

däkne mätai makä!" Juchtéré
 Tiomberbien oknök. Oliöle'n
 komiäen, öliöl' enkäne en inöle
 onghæ. Pomdaknede en mätai,
 pompangshede. Tiim ofæ. Kápäh-
 ende omtöm. Léatende.

island will break up again." Now
 Tiomberombi 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 Himälaya of the N. W. Provinces.
 Part I.—By E. T. ATKINSON, B. A., F. R. G. S., B. C. S.

In reading the wonderful story told by the great Chinese travellers Fah 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 Aśoka, Kanishka, Nágárjuna, 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 literature 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 worshipped 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 Himálaya between the Sárda on the east and the Tons on the west including the British districts of Kumaon, Garhwál and Jaunsár 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 Badarináth and Kedárnáth, mounts Meru and Kailás, the holy lake Mánasarovara and the places become sacred by the wanderings of Kṛishṇa and Arjuna, Ráma and Sítá, Draupadí and the Páñdavás and in comparatively modern times the scene of the labours and the final resting-place of the great reformer Sankara 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 uncared for, by the majority of Hindús. 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 Hindús 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 polydæmonistic tribal cults of the aboriginal populations 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 class, but even this system had to abandon the Vaidik deities and admit the dæmons of the aborigines to a place in its pantheon, or otherwise it would have perished. Buddhism was originally a protest against sacerdotalism, not necessarily against the Bráhmanical caste, but it too succumbed to dæmonistic 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'aiva temples and the Buddhist priests became S'aiva ascetics or served the S'aiva 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, culmination 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 cultivator, 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 Himálaya.—In examining the condition of religion in the Himálayan region we find a curious blending of pre-Bráhmancial, Bráhmancial 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. Himálaya we possess a record of the teaching in 350 temples in Kumaon, in about 550 temples in Garhwál and in about 100 temples in Dehra Dún and Jaunsár-Báwar. For the 900 temples in Kumaon and Garhwál we know the locality in which each is situate, 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 Saiva temples in Kumaon and 350 in Garhwál, and that there are but 35 Vaishnava temples in Kumaon and 61 in Garhwál. To the latter class may, in a certain sense, be added 65 temples to Nágarája in Garhwál which are, by common report, affiliated to the Vaishnava sects, but in which S'iva also has a place under the form of Bhairava. Of the Saiva temples, 130 in Garhwál and 64 in Kumaon are dedicated to the Sakti or female form alone, but of the Vaishnava temples in both districts only eight. The Sák'ti form of both S'iva and Vishṇu, however, occurs also in the temples dedicated to Nágarája and Bhairava, or rather these deities and their Saktis are popularly held to be forms of Vishṇu and S'iva and their Saktis. Of the Saiva Sakti temples, 42 in Garhwál and 18 in Kumaon are dedicated to Kálí, whilst the Sakti forms of the Bhairava temples are also known as emanations of Kálí. Nandá comes next in popularity and then Chaṇḍiká and Durgá. The remaining temples are dedicated to the worship of Súrya, Gaṇeśa and the minor deities and deified mortals and the pre-Bráhmancial village gods who will be noticed hereafter. The outcome of this examination is therefore that S'iva and Vishṇu 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 polydæmonistic cults of the older tribes are objects of worship both in temples and in domestic ceremonies.

Dæmonism.—Whatever may have been the earliest form of religious belief, it is probable that it was followed by a belief in dæmons or super-human spirits to which the term 'animism' is now applied. The Greek word 'dæmon' 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 Bhútesa or 'lord of bhútas.' With a change of religion the word dæmon acquired an evil meaning, and similarly the word bhúta as applied to the village gods carries with it amongst Bráhmañists 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 dæmonistic cults of the Indian tribes. As observed by Tiele† "the religions controlled by animism are characterised first of all by a varied, confused and indeterminate doctrine, an unorganised polydæmonism, 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 Bráhmañism. Buddhism, as we shall see, was an off-shoot of Bráhmañism, and it is to the influence of these three forms of religious belief—Animism, Bráhmañism and Buddhism—that we owe the existing varied phases of Hinduísm, and paradoxical as it may seem the masses are more Animists and Buddhists in their beliefs at the present day than Bráhmañists. We

* See Max Müller's Hibbert Lectures, p. 56.

† Outlines of the history of Ancient Religions, p. 10, and Wilson in J. R. A. S., V., 264.

shall first of all take up the festivals commonly observed by the Kumaon Khaśiyas 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 Himálaya. We shall then follow the historic method, and attempt to trace out the development of the existing forms from the earlier Vaidik and Pauránik deities, and show how the pre-Bráhmanical 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, Baiśákh, Jeth, Asárh, Saun, Bhádo, Asoj, Kárttik, Mangsir, Pús, Mán and Phágun. The Saka *sanvat* follows the solar year, and is used by the great mass of the Khaśiya population, and in the calendar of festivals dedicated to the worship of the pre-Bráhmanical forms and the indigenous local deities. The Vikramáditya *sanvat* 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 Jyotishís and generally in all orthodox ceremonies. The gradual conversion of the Khaśiya population to Bráhmanism is a phenomenon well marked in this portion of the Himálaya. The prosperous Dom (outcaste) mason becomes a Rájpút and the so-called Khaśiya Bráhman, a Bráhman, 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-Bráhmanised populations, and may be adopted as a safe guide to the decision whether a given observance is of Bráhmanical 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 *Pápa-mochaní ekádásí*, and is observed by those who keep the elevenths of every month sacred. The first nine nights of the *sudi* or light half are known as the Chait *nava-rátri* and are sacred to the worship of the Sakti form of Siva

* For an elucidation of these systems: see Thomas' Prinsep, II, 148; H. H. Wilson's works, II, 151; VII, 284; Calcutta Review, I, 257; XIII, 65.

as Nava Durgá, the nine forms of Durgá. These are in common acceptation here :—Sailaputrí, Brahmacháriní, Chaṇḍaghantá, Kushmáṇḍá, Skandamátá, Kátyáyiní, Kálarátrí, Mahágaunrí and Siddharátrí. Durgá is also worshipped under her other forms as Kálí, Chaṇḍiká, &c., at this season. Those who eat flesh, sacrifice kids to the goddess, using the Nirṛiti 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 *sudí* known as the *Ráma-navamí*, festivals are held at the temples of the Vaishṇava form Rámápádaka in Almora, Uliyagáon and Mási. The Chait *nava-rátrí* is also the season of the great *sangatí* or fair at the Sikh temples of Guru Rám Rái in Dehra and Srinagar. The eleventh of the light half is known as *kámaddá*, when widows worship Vishṇu and offer grain, fruit and flowers to the deity either in a temple or to a *sálagráma* stone in their own home. The day of the full moon is observed as a festival in the temple of Akásabhájiní in Saun. 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 *Ajoṭá*.

Baisákh.—The eleventh of the dark half of Baisákh is known as the *Varárhiní ekádásí* and is observed by widows like the *kámaddá* of the light half of Chait. The third of the light half is called the *Akshaya* or *Akhai tritáyá*, and no one ploughs on that day lest some misfortune might occur. The Sikhs call it the *Sattwa-tíj* and observe it as a festival. The *Gangá-saptamí* or seventh devoted to the river Ganges is marked by special services in several places along the Ganges. The observances prescribed for the *Mohani-ekádásí*, or eleventh styled *Mohani*, 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 Vishṇu on this day. The fourteenth of the light half is known as the *Nara-Simha chaturdasí* which is observed in the Vaishṇava temples. The day of the full moon called the *Mádhava púrṇimá* is also held sacred and assemblies are held at several of the Saiva and Nága temples on this day, such as Pinákešwara, Gapanátha, Bhairava in Phaldakot, Bhagotí in Dhaundyolsyún and Sitešwara, also at Vasukí Nága in Dánpur and Nágadeva in Sálam.

Jeth.—The eleventh of the dark half of Jeth is called the *Apara ekádásí* 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 *Vata-sávitrí amávasyá*, when Sávitrí, the personified form of the sacred *Gáyatrí* verse, is worshipped by a few. The second of the light half of Jeth is known as the *Anadhya tya dvitítáyá*, and on this day no new task is given by a teacher to his pupils. The tenth of the light half is

called the *Jeṭh Daśahra*, which is generally observed throughout the lower paṭṭis or subdivisions. Special assemblies are held on this day at the temples of Umá at Karnprayág, Uparde at Amel, Bágeswara, Koṭeswara and Sítá at Sítábaní in Kota, &c. This Daśahra marks the birth of Gangá, the worship of the Nágas and Mánasa. The eleventh is called the *Nirjalá ekadaśí*, 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 (*nishrau* or *nirshau*) of rice and money to Bráhmans.

