§ Namo brahmasyadevāya gobrāhmaṇaḥhitāya cha jagadāhitāya Krishnāya Govindaḥ namanamaḥ.

|| Ony gāvah surabhhay o nityaṃ gāvo guggula-gandhikāḥ, &c.
Next comes the Hirasya-dāna or gift of gold with a mantra — and the usual dedication, &c., in the name of Agni. The Aigyadāna or gift of clarified butter is next made with the mantra: — ‘Sprung from Kāmadehnu, &c.,’ and the dedication in the name of Mrityunjaya. The procedure is the same all through, the mantras used alone being different. For the Vastra-dāna or gift of apparel we have the mantra: — ‘Pita vastra, &c.,’ and the dedication in the name of Vrihaspati. The Dhānya-dāna or gift of rice of seven kinds has the mantra: — ‘Dhāanyakaroti dataram, &c.,’ and is presented in the name of Brajapati. The Guradāna or gift of molasses has the mantra: — ‘Gūḍa manmathachāpottha, &c.,’ and is given in the name of Rudra. The Karpya-dāna or gift of silver has the mantra: — ‘Rudranetra-samudhūtam, &c.,’ and is offered for the sake of Soma, the moon, with the prayer that any laxity in morals may be forgiven. The Lavāna-dāna or gift of salt follows with the mantra: — ‘Yasmad annarasah sarve, &c.,’ and is presented on behalf of all the gods.

Last service for the dying.—The moribund next presents the fruit of all the ceremonial observances that he has undertaken during his life to please on his behalf with Isvara. He also dedicates sesamum, kusa, barley and water and enumerates all the penance that he has performed during his life and commits it with an oblation to the mercy-seat in the name of Agni to please on his behalf. He then prays that for the sake of the good Vāsudeva whatever errors he may have committed in ceremonial or other observances knowingly or in ignorance, in eating or drinking and in his conduct towards women or men may be forgiven, for which purpose he offers gold. A similar gift of a cow is sometimes made to clear off all debts due to friends and others, but the practice has fallen into disuse, as the heir, according to the usage of the British law-courts, must pay his father’s debts if sufficient assets fall into his hands.

Vaitaranyi-dāna.—Another cow should be presented in Govinda’s name to prevent the retribution due on account of evil acts of the body, evil speech in words and evil thoughts in the heart, and again another cow in the hope of final liberation (mokshadāna) through the loving-kindness of Rudra and in his name. As a rule, however, but one cow is given, and this only in the Vaitaranyi-dāna which now takes place. For this rite a cow of a black colour is selected and worshipped as prescribed in the Kapiladāna, and the gift is dedicated to help the spirit of the moribund after death in its passage across the Vaitaranyi river, and with this object it is formally delivered over to a Brāhman. The installation verse for

* Hirasya-garbha-garbhasam hemabijam ribhárasoh, ananta-punya-palahadams tathántim pryahchchha. me.
the cow is—‘Glory to thee, O cow, be thou ready to assist at the very
terrible door of Yama this person desires to cross the Vaitarāṇi,’ and
for the river in the verse:—‘Approaching the awful entrance to the
realms of Yama and the dreadful Vaitarāṇi, I desire to give this black
cow to thee, O Vaitarāṇi, of my own free-will so that I may cross thy
flood flowing with pus and blood, I give this black cow.’ Selections
from the Bhagavad-gītā are then read to the sick man and the thou-
sand names of Viśṇu are recited. His feet and hands are bathed in
water taken from the Ganges or some other sacred stream whilst the
frontal mark is renewed and garlands of the sacred tulasi are thrown
around his neck. The ground is plastered with cow-dung and the dying
man is laid on it with his head to the north-east and if still able to un-
derstand, verses in praise of Viśṇu should be recited in a low, clear voice
suited to the solemn occasion. The priestly instinct is even now alive
and the family astrologer appears on the scene to claim another cow that
the moribund may die easily and at an auspicious moment.

Preparing the body for the pyre.—When the breath has departed, the
body of the deceased is washed with earth, water and the fruit of the
Emblica officinalis and then anointed with clarified butter whilst the
following mantra* is repeated:—‘May the places of pilgrimage, Gayā
and the rest, the holy summits of mountains, the sacred tract of Kur-
kahetra, the holy rivers Ganges, Jumna, Sāravati, Koshi, Chandrabhāga
which removeth the stains of all sins, the Nandābhadra the river of
Benares, the Gandak and Sarjā as well as the Bhairava and Vārāha places
of pilgrimage and the Pindar river, as many place of pilgrimage as
there are in the world, as well as the four oceans, enter into this
matter used for the ablution of this body for its purification.’ The
body is then adorned with gopichandana, the sacrificial thread, yellow
clothes and garlands. Gold or clarified butter is then placed on the
seven orifices of the face and the body is wrapped in a shroud and carried
to the burning-ghāt. The body is placed with its head to the east and
the face upwards whilst the near male relatives are shaved. In the
meantime pīṇḍas or small balls of barley-flour and water are offered
according to the rule:—Mṛitisthāne tathā dvāre viśrāmeshu chitopari;
kukshau pīṇḍoh pravatavahyah pratapiṇḍah prakirtitah—‘Where the man
dies, at the door (of his village), where the bearers rest, at the
pyre upon his body, these (five) pīṇḍas should be offered by rule; these are