Asárh.—The eleventh of the dark half of Asárh is known as the *Yoginí ekadaśí*, 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 Nágaraġa in Garhwál. The eleventh of the light half of Asárh is known as the *Hari-sayaní ekadaśí*, the day when Vishnu falls asleep, which like the *Hari-bodhiní ekadaśí*, or eleventh of the light half of Kárttik, 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 Jeṭh as a domestic festival.

Sáwan or *Saun.*—The eleventh of the dark half of Sáwan or Saun has the local name *kámiká*, 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 trayodaśí* and is held sacred to Siva, 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 *somavati amávasyá*, which is generally observed as a day of rest and the *śráddha* of ancestors is performed without, however, making the *piṇḍas* as prescribed for the *S'ráddhapaksha* 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 *bhútas* or sprites. The eleventh of the light half is known as the *Putradá ekadaśí*, 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-tarpaṇa* or worship of the seven Rishis or sages. They then bind *rákhis* or bracelets of silk or common thread around their wrists and feed and give presents to Bráhmans. The common name for this festival in Kumaon is *Upa-karma*, equivalent to the *Salauna* or *Rakshábandhana* or *Rákhibandhana* of other districts. On this day festivals take place at the Sun temple in Súi-Bisang, Báraġí Deví at Deví Dhúra and Patuwá in Súi. A commercial fair takes place at Deví Dhúra on the *Sudi púrñimá*.

Bhádo.—The fourth of the dark half of Bhádo is known as the *Sankashī chaturthī* when Gaṇeśa is worshipped and offerings of *dūb* grass and the sweetmeat called *ladū* composed of sugar and sesamum seed are made. These sweetmeats are here called *modak*, of which ten are usually presented, 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 *Janmāshṭamī*, a great festival amongst the Vaishnavas, held in honour of the birth of Kṛishṇa. The eve of this festival is spent in worship in the temples. Local festivals are also held during this month in honour of Keli Pír, Gangánátha, Kárttikēya, Dīpa Devī and Pushkara Nága. The eleventh of the dark half is known as the *Ajāmbikā ekādasi* and that last day is called the *Kusāvartī amāvasyā*, when the *kusa* 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 Bhádo, which is commonly known as the *Haritālī tritīyā* from the *Hasta nakshatra* or asterism. The fourth is known as the *Gaṇeśa-chaturthī* and is the date of a fair at Thal Kedár in Waldiya and at Dhvajpatikeśwar near Jarkandár in Askot. The fifth, is known as the *Nága or Birura-panchamī*.

Nága-panchamī.—This is the great day on which the serpents are worshipped and the date of the fair in honour of Ugyára Mahárudra at Papoli in Náskura and Karkoṭaka Nága in Chhakháta. Rikheśwar is a title of Siva 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-panchamī* 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 (*birura*) and place it with money and sweetmeats as an offering before the serpents.

The chief festival, however, in Bhádo is that held on the *Nandāshṭamī* or eighth of the *Sudi* or light half. It is popular all over the upper paṭṭis (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 Bhim Singh, the representative of the Chand Rájas, gives the first blow with a talwár 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 *dál* 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 talwár across its neck and the beast is let loose, when all proceed to chase it and pelt it with stones and hack 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 custom, however, called *dhurangí* obtains in the Bhoṭiya 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 Bráhmancial deity. A story fabricated not very long ago in connection with the Nandá temple at Almora is both amusing and instructive as to the growth of these legends. My informant tells how the worship of Nandá at Almora had been kept up ever since it was established there by Kalyán Chand, but that when the British took possession of Kumaon, the revenue-free villages attached to the temple were sequestered by Mr. Traill.* Three years afterwards (1818) Mr. Traill was on a visit to the Bhoṭiya valley of Juhár, and whilst passing by Nandá-kot, where Nandá Deví 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 Nandá, 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.

Durbáshṭamí.—A ceremony known as the *Durbáshṭamí* sometimes takes place on the *Nandáshṭamí* and sometimes on the *Janmáshṭamí* or other holy eighth of this month. On this day women make a necklace of *dáb* grass which they place around their neck and after ablution and worship give it with the *sankalpa* or invocation as a present to Bráhmans. 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 *ḡor*. 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 Beninága in Barann, Bhagling in Sor and Chhipula in Askot and also at the temples to Ghaṇṭakarna in Garhwál. The eleventh is locally known as the *Párvapari ekádasi* and the twelfth as the *Báman* or *Srávaṇa dvádasi* from the *Srávaṇa nakshatra* or asterism, but both are merely nominal festivals. The day of the full moon is observed as in other months.

Sráddha-paksha of Asoj.—The entire dark half of Asoj is known as the *Sráddha-paksha* or fortnight devoted to the repose of the manes of ancestors. It is also called the *Mahálaya párvana sráddha* from the formula used each day in worshipping the manes. The ninth is known as the *Sráddhiyá navamí* 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 *piṇḍa* 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 to some secluded waste piece of ground. The practice of making *piṇḍa* of boiled rice is, however, confined to those castes who claim connection with similar castes in the plains and is unknown amongst the Khaśiyas, who make the *piṇḍa* of raw rice as already noticed for the offspring of a concubine. If a father has died his *sráddha* is performed on the same date of the fortnight: thus if he died on the third of Magh *sudi*, his *sráddha* in the *sráddha-paksha* or *kanyágati* 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 *sráddha* 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 '*ekoddishṭa*' or '*ekoddriṣṭa*' when 'he alone is looked at' or is made the object of worship. If he died during the *sráddha-paksha*, the day is called '*ekoddishṭa khyáta sráddha*,' and though it falls on the ninth or succeeding day is observed as the anniversary. The last day of the dark half is called *Amávasyá sráddhiyá*, when the names of all ancestors are mentioned and worshipped, but *piṇḍas* 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 *sráddha* of girls who die before marriage is never made, and of boys only if they have been invested with the sacrificial thread. The *sráddha* 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 (*sautela*) 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 *śrāddha-paksha* is known as the *Indriyā ekādaśī*, but has no particular observances attached to it apparently.

Asoj sudi.—The first nine nights of the light half of Asoj called the *Asoj 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 '*mahāshṭamī*' 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 Asoj is here called the *Vijaya-daśamī* or the tenth of victory, and on this day a festival is held to commemorate the commencement of Rāma's expedition to Ceylon (Lanka) for the release of Sītā. It is locally known as *Páyata* 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 sankrānta*, when the custom is universally observed. The village gods Goril and Ghatku or Ghatotkacha have festivals on the *mahāshṭamī*. The eleventh is known as the *Pāpānkuṣa-ekādaśī* or eleventh of the *ankuṣa* (elephant goad) of sin, and in some copies as *Pārtvaparī*. The day of the full moon is called *Kojāgarī*, and from this day the gambling of the Diwālī commences.

Kārttik.—The eleventh of the dark half of Kārttik 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 *Naraka-chaturdaśī* 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 *Dipāwalī amāvasyā* or last day of the dark half is known as the *Sukharātri* or happy night which Vishṇu passed in dalliance with Lakshmi and also as the *Diwālī*. 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 Bairāgis minister at most of the Vaishṇava shrines and festivals and acknowledge the spiritual supremacy of the chief of the S'riranga temple and *maṭha* near Trichinopoly in the Madras Presidency.

The *Kārttika Māhātmya* of the *Pādma-Purāṇa* is devoted to a de-

scription of the rites and ceremonies to be observed during Kárttik. "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 Rája Bali who was subdued by Vishṇu in his dwarf incarnation and to Kṛishṇa or Kanhaiyá as Gobardhan. When Bali was sent to Pátála, 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-dvítíyá* when Yama came down to visit his sister Yamuná 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 Askot. The ninth is known as the *Kushmáṇḍa-navamí* when pumpkins are offered to Deví, and on the eleventh called the *Hari-bodhiní*, the waking of Vishṇu from his periodical slumbers, is celebrated. The fourteenth is known as the *Vaikuṇṭha-śaturdáśí*, for he who dies on this day goes straight to the paradise of Vishṇu. Noted festivals are held on the Vaikuṇṭha fourteenth at Kamaleswara in Srinagar and Malik Arjun in Askot. The day of the light half or *púrṇimá* is like the *púrṇimá* of Baiśákh, a great day for bathing, and special assemblies are then held at the temples of Pinákeswara, Gaṇanátha, Síteśwara, Vásukí Rája and Nágadeva Padamgír.

Mangsr.—The eleventh of the dark half of Mangsr is known as the *Utpatti-ekádáśí*, but is not particularly observed. The eleventh of the light half is called the *Moksha-ekádáśí* and has some local celebrity. The twelfth or *Bárákhí dvádaśí* 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 *kūṭhala* (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 *halkhyo* ceremony, the *pitya* 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 *kaldī*, 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 *sūrpas* 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.