* Gayādhini cha tirthāni ye cha punyāḥ śilochchhayāḥ ; kurukshetram cha ganā ca
yamund ca saravatī, kauśikī chandra-bhāya ca saravaprapradānī, nandā bhadrā
cha kāsi cha ganākā saravā tathā, bhairavam cha vārāhām cha tirthām pīṇḍaraṇam
tathā, prithivyām yāni tirthāni chatwaraḥ sāgarās tathā, sarvādēya viśuddhyartham
armin toye viśantu vai.
well known as the pretapinda. Each pinda should have its proper dedication with definition of time, place, and person (mritysthána, dwára, &c.) First some water is thrown on the ground with a dedication, and then the pinda is taken in the hand and after the recital of the dedication, it, too, is thrown on the ground and again water is sprinkled on the same place with a third dedication. This is repeated at each of the five places. The wood of sandal, cedar, bel, or dhák, mixed with ghí, are laid on the body, which is placed on the pyre with the head to the south. The son, or nearest male relative, bathes and dedicates the rite to the release of the soul of the deceased from the company and region of sprites and its exaltation to the heaven of the good, after which the kukshi-pinda is offered.

Office for cremation.—The fire is next applied by the nearest male relative to the wood at the feet of the corpse, if the deceased be a female, and to the wood at the head, if a male, with the mantra:—"Oṃ mayest thou arrive at the blissful abodes, thou with thy deeds whether done ill purposely or unwittingly hast become an inhabitant of another world, thy body encompassed with its load of desire and ignorance, weighted with its deeds of right and wrong has been completely resolved into its five elements." Then comes the Tilamiṣṭra-ājyāhuti or homa with sesamum mingled with clarified butter accompanied by the mantra:—Oṃ lomabhyah svāhā, oṃ twache svāhā, oṃ lokitāya svāhā, oṃ māṃsebhyah svāhā, oṃ medobhyah svāhā, oṃ tvagbhyah svāhā, oṃ majjābhyah svāhā, oṃ retase svāhā, oṃ roditebhyah svāhā.—‘Hail salutation to the hair, epidermis, blood, marrow, skin, the essential element of the body, the semen, and to him who is bewailed.’ Then follows the sūtra directing the circumambulation of the pyre whilst sesamum* is sprinkled over the burning body with the mantra:—‘Oṃ, glory to the fire of the funeral pyre.’ When the body has been almost entirely consumed, a small portion of the flesh, about the size of a pigeon’s egg, should be taken and tied up in a piece of cloth, and flung into a deep pool. Then the person who conducted the ceremony puts out the fire and bathes, anointing himself with the pancha-gavya and places a seat of kūṇa-grass for the spirit of the deceased with a dedication followed by water, a pinda and again water, each accompanied by its proper dedication.

Bali-dána.—Next the bali-dána, consisting of rice, sandal, &c., is offered to the goblins and sprites of the burning-ghat with the prayer that they will accept it, eat it and be appeased. Whoever wishes to preserve a portion of the bones, to cast them into the sacred stream of the

* The rich throw sandal, tulsi, sesamum and clarified butter on the pyre whilst the relatives cry out with a loud voice so as to attract the notice of the dweller in paradise.
Ganges at Hardwár (phúl syavauna), will collect them between his thumb and little finger and wash them in the panchagavya and clarified butter and placing them in a cloth bury them for a year before he attempts to carry out his purpose. All ceremonies performed for an ancestor must be carried through with the sacrificial thread over the right shoulder, all worship of the gods with the thread as usual over the left shoulder. The pyre is then cleaned and smeared with cow-dung whilst the dedication is made and water and a piṣaṇa are given followed by water as before. Then the mantra is recited:—\textit{Andhiniśhāna devā śankha-chakra-gaḍādhara; akṣhayā puṇḍarikākṣaḥ prtha-mokṣa-prado bhava.}—An address to the deity praying for the liberation of the soul of the deceased. A Brāhmaṇa repeats the mantra with his face towards the south; a Kshatriya looking towards the north; a Vaisya to the east and a Śūdra to the west, whilst the knot of the hair on the top of the head is unloosed. The sacrificial thread is then replaced and the āchamanas made. The thread is again put on the right shoulder (opasasya) whilst water is offered in the hollow of both hands to the manes of the deceased. The person who performs the rites bathes again before returning home and fasts for the rest of the day.