Pús. Mán.—The eleventh of the dark half of Pús is called the *Saphala ekādasi*, and the eleventh of the light half is known as the *Bhojanī ekādasi*. The fourth of the dark of half of Mán or Mágh is known as the *Sankashṭa chaturthī*, which like the similarly named day in Bhádo is sacred to Gaṇeśa. The eleventh is the *Shaṭ-tila ekādasi* 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 *S'ri* or *Vasanta-panchamī* marks in popular use the commencement of the season of the Holi. The name 'S'ri' is derived from one of the titles of Lakshmi, the goddess of wealth and prosperity, and according to some includes Sarasvatī, the goddess of learning. Even in Kumaon 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 Sarasvatī on this day, whilst the Baniyá worships 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-panchamī* 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-panchamī* 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 Mágh festivals are held which are known collectively as the *Pancha parva*: they are the *Gaṇeśa-chaturthī*, the *Vasanta-panchamī*, the *Súrya-shashṭhī*, the *Achalá saptamī* and the *Bhishmáshṭamī*. The *Gaṇeśa-chaturthī* is observed by few in Kumaon, but the *Vasanta-panchamī* is held in honour all over the two districts. The *Súrya-shashṭhī* is held on the same day as the *Sítala-shashṭhī* 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 *Achalá saptamí* or "immoveable seventh," so called because it is said to be always held sacred, is seldom observed here. It is also called the *Jayantí-saptamí* or 'seventh of victory,' and festivals are held on this day at the Kamaleswara temple in Srinagar and the temple to Jayantí at Jayakoṭ in Boráran. The *Bhíshmahshṭamí* 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 *Bhíma ekádasi*, and this and the full moon are very seldom observed.

Phágun. S'ivarátri.—The eleventh of the dark half of Phágun is called the *Vijaya-ekádasi* 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 Purápa*.* 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'aiva 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) Rámeswara near Cape Komorin; (2) Kedárnátha in Garhwál; (3) Mahákála in Ujjain; (4) Somanátha in Gujrát; (5) Mallikádjuna in the Karnatic; (6) Bhíma Sankara near Púna; (7) Ompáranátha on the Nerbudda; (8) Viśvanátha in Benares; (9) Bhuvanésvara in Orissa; (10) Vaidyanátha in Bombay; (11) Bágeswara in Kumaon and (12) Jágeswara 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 *Váshika 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 *práñyáma* which is explained hereafter.

At the *mahápújá* on the S'ivarátri 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, Isána, Hara, Paśupati, &c. These are counted off on a rosary made of the seeds of the *rudrāksha* (*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 from pilgrims from the plains 'Har, Har Mahādeo, bam Mahādeo.' The leaves of the *bel* (*Ægle marmelos*) and the flowers of the *datūra* (*Datura alba*), the *kapúr nali* or *kapúr nai* (*Hedychium spicatum*), the *jāti* or *jai* (*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'ivarātri*, 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 R̥g 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 Purānas, and the Tantras; the former—the S'aiva, Lainga, Pádma, Mátasya and Váyṇ—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 *Nyása* and other absurd gesticulations being derived mostly, if not exclusively, from them; as the *Isána Samhitá*, the *S'iva Rahasya*, the *Rudra Yámala*, *Mantra-mahodadhi* 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 *Títhi-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.

Gosáins.—The Gosáins* founded by S'ankara Áchárya are still a powerful body in these hills. S'ankara Áchárya had four principal disciples who are usually named Padmapáda, Hastámalaka, Sureśvara or Mandana, and Troṭaka. Of these the first had two pupils, Tírtha and Árama; the second had also two, Vana and Aranya; the third had three, Sárasvatí, Purí and Bháratí, and the fourth had three, Gír or Giri, Párvata and Ságara. These pupils became the heads of the order of Daśanámí 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 Gosáins proper are called Daṇḍins from the *daṇḍa* or staff carried by them in their travels. They are ruled by an assembly called the Daśanáma, 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 *chela* or pupil succeeds. The chief *maṭha* of the order represented in Garhwál is at Sringerí on the Tungabhadra river in the Madras Presidency. They serve at Rudranátha, Kalpeśwara, Kamaleśwara, Bhil-kedár, and indeed most of the principal temples dedicated to S'iva.

Jángamas.—The Jángamas or Lingadháris, so called from their wearing a miniature linga on their breast or arm, acknowledge the spiritual supremacy of Basava, minister of Bijjala Deva Kalachurí Rája of Kalyána and who murdered his master in 1135 A. D. Basava wrote the *Básava-Purána* and his nephew, the Channa-Básava Purána, which are still the great authorities of the sect. The name Basava is a Kánarese corruption of the Sanskrit '*vrishabha*,' and the *Básava-Purána* is written in praise of the bull Nandí, the companion and servant of S'iva. The Jángamas style themselves Puritan followers of S'iva under the form of a linga and call all others idolators. They say that they reverence the Vedas and the writings of S'ankara Áchárya, but they reject the Mahábhárata, Rámáyana and Bhágavata as the invention of Bráhmans. They consider both Sankara Áchárya and Basava to have been emanations of S'iva. Basava himself was a S'aiva Bráhman and devoted himself to the worship of S'iva under the form of a linga as the one god approachable by all. He denounced the Bráhmans 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 '*svámí*,' 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 Ján-gam always returns a woman's salutation and only a breach of chastity can cause her to lose her position. The Jángamas are also call Vira Saivas to distinguish them from the Arádhyas, 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 *gáyatri* 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 Viśeshas. The Sámánya or ordinary Jángama may eat and drink wine and betel and may eat in any one's house, but can marry only in his own caste. The Viśesha is the guru or spiritual preceptor of the rest. The lesser vows are addressed to the linga, the guru and the Ján-gama 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 revered above the natural parents. The lingas in temples are fixed there and therefore called *sthávira* : hence the lingas of Basava are called *jángama* or able to move about, and the followers Jángamas or living incarnations of the linga. The Arádhyas 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 Arádhyas are poor blind leaders of the blind who have wrested the scriptures to the destruction of themselves and others.

The Jángama worships Siva as Sadásiva, the form found in Kedár, who is invisible, but pervades all nature. By him the linga is revered as a reliquary and brings no impure thought. He abhors Máyá or Kálí 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 Vira-S'aivas 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 *Vira-S'aiva* 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 *Bráhmancial S'iva* is mentioned in their books it is only to show that the true *Vira-S'aivas* are more than a match for the *Bhú-suras* or gods of the earth as the *Bráhmans* style themselves. The ordinary *S'aiva* temples are in some cases served by orthodox *Smárta* (*S'aiva*) *Bráhmans*. The *Jángamas* still serve some of the principal temples in *Garhwál*.*

Kánphaṭas.—The *Kánphaṭa Jogís* conduct the worship in all the *Bhairava* temples that are not ministered to by *Khaṣiyas*. Their principal seat is at *Danodhar* on the edge of the *Ran* of *Kachh* about twenty miles north-west of *Bhúj* 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 *Tántrika* 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'akti* 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 *Durgá*, receives personal worship, to which that of the corresponding male deity is almost always subordinate. The *S'áktas* are divided into two great classes, both of which are represented in these districts, the *Dakṣiṇácháris* and *Vámácháris*. The first comprise those who follow the right hand or open orthodox ritual of the *Puráṇas* 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'áktas*

* The chief authorities for the *Lingáyat* system are:—

The *Básava-Puráṇa* of the *Lingáyats* translated by the Rev. G. Würth, J. B. B. R. A. S., VIII., 63.

The *Channa-Básava Puráṇa* translated by the same. *Ibid.*

The creeds, customs and literature of the *Jángamas*, by C. P. Brown, M. J. L. S. XI. 143: J. R. A. S., V n. s. 141.

The *Básava-Puráṇa*, the principal book of the *Jángamas*, by the same. *Ibid.*, XII. 193.

On the *Gosáins* by J. Warden, M. J. L. S. XIV. 67.

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'áktas, 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 Garhwál, where there are some sixty-five temples dedicated to Nágárája and Bhairava and some sixty dedicated to Bhairava alone, whilst there are not twenty temples to these forms in Kumaon. Nágárája is supposed to represent Vishṇu, and Bhairava is held to be a form of S'íva, 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'íva's S'akti. In all the rites, the use of some or all the elements of the five-fold *makára*, viz., *matsya* (fish), *mámsa* (flesh), *madya* (wine), *maithuná* (women) and *mudrá* (certain mystical gesticulations), 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 *Srī Chakra* or *Púrñábhisheka*,* the ritual, as laid down in the *Dasakarma*, places the worshippers, male and female, in a circle around the officiating priest as representatives of the Bhairavas and Bhairavis. 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. Garhwál 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'aiva S'áktas here usually assumes the form of living victims, the young of

* See for further details Wilson, I., 258, and Ward, III, 194, ed. 1822: the descriptions there given fairly represent the practice in the hills.

buffaloes or more generally of goats. At Purnagiri in Tallades, Hát in Gangoli and Ranchula Koṭ in Katyúr, the consort of S'iva, 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 Nepál,* it is recorded that the custom of offering human sacrifices to Bachhlá Deví, another form of Kálí, was introduced by S'iva-deva-varma, and that when one of his successors, Viśva-deva-varma, considered it a piece of great cruelty and desired to abolish it "Nara-s'iva made a great noise. Whereupon the Rájá went to see what was the matter and the Nara-s'iva came to seize him. The Rájá, being pleased at this, gave him a large *jágér* which remains to the present day." In Bhavabhúti's charming drama of Málátí and Mádhava we have an account of the attempt made by Aghoraghanta to offer Málátí as a sacrifice to Chámuṇḍá Deví when she is rescued by Mádhava.† In the collection of legends known as the Kathá-sarít-ságara 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 Kumára Charitra, also, we are told of Prahávarma, Rájá of Mithila, being attacked by the S'avaras and losing two of his children who were about to be offered by the barbarians to Chaṇḍí Deví when they were fortunately rescued by a Bráhmaṇ. The Kálíka Purána, too, gives minute directions for the offering of a human being to Kálí, whom, it is said, his blood satisfies for a thousand years. Both at Purnagiri and Hát a connection and oneness with the great Kálí 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.‡

Holí.—The Holí commences on the eighth or ninth and ends on the last day of Phálgun *Sudí*, locally known as the *chharari* day. Some derive the name Holí from the demon Holiká, who is one with Pútana; but the *Bhaviśhyottara Purána*, which has a whole section devoted to this festival, gives a different account which may be thus briefly summarised:—In the time of Yuddhishtira there was a Rájá named Raghu who governed so wisely that his people were always happy, until one day the Rákhaśí Dundhá 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, 264; II, 247; III, 353; IV., 143; Max Müller's History of ancient Sanskrit Literature, 408; Muir's Sanskrit Texts, I., 355; II., 184; IV., 289; Wheeler's History of India, I, 403; Wilson's India, 68, and Colebrooke's *Manya* 34.

prayed the Rája to aid them and he consulted the Muni Nárada, who directed them to go forth in full confidence on the last day of the light half of Phálgun 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 Rákshasí was to be destroyed. "Inasmuch as the oblation of fire (*homa*) offered by the Bráhmans upon this day effaces sin and confers peace upon the world (*loka*), therefore shall the day be called *holiká*." The Kumaonis 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 *gulál* 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 *amardakí ekádakí*. 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 Holí songs in honour of Kanhaiyá and his Gopís, 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 Holí is chiefly observed in the lower patṭis and is unknown in the upper hills. The *Tíká* holi takes place two days after the *chhararí* or last day of the Holí, 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 Bráhman 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 Holí is clearly another of those non-Bráhmanical ceremonies connected with the montane Paśupata cult which have survived to the present day.

Festivals regulated by the solar calendar.—Each *sankránta* or the passage of the sun from one constellation into another is marked by festi-

vals. Most of the Bhairava temples in Garhwál and even such as Narmadeswara, Vṛiddha Kedára and Náráyana have special assemblies on every *sankránta* throughout the year, whilst others hold special services only on particular *sankrántas*, 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.

Mín sankránta.—The *Mín* or *Chait sankránta* 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 (*janeó*) visit their relations, to whom they offer flowers and smear rice coloured with turmeric (*haldú*) on the threshold of their doors: hence the name *Haldudwá sankránta*. In return, the children receive food and clothing. The low castes Hurkiyá and Dhólí, 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 sankránta.—The *Mekh* or *Baisákh sankránta* is also called the *Vishapadi*, *Bikhpadi*, *Vijoti*, *Vikhoti* or *Bikh sankránta*. On this day, an iron rod is heated and applied to the navels of children in order to drive out the poison (*bikh*) caused by windy colic and hence the local name *Bikh sankránta*. It is a great day of rejoicing for both Saivas and Vaishnavas and fairs are held at the shrines of Umá at Karnaprayág, Síteswara in Kota, Tunganátha, Rudranátha, Gaurí, Jwálapá, Kálí, Chaṇḍiká, &c., as well as at Badrináth, Vishṇuprayág, Dhyánbadrí and the temples of Náráyana and Ráma. Most of the more important temples have special services on the *Bikh* and *Makar sankrántas*. 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 *Jeth sankránta* or on the *Mithun* or *Asáḥ sankránta* except one, on the latter date, at the Kailás hill above Bhím Tál, though, as already noted, there are numerous temples where services are held on every *sankránta* throughout the year.

Kark sankránta. *Bagwáli*.—The *Kark sankránta* is known also as the *Harela*, *Hariyálo* or *Haryáo sankránta* from the following custom:—On the 24th *Asáḥ*, the cultivators sow barley, maize, pulse (*gahat*) or mustard (*lai*) in a basket of earth and on the last day of the month, they place amidst the new sprouts small clay images of Mahádeva and Párvatí and worship them in remembrance of the marriage of those deities. On the following day or the *Kark sankránta*, they cut down the green stems

and wear them in their head-dress and hence the name *Harela*. The *Kark sankránta* was the great day of the *bagwáli* or stone-throwing festival for Chamdyol in Paṭṭi Gumdes, Rámgar in Paṭṭi Rámgar, at the Náráyani temple in Siloti and at Bhím Tál in Chhakháta. It was also held at Debí Dhúra on the full moon of S'aun, at Champáwat, Patuá in Súi and Siyál De Pokhar in Dwára on *Bhayya dúj* or Kárttik Sudi 2nd. The *bagwáli* was known as the *siti* in Nepál* and is said to have been established there at a very early period by Rája Guṇakáma Deva, who received in a dream a command to that effect from Śrī Skandaswámí, the god of war. He appears to have revived the custom of the *kilátarí* game which was introduced by Bhuktamána, the founder of the Gwála dynasty, as a portion of the games held in the Śleshmántak forest, sacred to the Paśupati form of Śiva. Guṇakáma 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 Deví. The game was played from Jeth to Siti-shashti, 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 Bahádur 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 Juhár, the Bhoṭiyas offer a goat, a pig, a buffalo, a cock and a pumpkin which they call *pancha bali* to the village god, on the *kark sankránta*. 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 Báleswar in Chárál, and at Dhernáth in Súi Bisang, are attended by all the neighbouring villagers.

Bhado sankránta.—The *Siṅha* or *Bhado sankránta* is also locally known as the *Ghí* or *Ghyúshgyán sankránta*, because on this day even the poorest classes eat *ghí* or clarified butter, and has the name *Walgiya* 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 Vaishnaví Deví at Naikuni in Seti.

* Wright, 108, 156.

† *Kumila* or *petha*, Cucurbita pepo (Roxb.).

Kanyá sankránta.—The *Kanyá* or *Asoj sankránta* is also locally known as the *Khataruwá sankránta* 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 Rájás sent a force to invade Garhwál and gave strict injunctions to his general to convey speedily the news of any victory that should be gained. The general told the Rája that when he saw the hills around blazing with bonfires he might know that Garhwál 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 *Kanyá sankránta* and the fuel was fired and peak answered peak until in a few hours a bonfire was blazing on every hill from Garhwál to Almora. The Rája 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 Garhwál.

Makar sankránta.—The *Makar* or *Mágh sankránta* is also known as the *Ghuguṭiyá*, *Phúl*, and *Uttaráyini* or *Uttaraini sankránta*. The name '*Ghuguṭiyá*' is given from the small images of flour baked in sesamum oil or ghí 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 *Mágh* the children call the crows and other birds and feed them with the necklaces and eat a portion themselves. The name '*Phúl*' *sankránta* 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 '*Uttaráyini*' is derived from its being the beginning of the winter solstice according to the Hindú system and, as with us, commences with the entry of the sun into the sign Capricorn. The name '*Makara*' is the Hindú equivalent for the constellation corresponding to Capricorn and is represented by a figure half fish and half goat. The whole of *Mágh* is specially devoted to the worship of Vishṇu and the sun, and according to the *Pádma-Puráṇa* bathing during this month is particularly efficacious. The great commercial fairs at *Bágeswar* and *Thal Baleswar* are held on this day. Amongst the Sikhs, the *Makar sankránta* is the occasion of a fair at *Rikhikés* on the Ganges connected with the *Dehra* establishment.

Conclusion.—The general result of our brief survey of the religious festivals observed in Kumaon and Garhwál shows that even at the present day, they are in no sense of Bráhmanical 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 Nágas at the Jeth Daśahra and Nágapanchamí, the great S'aiva S'akti observances on the Chait and Asoj *navarátris* and the festivals in honour of Bhairava, Nágarája, and the rural deities Goril, Ghantakarna, &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 S'iva. All these facts mark the non-Bráhmanical origin of the existing form of worship. The Khaśiyas 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 Hindús 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 out-castes 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 Hindús 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-karmádí*

* Muir's Sansk. Texts. 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 Bráhman 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 Himálaya. 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), *Ganeśa-pújá*; (3), *Mátri-pújá*; (4), *Náuli-śráddha*; (5), *Punyáha-váchana*; (6), *Kalaśa-sthápana*; (7), *Rakshá-vidhána*; (8), *Ghri-tachcháyá*; (9), *Kuśa-kaṇḍiká*; and (10), *Kuśa-kaṇḍikopayogisangraha*. 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 *sankalpa* 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 Khaśiya 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 frontal 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:—'Om, 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 Sâma-veda, hail.’ A fourth is then taken whilst repeating the formula:—‘*Om*, to the Atharva-veda, hail,’ and is rejected immediately on completing the invocation. The *chofi* or tuft of hair left on the top of the head is then laid hold of whilst the following mantra is mentally 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.