\textit{Ceremonies after cremation.}—Lamps are kept lighting for the benefit of the manes for ten days after cremation either in a temple or under a pípaḷ tree or where the obsequial ceremonies are performed, according to the rule:—\textit{Tilāḥ pradeyaḥ pāṇīyam dipo deyaḥ śivāyage, jñāti-bhīḥ saha bhoktavyam, etat pretasya durlabhham.}—Sesamum, water and lights should be provided in a temple of Śiva and meals should be taken with the relatives—for this has (now) become difficult to be obtained by a sprite. The place where the obsequial ceremonies (kīriyā-karma) subsequent to cremation take place is called the gháṭ or bugra. It is chosen, as a rule, near running water, but must not lie to the west of the house where the person for whom the rite is performed died. On the day following the cremation, the person who performed the principal part at the funeral pyre proceeds to the gháṭ and selecting a place, clears it and plasters it with mud and cow-dung. A fire-place is then built towards the northern part and on one side, an altar of white clay smeared with cow-dung. The lamp is next lighted with the dedication to enlightening the manes now in darkness so as to alleviate its sufferings. Then with top-knot unloosed the celebrant bathes on behalf of the manes with the usual definition, of place, time, person and object which is the performance of the ceremonies of the first day.

\textit{Tilatoyānjali.}—Next the top-knot is tied up and the mouth is rinsed, after which he takes sesamum, water, \textit{kusa}-grass and barley and with his face towards the south offers them in the palms of both hands on be-
half of the manes with the usual dedication. The object declared is to allay the extremes of heat and thirst which the spirit must undergo and to perform the rites of the first day on its behalf. The ceremony known as the tilatoyânjali must be performed either thrice or once each day for the next ten days. Then rice* is boiled in a copper vessel and in it sesamum, nágakeśâra (Mesua ferrea), honey and milk are placed and afterwards made into balls about the size of a bel fruit; these are offered with a dedication in the name of the deceased and the object that the spirit should obtain liberation and reach the abodes of the blessed after crossing the hell called Raurava and also that the head of the new body of the spirit may be formed correctly. Before actually offering the pinda, the celebrant should stand in silence to the left of the fire-place, and place a pavitra† on the ground and on it a karma-pâtra or sacrificial vessel and on the latter again a pavitra. The vessel should then be filled with water, sesamum and perfumes whilst the altar is covered with kusa-grass. The celebrant next takes a pavitra and water in his hand and repeats the dedication as to laying the kusa on the altar in the name of so and so deceased as a seat for his spirit. After this, water (avânejana) is poured on the altar with a similar dedication and then the pinda is offered whilst the celebrant drops on his left knee and repeats the dedication already given. As already noticed, the object of the pinda presented on the first day is to enable the spirit to cross the hell called Raurava and have a head for its new body. This is followed by an offering of water, one of very cold water, and one of sandal, rice, bhinga-râja† (Eclipta prostrata), flowers, incense, lamps and balls of rice and honey, each with its own proper dedication in the name of the manes. The thirteenth dedication is concerned with the consecration of the karma-pâtra already mentioned. On the first day one pinda is offered: on the second, two pindas, &c., so that in ten days, fifty-five pindas are offered each with the same ceremony as here given. Then comes the prayer that the pindas already given may reach the manes, and the karma-pâtra is turned upside down. The mouth is then rinsed with the usual formula and all the materials are thrown into the water with the mantra:§

—Thou hast been burned in the fire of the pyre and hast become separate from thy brethren, bathe in this water and drink this milk thou

* Kahatriyas and all other than Brâhmans make the pindas of barley-flour and also the illegitimate children of Brâhmans.
† See before.
‡ In Kumaon the Cinnamomum Tamala or tejpât is used.
§ Chitántala, pradagho'ni parityakto'si bandhavaíh; idam nítram idam káhram atra mohi idam pibä; adhânto níridhambo vdiveshútaḥ samárditaḥ, atra endúvâ idam yitvā endúvâ pitrâ suhí bhava.
that dwellest in the ether without stay or support, troubled by storms and malignant spirits, bathe and drink here and having done so be happy.'

To the south of the fire-place a small earthen vessel known as a karuvād is filled with water in which kuśa, sesamum, barley and milk are placed and suspended from a tree, or if there be no tree, from a stake fixed in the ground with a tooth-brush of nim (Melia indica). Then bathing and putting on clean clothes, the celebrant returns home and when eating puts a portion of the food on a leaf-platter and leaves it with water either where four roads meet or on that side of the village which is nearest to the burning-ghāt, both places being the favourite resorts of disembodied spirits. This portion called the preta-grāsā or spirits’ mouthful is offered with the usual dedication to the name of the deceased.