Sparśa.—Then follows the sprinkling (*indriya sparśa*) 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 bhú*, protect my head; *om bhuvah*, protect my eyes; *om svah*, protect my throat; *om mahah*, protect my breast; *om janah*, protect my navel; *om tapah*, protect my feet; *om satyam*, protect my head; *om kham*, Brahmá protect me everywhere.” This is known as the *púrvakamárjjana-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 *pránáyâma* and its prefaces after a lengthened practice of them by myself.

Pránáyâma.—The *pránáyâma* occurs both in the daily prayers and in the short private devotions performed in temples and is always prefaced by the *anga-nyâsa* and *kara-nyâsa*. These consist of separate sets of salutations 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 vâk*, *vâk*; *Om práçah*, *prâçah*; *Om chakshu*, *chakshu*; *Om śrotram*, *śrotram*; *Om nábhîh*; *Om hridayam*; *Om kañham*; *Om siraç*; *Om báhuhyañ yasodalam*; *Om karatala-karapriçhtha*.

worshipper dedicated to them. This formula will be better understood from the following table :—

The seven spheres of the	Sanskrit names.	Hindi equivalents.	Members of the hand.	Members of the body.
1. Earth ...	Bhúr-loka ...	Bhu ...	Thumb (<i>angushṭha</i>)	Chest (<i>hṛdaya</i>).
2. Sky ...	Bhuvar-loka...	Bhuvar ...	Fore-finger (<i>tarjani</i>).	Head (<i>śiras</i>).
3. Planets ...	Svar-loka ...	Svaḥ ...	Second ditto (<i>madhyama</i>).	Scalp-lock (<i>śikhā</i>).
4. Saints ...	Maharoka ...	Mahaḥ ...	Third ditto (<i>anámika</i>).	Throat (<i>kaṇṭha</i>).
5. Sons of Brahmá.	Jano-loka ...	Jana ...	Fourth ditto (<i>kanishṭhika</i>).	Eye (<i>netra</i>).
6. Penance ...	Tapo-loka ...	Tapas ...	Palm (<i>karatala</i>)	Navel (<i>nábhī</i>).
7. Truth ...	Satya-loka ...	Satyam ...	Back of the hand (<i>karapṛishṭha</i>).	Back (<i>páśh</i>).

The *kara-nyása* 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 bhúḥ angushṭhábhyaṃ 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* :—*Bhuvah tarjaníbhyaṃ namaḥ*. The remaining motions are similar and for the second finger the *mantra* :—*Svaḥ madhyamábhyaṃ namaḥ* is repeated ; for the third :—*Tat savitur vareṇyam anámikábhyaṃ namaḥ*, and for the fourth :—*Bhargo devasya dhímahi kanishṭhikábhyaṃ namaḥ*. Then the palms and backs of the hands are touched whilst the *mantra* :—*Dhiyo yo naḥ prachodayát karatala-karapṛishṭhábhyaṃ namaḥ* is repeated.

Anga-nyása.—The *anga-nyása* or mental assignment of the members of the body to the protection of the great mantras is as follows :—*Oṃ bhúḥ*, glory to the heart ; *bhuvah*, glory to the head ; *sváhá* (hail) ; *svah*, to the top knot, *vashaḥ* (here meaning hail) ; *tat savitur vareṇyam*, to the navel or the armour of the mantras, *húm* ; *bhargo devasya dhímahi*, to the

* *Bhár*, *bhuvah*, *svah*, are the three mystical words known as the *Vyáhrítí 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 *gáyatrí* 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 dhímahi dhiyo yo naḥ prachodayát* and occurs in *Rig-Veda*, III., 62, 10. From being addressed to the sun it is called *Sávitri* and is personified as a goddess. Hereafter we shall see that other verses also are called *gáyatrí*. In some cases both hands are used and the nose is not held by the right hand.

eyes, *vaushat*; *dhiyo yo nah prachodayát*, to the weapon of the mantras, *phaṭ, phaṭ, phaṭ* 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 *bhúr*, *bhuvah*, *svah*, whilst these again are held by some to represent the old trinity Agni, Indra and Súra, who even amongst the non-Bráhmanical tribes attained to considerable popularity. Again in the mystic word '*Om*' 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 Brahmá, Vishnu and Siva, who comprise the *Tri-múrti* of advanced Bráhmanism. A triad is also worshipped at the temple of Jagannátha in Orissa, the actual forms of which represent the double cursive form of '*Om*' 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 *Málatí* and *Mádhava* of Bhavabhúti, Professor Wilson* explains '*Nyása*' 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 *Om sirase namaḥ*, 'Om! salutation to the head'; with the addition of the *kavacha*, the armour or syllable *phaṭ*, and the *astra*, the weapon or syllable *hum*. The entire *mantra*, the prayer or incantation, is then '*Om sirase namaḥ, hum, phaṭ*.'" These formulæ were specially used by the sect of Yogis or Pásupatas, "the oldest sect probably now existing amongst the Hindus and with whose tenets and practices Bhavabhúti appears to have been thoroughly acquainted." Again Cunningham† in his *Ladák* gives the *mantra* addressed to the Bodhisattvas by the Buddhists of Tibet, taken from an actual Tibetan stereotype block, which ends with the line:—

'*Om Vajra-krodha, háyagríva, hulu, hulu, hum, phaṭ*.

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

Dhyána.—In the daily worship the *anga-nyása* is usually followed by the *dhyána* or *aghamarshana* or meditation in which with clasped hands and closed eyes the celebrant mentally recites and considers the verses commencing:—*Om ṛitam cha satyaṃ chábhíddhát* &c. In Kumaon, the *prápáyama* is occasionally further prefaced by a short address (*chhandah*)

* Works XII: 5, 11, 53.

† p. 386.

in the form of a *mantra* to the personified 'Om,' the Brahmashis, 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 *prāṇāyāma* 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 apo hishtā mayo bhuvah snāna ūrjyē, &c.* Then water is taken in the hand and applied to the nose with the *mantra* :—*Drupaddā iva mumuchdāna sannasānto malād iva hu pūtam pavitrena vāhyam āpaḥ śuddhantu me nasaḥ.*

Anjali.—Next the *anjali* is performed in which water is taken in the hollow of both hands and whilst the *gāyatrī*-*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 udvayantamasas, &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 *gāyatrī* 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 *gāyatrī* has been repeated a fixed number of times, the morning's devotion ends with the formula :—*Brahmā svarūpiṇe bhagavān prīto'stu*; if at mid-day, with *Vishṇu, &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 bhuvah, om svaḥ, om mahah, om janah, om tapaḥ, om satyam, tat savitur varenyam bhargo devasya dhīmahi dhiyo yo nah prachodayat apo jyoti raso 'mritam brahma bhūr bhuvah svaram.* A mixture of the *vyāhṛiti* and *gāyatrī* *mantras* with some additions.

† *Agnir mukhe, brahmā hṛidaye, vishṇuḥ śikhdyām, rudro laldte.*

‡ *He ivāra dayānidhe bhavatkṛipayāmena japopāsāndi-karmanā dharmārthahāmamokshānām sādhyasiddhir bhaven nah.*

sandhyá closes with the *danḍavat* 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 *Gaṇeśa-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 *Gaṇeśa*, which should precede every other rite.

Gaṇeśa-pújá.—First adore Vishṇu 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 Janárdana, of the colour of the lotus, who dwellest in the hearts of thy votaries.” Next follows the adoration of *Gaṇeśa* with the verse:—“*O Vakratuṇḍa*, great-bodied, bright like a crop 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 *dhyána-mantra*|| and in

* The hands are clasped in front of the breast whilst this mantra is repeated :
Om namaḥ sambhaváya cha mayodbhaváya cha namaḥ tankaráya cha namaḥ śiváya cha śivataráya cha etc.

† The *váchana* consists of numerous verses in praise of the gods.

‡ The *sandhyá*, already noticed.