Ceremonies of the first ten days.—The proceedings of each day are the same, the only difference being the object of the pitaḍa. The following list of the hells crossed before reaching paradise and the different parts of the new body of the spirit affected by each day’s ceremony will suffice:

<table>
<thead>
<tr>
<th>Day</th>
<th>*Hell met with.</th>
<th>Portions of the new body formed.</th>
</tr>
</thead>
<tbody>
<tr>
<td>First</td>
<td>Raurava</td>
<td>Head</td>
</tr>
<tr>
<td>Second</td>
<td>Yonipusaka</td>
<td>Eyes, ears and nose.</td>
</tr>
<tr>
<td>Third</td>
<td>Mahāraurava</td>
<td>Arms, chest, neck and members of the mouth.</td>
</tr>
<tr>
<td>Fourth</td>
<td>Tāmiska</td>
<td>Pubic region, penis, void and parts around.</td>
</tr>
<tr>
<td>Fifth</td>
<td>Andhātāmisra</td>
<td>Thighs and legs.</td>
</tr>
<tr>
<td>Sixth</td>
<td>Sambhrama</td>
<td>Feet and toes.</td>
</tr>
<tr>
<td>Seventh</td>
<td>Anedhyā-krimi-pūrṇa</td>
<td>Bones, marrow and brain.</td>
</tr>
<tr>
<td>Eighth</td>
<td>Purasha bhakhapa</td>
<td>Nails and hair.</td>
</tr>
<tr>
<td>Ninth</td>
<td>Śvamāgas bhakhapa</td>
<td>Testes and semen.</td>
</tr>
<tr>
<td>Tenth</td>
<td>Kumbhipāka</td>
<td>To avoid the wants of the senses.</td>
</tr>
</tbody>
</table>

Tenth day.—The new body having been formed the natural wants of a living body are presupposed and the ceremony of the tenth day is devoted to removing the sensation of hunger, thirst, &c., from the new body. On the same day the clothes of the celebrant are steeped in cow’s urine with soapnuts and washed, the walls of the house are plastered, all metal vessels are thoroughly cleaned, the fire-place at the ghāt is broken and an anjali of water is offered to the ether for the sake of the manes and to assuage its thirst. The celebrant then moves up the stream above the ghāt and with his near relatives shaves and bathes and all present an anjali of water as before. Bathing again in all proceed homewards,† having been sprinkled with the pancha-gavya. The follow-

* Most of the names of hell occur in the law-books or the Purāṇas. The first, third, fourth and fifth in Manu, IV. 88: the tenth in the Bhāgavata-purāṇa, and the remainder in the Skanda-purāṇa.

† It is the custom to offer one more pitaḍa on the road homewards called the pāthyeśvaraddha, but this is usually made of uncooked flour and water.
ing rule lays down the period necessary for purification:—Brāhmaṇo
datarśena twaḍāśahena bhūmipāḥ; vaisyaḥ panchadaśahena śūḍro māsena
śūḍhyati. “The Brāhman becomes pure in ten days, the Kahatriya in
twelve days, the Vaiśya in fifteen days and the Sudra in a month”.

Ceremonies of the eleventh day.—After the usual domestic prayers, on
the eleventh day the figures of Lakṣmī and Nārāyaṇa are worshipped and
a covering spread for them on the chārpaṇi of the deceased and a cow offered
in his name as kapilā-dāna. Next vessels of water (Udaka-kumbha) are fill-
ed and food prepared in the name of the deceased. A bullock is also brand-
ed on the flanks with the trident and discus and struck three times with
the hand and then letgo, followed by the ekādaśāha trāddha. The palm
of the hand represents three tīrthas: the Brahma-tīrtha is the hollow at the
wrist through which the rinsing of the mouth is effected; the Deva-tīrtha
is between the fingers sloping downwards and is used in offering water
to the gods, and the Pitṛi-tīrtha is the hollow between the thumb and
first finger through which the water flows when offered to ancestors.
For instance, in the worship of Lakṣmī-Nārāyaṇa, the water is presented
through the Deva-tīrtha. First the covering is placed on the chārpaṇi
and on it the images with a dedication to the sure admittance into paradise
of the manes, and for this purpose the figures of the deities Lakṣmī and
Nārāyaṇa are worshipped. The installation hymn to the deities then
follows and offerings of rice, water, sandal, flowers, incense, lamps and
wearing apparel are made. To this succeeds the dhyāna or meditation
in honour of Viṣṇu, who has in his right hand the lotus, in his left the
conch, &c.; then come appropriate gifts, according to the ability of the
donor, which eventually become the property of a Brāhman with the
prayer that as Ś'iva and Kṛṣṇa live in happiness and comfort, so may
the deceased abide, and for this purpose all these good things have been
provided. The purohita then lies down on the couch for a short time and
so sanctifies the gifts that have been made whilst the verse is read:
—Yasya smṛtyā cha nāmoktyā tapoyajnakriyādhiṣ))( nyāman sampūrṇa-
tām yātī sadhyo vande tām achyutam.—‘That Achyuta through whose re-
membrance and invocation the shortcomings of my religious observances
are supplemented, Him do I now adore.’

Gifts of a cow.—Next comes the kapilā-dāna as before with the dedi-
cation:—‘O Kapilā worshipped of all the four castes, best, containing all
places of pilgrimages and deities alleviate my trouble.’ The water
vessels are next presented and there should be one for every day in the
year and each should be accompanied by food and lights for the same
period for the benefit of the spirit of the deceased† and then given

* As a rule, however, this is a mere form and the irons are not heated.
† As a rule the poor can only afford one.
to Bráhmans with the verse:—‘Yasya, &c.,’ as in the preceding paragraph.

The scape-bullock.—The loosing of the scape-bullock (vrishtotsarga) is seldom observed in Kumaon, though the ritual for it is given. First an altar is erected of earth and the fire is lighted thereon and Agni is installed and worshipped. The altar is then dedicated to the rite of the pradána-homa. This homa is begun by throwing clarified butter into the fire with the mantra:—Om iha ratis sváhá idam agnaye, om iha ramadhvan sváhá idam agnaye, om iha dhritis sváhá idam agnaye, om svadhrinit sváhá idam agnaye, om iha ramasvo sváhá idam agnaye; and again Om prajápataye, indráya, agnaye, somáya sváhá. Next curdled milk is thrown on the fire and the eight gods are saluted:—Agni, Rudra, Sarva, Paśupati, Ugra, Įśána, Bhava, and Mahádeva, all old names. Then comes the Paushnacharu-homa or oblation of rice barley and pulse boiled in milk and clarified butter and presented with the mantra:—Om púshágá anveto náh púshá rakeshvara sarvatah, púshá váján sanoto náh sváhá; and again Om agnaye svíshátkrite sváhá, om bhú sváhá, om bhuvah sváhá, om eva sváhá. In these mantras the ancient deities Púshán and Agni are invoked. A bell is then suspended from the neck of the bullock and small bells are tied round its feet, and it is told that it is to be let go in order to save the spirit of the deceased from the torments of hell. The following mantra is then whispered in its ear:—Vishñur hi bhagaván dharmah chatupcaitah, prakirtitah, vrisomi tam aham bhaktyá sa mám rakshatu sarvadhá. Then follows the verse:—‘Om rétap cha, &c.,’ as in the sandhyá. The bullock is addressed as the four-footed representative of the Supreme and asked to preserve for ever his votary. The bail-gáyatri is then recited:—Om tıkshásringáya vidmáhe vedapádáya dhínahí tan no vrisabhaḥ prachodayát. Sesamum, kúsa, barley and water are taken in the hand and also the bullock’s tail, whilst water is poured over all with the mantra:—‘To fathers, mothers and relations both by the mother’s and father’s side, to the purohita, wife’s relations and those who have died without rites and who have not had the subsequent obsequial ceremonies performed, may salvation arise by means of the unloosing of this bullock.’ The bullock will then be loosed with a dedication. The right quarter is sometimes branded with a trident and the left with a discus and the animal becomes the property of some of the low-caste people in the village.

Ekádayáha-śráddha.—The ekádayáha-śráddha commences with a bath—

Om svadáhá pitribhyo mátirbhhyo bandhubhıyas cha triśtaye, mátirpaksháh cha ye kechit ye kechit pitripakshajdh, guruvakšamabanbhánáh ye chánye kulaśambhavah, ye pitaabhévam ápanshé ye chánye śráddhavartitáh vrishtotsargaṇa te sarve labhantáṃ triśtım uttamán.
ing and dedication to the first śrāddha in honour of the deceased. Hither- 
to only the ceremonies known as kiriya-karma have been performed whilst 
the spirit of the deceased remained a preta, but now in order that he may 
be numbered amongst the pitrī or ancestors, the formal śrāddha is under- 
taken in his honour and for his benefit. Dry, clean clothes are worn and 
the celebrant proceeds to the ghāt and rinses his mouth with the usual 
formula. Then rice is cooked and five small bundles of kuśa are washed 
and anointed with oil and set up to represent the Brāhmaṇa on the part of 
the deceased with the nīmantrana or invitation:—Gato’iśi divyaloke tvam 
kritántavihitát pathah, manasa vdyubhútena vipre tvāham nīmantraye—
you have departed to be away having your way prepared by the god of 
death with a mind turned into wind. I would invite you. Similar bundles 
are consecrated to represent the spirit of the deceased and water and the 
ārghya are offered with the prayer that they may be accepted. In silence 
the karmapātra is placed on the ground and offerings of sandal, &c., made 
as before.* The dedication is then made for the purpose of performing 
the ceremony as if it were the ekoddhisṭa-śrāddha.† For this purpose a 
seat is placed and the arghya is consecrated and dedicated to the spirit of 
the deceased. Gifts are then presented to both the symbolised Brāhmaṇa 
and preta and both are reverenced. A brazen platter is then smeared 
with clarified butter and the rice placed on it and dedicated to the 
acceptance of the spirit. A circular altar a span in diameter is next 
made and smeared with cow-dung. Rice is also mixed with milk, sesa-
mum, clarified butter, and honey and made into round balls about the 
size of a bel fruit and with kuśa, sesamum and water are taken in the 
hand and dedicated to the first śrāddha. The altar is covered with kuśa 
and on it a single piṣṇa is placed, then water, sandal, rice, flowers, in-
cense, lamps, sweetmeats and woollen thread are each presented with a 
dedication as offerings to the spirit of the deceased. The bundles of 
kuśa which represent the Brāhmaṇa are then addressed and told that the 
preceding offerings have been made to the preta and to grant that they 
may be accepted and for this purpose water is offered to him. Gifts are 
then made to the symbolised Brāhmaṇa which are kept until the next day, 
as gifts made during the first eleven days cannot be accepted by a puro- 
hita. The water in the karm-pātra is then poured out at the feet of the 
Brāhmaṇa and the jāneko is changed to the left shoulder. This is followed