§ A small cup usually made of brass.

|| *Arūṣo'ruṣapankaḥje nishanṣaḥ kamale, bháttivarau karair dadhánaḥ svaruchárita-maṇḍalas trinetro ravir ákalpaśatákulo vatánnaḥ.*

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 *prāṇāyāma*. Next take sesamum, *kuśa*-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, *vis.*, 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 Brahmá, in the holy *Váráha-kalpa*, at the end of the *Kṛita*, *Tretá* and *Dwápara 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 *píṭha* or triangle is addressed with the mantra containing the names of

* *Ehi sūryya sahasrámbó tejoráśe jagatpate, anukampaya máṅ dhaktyá gñihárár-ghaṅ divákara.*

† *Apakrámantu dhítáni píśácháś sarvato díśaṅ sarveshám avirodhena brahmakarma-samórabhet pákhaṅkákáriṇo bhútá bhémau ye chántaríkshagáñ díviloke sthítá ye cha te sahyantu sívdjñáyá nír-gachchhatám cha bhítánám vartma dádyát svavámatañ.* The following is used in Bengal (Prof. Williams) for the same purpose :—“ Help me, goddess of speech ’ : *Aṅ* to the forehead, *Aṅ* to the mouth. *Iṅ* to the right eye, *Iṅ* to the left eye, *Uṅ* to the right ear, *Uṅ* to the left ear, *Iṅ* to the right cheek, *Iṅ* to the left cheek, *Eṅ* to the upper lip, *Aṅ* to the lower lip, *Oṅ* to the upper teeth, *Auṅ* to the lower teeth, *Taṅ*, *Thaṅ*, *Daṅ*, *Dhaṅ*, and *Naṅ* to the several parts of the left leg, *Paṅ* to the right side, *Phaṅ* to the left side, *Baṅ* to the back, *Maṅ* to the stomach, *Yaṅ* to the heart, *Raṅ* to the right shoulders, *Laṅ* to the neck bone, *Vaṅ* to the left shoulders, *Luṅ* from the heart to the right leg, *Haṅ* from the heart to the left leg *Keṅ* from the heart to the mouth.”

‡ *Om viśṇuḥ viśṇuḥ viśṇuḥ namaḥ paramátmáne śrípuraṅapurushottamáya Om tatsadatrāṅgihivyaḥ jambúdvípe dharatakhaṅde śryyávarṭte puṅyáketre hima-vatparvatákadeśe brahmaṅodvítīyapurárádhe śrívetaváráhakalpe kṛitáretádvápa-rénte saptaṅge vaivávatamanvantare aśhávīṅśatitame kalīyugasya prathamacharaṅge śaśhyavádnamadhye, &c.*

Gaṇeśa and of his mother :—*Oṃ* thou who art fierce (*tívrá*), blazing (*javálini*), Nandiṇi, the giver of pleasure (*bhogadá*), Kámarúpa, Satyá, the terrible (*ugrá*), the bright (*tejovati*), thou who removest all obstacles (*vighnanásini*). *Oṃ* 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 Vináyaka."

Áváhana.—This is followed by the invitation (*áváhana*) to Gaṇeśa to be present and take the place prepared for him with the mantra :—*Vináyaka namas te'stu umámalasanudbhava imám mayá kṛitám pújám grihána sura-sattama*.—'Glory to thee Vináyaka, born of Umá, accept my worship, best of gods.'

Asana.—Next comes the *dsana* or throne to which the deity is invited with the mantra :—*Nánáratna-samáyuktaṃ muktáhára-vibhúshitaṃ svarnasinhdánaṃ cháru prítýarthaṃ pratigrihyatám*. 'Accept this golden throne, set with various gems and adorned with strings of pearls all for love of thee.'

Pádyá.—Next water for washing the feet (*pádyá*) is offered with the mantra :—*Gauripriya namas te'stu sankarapriya sarvadá bhaktyá pádyam mayá dattaṃ grihána pranatapriya*.—'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 uddisya deveśa gandhapushpákshatair yutaṃ grihánárghaṃ mayá dattaṃ sarvasiddhipradodbhava*.—'O lord of gods, who art the bestower of all blessings, accept this *argha* furnished with sandal, flowers and rice, and given by me.'

Snána.—Then the ablution (*snána*) with the mantra :—*Snánam pancámṛitair deva grihána gaṇanáyaka anáthanátha sarvvajña gírvána paripújita, oṃ gaṇánám tvá gaṇapati gvaṃ havámahe priyánám tvá priyapati gvaṃ havámahe nidhínám tvá nidhipati gvaṃ havámahe vaso mama áham ajáni garbbhadham á twam ajáni garbbhadham*.—'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.* *Oṃ* thou who art leader of the attendants of S'iva, 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 (*áchamani*) on the image of Gaṇeśa and proceed to clothe it (*vastra*) with the mantra :—*Raktavastra-yugaṃ deva devángasadrísaprabham, bhaktyá dattaṃ grihánedam lambodara harapriya* :—'O God Lambodar, beloved of S'iva, accept this pair of scarlet garments, devoutly given.'

Janeo.—Then the *janeo* (*yajñopavíta*) or sacrificial thread is placed on the image with the mantra—*Rájataṃ brahmasútraṃ cha kánchanasyotta-*

* Milk, curds, butter, honey and sugar.

śyākaṃ, gṛihāṇa chāru sarvajña bhaktānāṃ siddhidāyaka.—‘O giver of happiness to thy worshippers, do thou who art omniscient, accept this pleasing sacrificial thread woven with gold and silver.

Gandha.—Next sandal (*gandha*) with the mantra :—*Gandhaṃ karpūra-samyuktaṃ divyaṃ chandanam uttamam, vilepanaṃ suraśreṣṭha prītyarthaṃ pratigrihyatām.*—‘O best of gods, let this agreeable sandal mixed with camphor be accepted as an unguent for thy person, for the love I bear thee.’

Akshata.—Next rice (*akshatāḥ*) with the mantra :—*Akshatān dhavalān devasuragandharvapūjita sarvadevanamaskāryya gṛihāṇa madanugrahāt.*—‘Thou who art worshipped by the gods, Gandharvas and all the deities, accept my offering of white rice.’

Pushpa.—Next flowers (*pushpāni*) with the mantra :—*Sugandhīni supushpāni mālatyādīni vai prabho mayānītāni pūjārthaṃ pushpāni pratigrihyatām.*—‘O Lord, accept the sweet-smelling garlands and flowers brought by me for thy worship.’

Dhūpa.—Then incense (*dhūpa*) with the mantra :—*Daśāṅgaṃ guggulaṃ dhūpaṃ sugandhiṃ sumanoharam, Umāsuta namas tubhyaṃ dhūpaṃ 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.’

Dīpa.—Then a lamp (*dīpa*) with the mantra :—*Gṛihāṇa māṅgalaṃ dīpaṃ ghrītavartīsamānvitam, dīpaṃ jñānapradaṃ devarudrapriya namo'stu 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 :—*Saguḍān saḅhrītāṃś-chaiṇa modakān ghrītapāchitān naivedyaṃ saḅhalaṃ dattaṃ grihyatām vighnānśana.*—‘O thou who removest difficulties accept these sweetmeats cooked in clarified butter.’ One of the sweetmeats should then be taken up and placed before the image of Gaṇeśa, who should also receive some article of value. Then repeat the *mūla*-mantra, which consists of a mental recitation (*japa*) of the formula *Oṃ Gaṇeśāya namaḥ*—‘Oṃ, glory to Gaṇeśa.’

Pān.—Next *pān* (*tāmbūla*) is presented with the mantra :—*Pūgīphalasaṃyuktaṃ nāgavallīdalānvitam, karpūradīsamāyuktaṃ tāmbūlaṃ 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 Brāhman for the sake of Gaṇeśa these sweetmeats, rice, flowers and goods with this mantra :—*Vighneśa viprarūpeṇa gṛihāṇa daśamodakān dakṣiṇāghrītātāmbūlaguḍayuktān mameśṭada.*—‘O Vighneśa (obstacle-lord), in Brāhman form, accept these ten sweetmeats with the gifts,

clarified butter and *pán*, and grant my desire.' In reply the celebrant accepts the gift on the part of Gaṇeśa and says:—*Dātá vighneśvaro devo grihíta sarvvavighnaráftasmát idaṃ mayá dattaṃ paripúrṇaṃ tad astu me.*

Prárrthana.—Next follows the prayer (*prárrthana*):—*Vináyaka namas tubhyaṃ satataṃ modakapriya avighnaṃ kuru me deva sarvakáryeshu sarvadá.*—'Glory to thee Vináyaka, fond of sweetmeats, always protect me from difficulties everywhere.'

Dúrva.—This is followed by an offering of a stalk of *dúb* grass with the mantra:—*Oṃ gaṇádhípa namas te'stu oṃ umáputra namas te'stu oṃ aghanásana namas te'stu oṃ vináyaka namas te'stu oṃ ísaputra namas te'stu oṃ sarvasiddhipradáyaka namas te'stu oṃ ekadanta namas te'stu oṃ íbhavaktra namas te'stu oṃ múshakaváhana namas te'stu oṃ kumáraguro tubhyaṃ namo'stu oṃ chatúrtihása namo'stu te oṃ káṇḍát káṇḍát prarohanti parusaḥ parusaḥ pari evá no dúrve pratana sahasreṇa satena cha.* 'Oṃ, glory to the lord of the heavenly hosts, the son of Uma, the remover of obstacles, Vináyaka, the son of Íśa, 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 *dúb* budding at every knot with hundreds and thousands of shoots.'