* See previous page.
† The ekoddhisṭa or tīthi-śrāddha is that performed on the anniversary of a 
father’s death, whilst the general ceremony which takes place during the dark half 
of Kuśr is called the pārvan or kanyāgata-śrāddha. If the father dies during this part 
of Kuśr the ceremony is called Kshayāka-śrāddha. In the pārvan the usual fifty-five 
piṣṇas are offered; in the ekoddhisṭa only one.
by the usual rinsing of the mouth, after which the verse commencing:
—'Yasya, &c.' is recited.

Ceremony of the twelfth day.—On the twelfth day the ceremony
known as Sapindī takes place. The celebrant goes to the ghāt as before
and commences with bathing and dedication to the day’s rite. He then
makes three altars of the same dimensions as before: to the north, a
square altar called the Viśvadeva-bedī: to the south, a triangular altar
called Praṇa-bedī, and to the east a circular altar called the Pitar-mahādi-
bedī. Rice is then cooked and whilst it is being made ready, two Brāh-
mans are formed from kūṭa-grass and placed at the northern altar as in
the preceding ceremony with a formal invitation, during which barley is
sprinkled over them whilst they are asked to take part in the sapindī.
The following verse is then repeated:—Akrodhanaś sauchaparāś satatam
brahmachāribhiḥ, bhavitaṁ bhavabhūta cha maya cha śraddhakāriśa,
sarvāyāṇa-vimrutnkatiḥ kāmakrodhavivarjitaḥ. Then the southern altar
is approached and there the bundles of kūṭa representing the deceased are
placed. These are addressed as above with the verse—'Gato’si, &c.,'
to which is added the line:—Pujayishyāmi bhogena devaviprāṇaś nīman-
troye. Then follows the changing of the sacrificial thread to the left
shoulder and purification by rinsing the mouth before approaching the
eastern altar. This is consecrated to the ancestors of the deceased for
three generations in the male line, all of whom are named and represen-
ted by blades of kūṭa-grass. If a mother is the subject of the cere-
mony the names of her mother, grandfather’s mother, &c., are
given here. Next the wife’s ancestors for three generations in the male
line are invited and some one accepts on behalf of all and their feet are
washed with the mantra:—‘Akrodhanaś, &c.’ This also takes place at
the other two altars and is followed by the celebrant taking the pavitra
or knot of kūṭa and sticking it into the folds of his waist-cloth (nīvī-
bandhana). Each of the altars in order are again visited and a dedication
is made to the kūṭa representatives at each with the arγha, seat, invit-
ation, sandal, rice, flowers, incense, lights, apparel, betel and a stone on
which the rice is placed for making the piṇḍas. The placing the stone
and rice at the northern altar has the special mantra:—Om agnaye kavya-
vāhanāya svāhā idam agnaye, om somāya piṭrimate svadāh idam somāya.
At the southern altar the celebrant merely mentions the name of the
deceased and that for him the food has been prepared, and at the eastern
altar the stone and food are dedicated to the pīṭris who are named as
before. The remaining rice is placed on another stone and mixed with
honey, clarified butter and sesamum is divided into four piṇḍas. A small
portion of rice is then taken with a blade of kūṭa in the right hand and
the hand is closed over the rice whilst this verse is recited:—Avasekrita
I then cast on the ground near the пида and is called the бхира-дам.

Then kneeling on the left knee with janeo reversed а пида is taken with куса, sesamum and water in the name of the deceased with the prayer that the earth here may be holy as Gya, the water like that of the Ganges, and the пида be like амрита, and is placed on the altar. Similarly a пида is taken and dedicated to the grandfather and great-grandfather of the deceased respectively. The last is dedicated to the spirit of the deceased that he may cease to be a disembodied spirit and become enrolled amongst the ancestors. Next follows the usual gifts with dedication. The celebrant next divides the пида of the deceased into three parts with a golden skewer and attaches one part to each of the пиdas of the ancestors with the mantra:—Ye samánah samanaśaḥ pitaro yamarājya, teshām lokāḥ svadhā nāmo devaḥ kalpatām, ye samánah samanaśaḥ jivā jīvoṣhu māmakāḥ, teshām brīr mayi kalpatām aemin loke tataṃ samāḥ. The spirit thus becomes an ancestor and ousts his great-grandfather in the line of the pārvaṣa. Water is then presented and the poviṭra is thrown away; rice is next sprinkled over the three пиdas with the mantra:—Oṃ nāmo vaḥ pitaro rāṣṭya nāmo vaḥ pitaro jīvāya nāmo vaḥ pitaro sukkhāya nāmo vaḥ pitarāḥ pitaro nāmo vaḥ gṛihāna pitaro dattam sado vaḥ pitaro pitaro vāsaḥ. The same mantra is repeated whilst laying three threads on the пидаσ to represent their jāneos. Next water, sesamum and куса are presented with a dedication. Milk is then poured through the hand over the пидаσ whilst the preceding mantra is repeated. All now march round the altar whilst the celebrant recites the mantra:—A'madājanayā prasavo jagaṁyāṃ deva dyāvyāy śīthā śivārūpe ānvā gantām pitarāmātārā chāndā somo āmratave jagamyām. Then the celebrant gives himself the tilaka with the mantra:—Oṃ pitṛihyāḥ svadhā ebhyaḥ svadhā nāmaḥ pitāmahebhbyāḥ svadhā ebhyaḥ svadhā nāmaḥ propitāmahebhbyāḥ svadhā ebhyaḥ svadhā nāmaḥ akshaṇa pitaro māmānāna pitaro 'tīrīpanta pitarāḥ pitarāḥ sundadvam. Next the dīs or benediction occurs in which with hands clasped the celebrant prays for the increase in prosperity of his family, their defence in time of trouble, &c. The пида of the father is then removed from the altar and in its place the figures of a conch, discus, &c., are drawn with sandal and on them a lighted lamp is placed and saluted whilst rice is sprinkled over it. The mantra used is:—Oṃ vasantāya nāmaḥ, om gṛihāya nāmaḥ, om varāhāhyo nāmaḥ, om sarade nāmaḥ, om hemantāya nāmaḥ, om śītādyā nāmaḥ—forming an address to the seasons. The пида is then restored to its place on the altar and the bundle of куса which represents the Brāhmans at the northern altar is opened out and one stalk is thrown
towards the heavens whilst saying:—‘Praise to the ancestors in paradise.’ Then follows the verses:—‘Sapta vyādha dasāraṇesu,’ &c., as in the termination of the Nāndi-śrāddha, after which the materials for the ceremony are removed and gifts again made to Brahmans. Next the celebrant proceeds to a pīpāl tree, or if no such tree be near a branch is brought from a tree and a dedication is made in the name of Vishnu of three hundred and sixty vessels of water which is poured over the tree and then the tree is tied round with thread three times and whilst moving round, the following mantra is repeated:—‘Glory to thee O king of trees whose root is like Brahmā, trunk Vishnu and top like S'iva.’ The ceremony concludes with the usual gifts and dedication.

Monthly ceremony.—On every monthly return of the date on which a father dies a single pinda is offered to his manes as before with a vessel of water to the pīpāl tree. This continues for eleven months and in the twelfth month the Hārshika-śrāddha takes place which is in all respects the same as the Ekoddhā-śrāddha already described. The Nārāyaṇa-bali is offered when a father dies in a strange land and his relatives cannot find his body to perform the usual rites. A figure of the deceased is made of the reed kans, and placed on a funeral pyre and burned with the dedication that the deceased may not be without the benefit of funeral rites. Then the kalaśa is consecrated and the forms of Brahmā, Vishnu, Śiva and Yama stamped on pieces of metal are placed on the covering of the kalaśa and are worshipped with the Puruṣa-sūkta mantra from the Rigveda (Man. 10, 90). Then sixteen homas and ten pindas are offered with the usual dedication and the latter are thrown into the water. Sixteen offerings of water from both hands (anjalī) conclude the ceremony. A separate ritual is prescribed for a woman dying whilst in her course or dying in child-birth. The body is anointed with the pancha-gavya and sprinkled with water whilst the mantra—‘Apośhita, &c.,’ is recited. The body is then taken and a small quantity of fire placed on the chest after which it is either buried or thrown into flowing water. For eight days nothing is done, but on the ninth day, forty-five pindas are given and the ceremonies of the remaining three days as already described are carried through if the people can afford it. There is also a separate ritual for persons who have joined a celibate fraternity as a Jogi, Gosain, &c. His staff and clothes are placed on the chārpāi as in the case of an ordinary person and the arka-vivāha or marriage with the plant madār takes place, after which a pinda is offered in his name. Fakirs, lepers and women who die in child-birth are buried in Kumaon. It is believed that if any one dies during the Dhaniśthā, Satabhishā, Púrvabhādā, Uttarabhādā or Revati nakshatras or lunar-mansions, four others of his family will certainly die, and for the avoidance of this evil a tānti or preventive
service is prescribed which must be held by the relatives and be accompanied by numerous gifts.