Nírájana.—Next follows the *nírájana* or waving of a lamp before the image, which is accompanied by the following mantra:—*Antastejo bahisteja ekíkṛityámitaprabham áráttrikam idaṃ deva grihána mad-anugrahát, Oṃ agnir jyotirjyotir agniḥ sváhá súrýyo jyotir jyotiḥ súrýyaḥ sváhá agnir varchecho jyotir varchchaḥ sváhá súrýyo varchecho jyotir varchchaḥ sváhá súrýyo jyotir jyotiḥ sváhá.*—'O god accept from favour to me this ceremony of waving the light (*áráttrika*) before thee who art light, hail to Agni who is light, to the Sun who is light.'

Pushpánjali.—Then follows the offering of flowers in the hollow of both hands (*pushpánjali*) with the mantra:—*Sumukhaḥ chaikadantaḥ cha kapilo gajakarṇakaḥ lambodaraḥ cha vikaṭo vighnanáśo vináyakaḥ dhúmra- ketur gaṇádhyaśho bhálachandro gajánanaḥ.* This verse gives twelve names* of Gaṇeśa, 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 Gaṇeśa is to all obstacles and difficulties.

* The usual names are Sumukha (beautiful-faced), Ekadanta (one-toothed), Kapila (red and yellow complexion), Gajakarṇaka (elephant-eared) Lambodara (corpulent), Vaikṛita (misshapen), Vighnanáśa (deliverer from difficulties), Vináyaka (leader), Dhumra-ketu (smoke-bannered), Bhálachandra (better moon), Gajánana (elephant-visaged),

Dakshiná-sankalpa.—Next comes the gift of money as an honorarium to the celebrant with the formula as in the first *sankalpa* 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 Gaṇeśa. The celebrant in return on the part of Gaṇeśa, asperses his client and places flowers, rice, &c., on his head, concluding with the mantra :—*Oṃ gaṇándaṃ tvá gaṇapati gvaṃ havámahe priyándaṃ tvá priyapati gvaṃ havámahe*, &c., as before. The Khaśiya very considerably abridges these observances but he knows Gaṇeśa (the Gaṇapati of the Dakhin) and reverences him and Gaṇeśa is clearly a non-Bráhmanical deity and is honoured as a follower of S'iva by the Pásupatas from a very early period.

Mátri-pújá.—The ritual for the *Mátri-pújá* comes into use after the service for Gaṇeśa 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 Gaṇeśa. Then in the upper right-hand corner the sun is represented as in the *Gaṇeśa-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

Gaṇáda (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 Vakratuṅḡa, 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 tusk to destroy the enemies of thy suppliants. Thou that art the adopted son of Deví hast vermilion on thy brow and art ever liberal. Thou art such, O Gaṇeśa, 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 Párvatí, 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 bestoweth wealth and accomplisheth 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 *Mātris*. Then the *argha-sthāpana*, *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 Gaṇeśha and Gaurī and the other *Mātris*.

Pratishṭhā.—Then the *Mātris* are praised in certain verses* known as the *pratishṭhā*, then again in the *dhyāna* or meditation, and again by name whilst presenting a flower to each:—"Om gaṇapataye namaḥ," followed by Gaurī, Padmā, Śachi, Medhā, Devasenā, Svadhā, Svāhā, Mātri, Lokmātri, Dhṛiti, Puṣṭi, Tuṣṭi, and the household female deities. The formulæ connected with the invitation, &c., in the preceding ceremony are then gone through, viz.:—*avāhana*, *āsana*, *pādyā*, *argha*, *snāna*, *āchamana*, *vastra*, *gandha*, *akshata*, *pushpa*, *dhūpa*, *dīpa*, *naivedya* and gifts.

Vasordhārā.—Next comes the *vasordhārā*, 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 (*ghī*) 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 (*pushpānjali*), winding up with a hymn in honour of the sixteen *Mātris* and gifts to the celebrant, who in return places flowers from the offerings on the head of the giver. The worship of the *Mātris* or divine mothers is another very interesting observance of other than Brāhmanical origin. They are revered as separate entities in the *Mātri-pūjā*, *Dvāra-mātri-pūjā* and *Jīva-mātri-pūjā* and here have no apparent connection with the worship of the female energy or consort of the great divinities. 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 Bauddha system of Nepāl and Tibet, and have come from that dæmonism which has had such influence on both Buddhism and S'aivism 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 *pratishṭhā* is spoken and during the *dhyāna* the hands are clasped reverently in front of the breast and the head lowered and eyes closed.

changes in religion which occurred between the eighth and twelfth centuries of our era.

Nándi-śrāddha.—The *Nándri* or *Nándi-śrāddha* is also called the *Abhyudika-śrāddha*, and though not universally observed here is sometimes introduced into the preparatory ceremonies. It opens with an invocation of Gaṇeśa. The celebrant then draws a figure of a conch and discus on the ground and makes an *āsana* or throne of three stalks of *dúb*-grass, on which he places a *pátra* or small brass-vessel like a *lota* and on it the *pavitra*.* 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 *pránáyama*, a prayer for the presence of the deities in the house, a story of the adventures of seven hunters on the Kálanjar hill and the *sankalpa* or dedication. Then the enumeration of the ancestors for three generations on both the paternal and maternal side† 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.

Kalasa-sthápana.—The *kalasa-sthápana* or consecration of the water-pot is usually observed and commences with the washing of the *kalasa* 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 :—‘*Oṃ mahí dyauḥ pṛithiví cha na imañ yajñam mimikshatám pipritán no bharímabhiḥ.*’ Then barley is thrown into the vessel and a hymn is chanted whilst water is poured over the vessel. Then the *kuśa-brahma*‡ is placed on it and sandal,

* The *pavitra* is made from a single stalk of *kuśa* 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 svarúpa*, the grandfather that of *rudra svarúpa*, and the great-grandfather that of *áditya svarúpa*. Another addition is made to show the caste: thus a Bráhman is called *śarmma*, a Kshatriya is called *varmma*, and a Vaiśya or Sudra is called *gupta*. Amongst Bráhmans the real names of females are not given: the first wife of a Bráhman is called *sundarí* and the second and others *mundarí*. In other castes the real names are given as in the case of males. Thus Rámapati Bráhman's father, known in life as *Krishṇadatta*, would, at a ceremony undertaken by Rámapati, be called *Krishṇadatta śarmma vasu svarúpa*, and Rámapati's mother, if the first wife of his father, would be called *Krishṇadatta sundarí vasu svarúpa*.

‡ 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.

dúrva, turmeric, milk, curds, clarified butter, the five leaves (*píppala*, *khadíra*, *apámárga*, *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 *kalāśa* 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 Mátṛis : within thee are the seven oceans, seven islands, the four Vedas and the Vedáṅgas. 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 S’íva, Vishṇu and Prajápáti, the sun, Vasu, Rudra ; all the deities and all the Maruts exist through thee. Thou makest 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 *argha-sthápana*, *práñyáma* and dedication as in the previous ceremonies take place, and again the *kalāśa* 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, Vṛihaspati, S’ukra, S’anaischara, Ráhu, Ketu, Adhidevatás, Pratyadhidevatás, Indra, the ten Dikpálas and the five Lokapálas. Then follows the waving of a lamp, offering of flowers and gifts with a dedication as before.

Rakshávidhána.—The ceremony of *rakshávidhána*, commonly known as *rakshábandí*, 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, *dúb*-grass, mustard, sandal or red sandars, rice, cow-dung and curds, which is offered on a brazen platter to the bracelet forming its *pratishtá*. 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, Garuḍhvaj ; to the south, Váráha ; to the south-west Nára Síṃha ; to the west Keśava ; to the north-west Madhusúdana ; to the north S’ridhara, and to the north-east Gadádharma, above let Govardhana protect me ; below, Dharanidhara and in the ten quarters of the world Vasudeva who is known as Janárdana. 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 Bráhmaṇ and Vishṇu in his dwarf incarnation protect my Achárya ; let Achyúta protect the

* Gold, diamond, sapphire, ruby and pearl ; but it may easily be supposed that these are seldom given.

Rigveda; Adhokshaja, the Yajurveda; Kṛishṇa, the Sámaveda; Mádhava, the Atharvaveda and Aniruddha the other Bráhmans. May Puṇḍarika protect the performer of the sacrifice and his wife and let Hari protect all defenceless places." The rubric goes on to say that the defence of the unprotected 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 (*poṣalá*) of white cloth and attached to the *rakshá* 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 *rakshá* is as follows:—"Yena baddho balirájá dánavendro mahábalah, tena twám abhivadhnámi rakshemá chalamáchala," &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 Gaṇeśa 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 *Mátri-pújá* and the *Nándi-śráddha* already described. Sometimes the *puṇyáha-váchana* follows, which is merely the citation, feeding and rewarding some Bráhmans to be witnesses that the rite has been actually performed. The *kaláśa-śthápana*, 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-breadths untouched. The *abhisheka* or purification is then performed by

aspersing the assemblage with a brush formed from *dúb*-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.