Bhojana-karma.—The observances connected with the preparation and cooking of food are classed amongst the domestic ceremonies and are known as Balivaisvadeva. After the food has been cooked and before it is eaten, the person takes a small portion of it in his right hand and offers it as a homa on the fire whilst repeating the mantra*:- Oṃ salutation to Agni, the vital air prāṇa; oṃ salutation to Vāyu, the vital air apanā; oṃ salutation to Aditya, the vital air vyāna; salutation to the same three deities, the same three vital airs; salutation to him who is fire produced from water, juicy nectar, Brahmā, &c. The gāyatrī-mantra† with the addition of the term svadā after each section is then repeated as often as the person wishes. The homa or burnt-offering can only be made where the person can procure some clarified butter, where it cannot be obtained the homa must be omitted. Water is then taken in the hand and poured on the ground whilst the mantra‡ is repeated:- 'If whoever eats remembers that Brahmā, Vishnu and Śiva are present in the food impurity cannot accrue from eating.' Where the water has fallen four small portions§ of the food are thrown one after the other with the following mantra:-' Oṃ, glory to the lord of the earth; oṃ, glory to the lord of created things; oṃ, glory, glory to the lord of sprites; oṃ, glory to all beings.' Water is again taken in the hand whilst a mystical mantra|| is recited. The water is then drank. Next about a mouthful of the food is taken in the hand and thrown away as the portion of dogs, low-caste persons, deceased,

* Oṃ bhūr agnaye prāṇāya svadā oṃ bhuvavā vyāva apānda svadh oṃ svar dāti-

† The learned use the mantra:—Oṃ nābhīyā asti antarikšam śrāvya dyauḥ

‡ The verse translated above is, however, far more common and runs:—Annam brahmā raso viśvah bhakti deva mahēṣvah evam dhyāyati dvija bhunke annadahā na dhyate. The ordinary cultivator seldom uses more than the three last words—' annadahā na dhyate.'

§ Oṃ bhūpataye namah oṃ bhuravanapataye namah oṃ bhūtatātī pataye namah oṃ sarvebhya bhūtebhya balaye namah.

|| Oṃ antāścharai bhūteshu gūhāyām vīvatomukhaḥ tvām yajāk tvām vashat
dhāraḥ āpo jyoti raso'napita svadā. The word vashat is an exclamation used in making oblations and vashatkāra is the making it.
crows and ants. The correct custom is to make one offering for each of these six classes whilst repeating the mantra, but in practice a very small portion is placed on the ground with the ejaculation:—"Om, glory to Vishnu." The food is then eaten whilst with the first five mouthfuls (pancha-grāda) the following mantra is recited mentally:—"Om, salutation to the five kinds of vital air, vis., prāna, apāna, samāna, vyāna and udāna." Then a little water is poured over the bali with the mantra:—"Om, salutation to the bali," and at the end of the meal the same is repeated with the verse: 'May the giver of the meal have long-life and the eater thereof ever be happy.'


INTRODUCTION.

The following poem, written by a Maithil Brāhman at the end of the last century, in the Baiswāp dialect, is perhaps the most popular of its kind in Tirhut. A copy of it in MS. can be obtained in almost any large village in Darbhanga. Owing, however, to the complexity of some of the metres, they are generally very corrupt. Bābū Srim Nārāyaṇ Singh, of Jogiyārā, has joined me in endeavouring to prepare a translation and fairly correct edition of the text.

The poem describes a victory won by Narendra Singh, an ancestor of the present Mahārāj of Darbhanga over Rām Nārāyaṇ Bhūp, the well-known Sūbā of Bihār. The following is the genealogy of the present Mahārāj:

Mahārāj Narendra Singh.
" Pratāp Singh.
" Rāghab Singh.
" Mádhab Singh.
" Chhatra Singh.
" Mahādev Singh.
" Lakshmīśwar Singh, the present holder of the title.

The Baksi or Bakhshi mentioned in Dohā 5, line 9, and Dohā 19, 1. 1, was Gokul Nāth Jhā, of Dhangā, Haripūr, Pargana Jarail, in the

* Snana cha patitānām cha śvapachām pāparoginām, vdayānām krimipad cha sakhatāir māravat bhuhak.
† Annaddātā chirmajñet annabhojita sadā sukhāt.
‡ [The reading of some of the mantras was too corrupt to admit of thorough correction.—Ed.]
§ See note to verse 1 of the translation.