Shashthi-mahotsava.—The *shashthi-mahotsava* or great rejoicing in honour of Shashthi 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. He then takes a plank of wood and having cleaned it with rice-flour draws on it images of Skanda, Pradyumna and Shashthi. 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 Shashthi is then smeared with cow-dung in which cowries or coins are placed, and next follows the *Dwara-matri-puja*. 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 bhur bhuvah svah Dwara-matarah* be established here and grant our reasonable desires.' Then a short meditation takes place, followed by an ' *Om*, hail' to Kumá, Dhanadá, Nandá, Vipulá, Mangalá, Achalá and Padmá, and the usual invitation, &c., as far as the dedication. Next comes the *Ganésa-puja* with rinsing of the mouth and a dedication, then the *Matri-puja* with similar detail, the *punyáha-váchana* and *kalasa-sthápana* with an invitation to the nine planets to be present. The worship of Skanda and Pradyumna then proceeds with the usual installation address (*pratishtá*), meditation, invitation, &c., and prayer (*prarthana*) during the offering of flowers. This is followed by the *Shakrítiká-puja* or worship of the six nymphs, the foster-mothers of Skanda when amongst the *Krítikás*, with an enumeration of his names and an invocation to S'ivá, Sambhúti, Sannati, Príti, Anusúyá and Kshamá. Next comes the worship of Shashthi with the usual consecration of the *argha*, *pránáyama*, dedication and installation.

The *pratishtá* in honour of Shashthi is as follows :—' *Om bhur bhuvah svah (vyáhríti-mantra)*, O Shashthi-devi, 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 **ॐ श्रीं क्रौं वं रं चं वं चं वं चं वं चं** followed by "May Shashthi-Devi in spirit and essence be here and may the regents of all the senses be present." The mental assignment of the different parts of the body to its own peculiar tutelary deity (*nyása*) follows and should be made with the following for-

mula :—*Oṃ khá*, glory to the heart ; *Oṃ khí* to the head, *sváhá*, (here meaning 'Hail') ; *Oṃ khú*, to the top-knot, *vashaṭ* (here meaning 'Hail') ; *Oṃ khaí*, to the mystical armour of the mantra, *hún* ; *Oṃ khau*, to the eyes, *vashaṭ* (like *vashaṭ*) ; *Oṃ khá*, to the mystical weapon of the mantra, *phat*. The *Shashṭhí-nyása* differs little from the *Anga-nyása* formula already described. Then follows the meditation on Shashṭhí as Mahá-deví, of the large breasts, four-armed, the consort of S'iva, swollen out like a peacock, clad in yellow clothes, beautiful, bearing a lance in her hand, Maheśvarí, &c. After the worship of Shashṭhí 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. Shashṭhí 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 Tántrika origin and common alike to Buddhism and the Hinduism of the present day may be distinctly shown. Cunningham in his *Ladák* (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 Himálaya. Compare his mantra of S'akya Thubba (Buddha) :—*Namaḥ Sámanā buddhanāṃ sarvakleśa 'nisuddhana sarvadharmā vahiprapta gagana sama sama sváhá*—'glory to the chief of Buddhas, reliever of all suffering, master of all virtue, equal, equal to the heavens, hail.' Again we have :—*Namaḥ sámanta vajránāṃ chaṇḍa mahároshana hún*—"glory to the chief of Vajras, fierce and greatly hungry, hail" ; and :—*Oṃ vajra—krodha, háyagriva hulu hulu hún phat*—*Oṃ* O wrathful Vajra, flame-necked, *hulu hulu hún phat*. This last 'is addressed to the supreme Buddha (Bhageśwara), to the celestial Bodhisattwas, Padmapáni and Vajrapáni (the lotus and sceptre-bearers) and to the Tántrika divinity Íswara.' The same ideas permeate the mystical formulae used by Musalmáns of the lower classes, descendants of Hindú converts, only the names of Jibráíl, Azráíl, &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 Nága emblem of the male and female principle, and is used by exorcisers in avoiding the influence of evil spirits. It is shown in Plate I, fig. 2, as giving a fair example of a magic figure and showing how wide practices here referred to are.

Another is addressed to Hanumán, Narasimha, Baitála and Bhairava : another is adorned with the *trísúla*, the distinctive emblem of the montane S'aivas, and all are of the same character as the *yantras* used by Hindús.

Namakaraṇa.—The *namakaraṇa* or naming the child takes place on the tenth to the twelfth day after birth. In Kumaon, 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-*pújá* is as usual first performed, stating the particular object for which it is undertaken. Then follows the *Nándi-śrāddha* 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 revered 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 (*bhúmi 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 *Jíva-mátri-pújá* is performed. It consists in the rinsing of the mouth followed by the consecration of the *argha* and a dedication as in the *mátri-pújá*, 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 Kalyáni, Mangalá, Bhadrá, Puṇyá, Puṇyamukhá, Jayá and Vijayá. These are worshipped with the usual ceremonies including the invitation, &c., and the *vasordhárá* already described and then gifts are made to Bráhmans.

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 *purohita* 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 Bráhmans 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 Hindús in Kumaon observe this rite.

Karṇavedha.—The *karṇavedha* 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 Vyása, and the date for its performance is always fixed by the family astrologer. The father of the boy must rise early and perform the Gaṇeśa-pújá 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 *Mátri-pújá*, *Nándá-tráddha*, &c., as in the preparatory ceremonies already described. The mother takes the child in her lap and gives him sweetments 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 aspersion and the presentation of flowers and the *mahántrájana*, 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 *jameo* or sacrificial thread is always preceded by the worship of the planetary bodies. For this purpose a *yajñasálá* or hall of sacrifice is prepared to the east or north of the house and purified with the *panchagavya*,† 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 *Aksharasulkára vidyárambha*, 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 *grahavedí* 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 Vṛihaspat or Guru (Jupiter); white for S'ukra (Venus); black for Saníchara (Saturn) and for Ráhu (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*, *Gaṇeśa-pújá*, *Mátṛi-pújá*, *Nándi-śraddha* and *Punyá-ha-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 *yajña-sála* 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 *grahavedí* a small *homa-vedí* or altar for burnt sacrifice is built and a fire is lighted thereon.

The worship.—The celebrant then performs the *kalasha-sthápana* and appoints the *pradhánu-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-vedí*, 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-vedí*.) All face towards the sun and the figure of the sun towards the east. These are then addressed in the *agnyuttáraṇa* and then washed with the five *amṛita*, 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:—*Oṃkára*,

* 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 *Kchárya*, *Bráhmaṇ*, *Ritwika* or prompter and *Sadaśya*, 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.

Brahmaṣahi, Gáyatrī, Chhandah and the supreme deities; the Vyáhrīti-mantra, Viśvamitra, Jamadagni, the metres known as the *gáyatrī*, *ushṇi* and *anushṭubh* and the deities Agni, Váyu and Súryya, who are asked to assist in the ceremony. Then the *vyáhrīti*-mantra is recited separately and together thus:—*Oṃ bhúh* I invite and set up the sun; *Oṃ bhuvah* I invite, &c.; *Oṃ svah* I, &c.; *Oṃ bhúr bhuvah svah*, I, &c., and the figure of the sun is placed on a small circular altar erected in the middle of the *graha-vedí*, then the invitation is made with the mantra:—*Oṃ akriṣṇe*, &c. Next Agni is addressed as *adhideva* of the sun, and invited to be seated on his right hand with the *vyáhrīti*-mantra separately and together as in the case of the sun and also a special mantra for the invitation:—‘*Oṃ Agniṃ dátam*,’ &c. Next on the left side Rudra is invited as the *pratyadhideva* in the same manner and the invitation mantra commences:—‘*Oṃ tryambakam*,’ &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 Angáraka or Bhauma on a triangular altar, Budha on an arrow-shaped altar, four finger-breadths long, Guru or Vṛihaspati on an altar six finger-breadths square, Súkra on a five-cornered altar, nine finger-breadths across, Sani on a bow-shaped altar two finger-breadths broad, Ráhu on a sword-shaped altar, and Ketu on one like a standard. Then the other deities are invited: first the protecting deities, Gaṇeśa, Durgá, Kshetrápála, Váyu, Akáśa, and Áświní. Then the guardians of the rite, Indra on the east, Agni on the south-east, Yama on the south, Nirṛiti on the south-west, Varuṇa on the west, Váyu on the north-west, Kuvera on the north and Íśa on the north-east. Next Brahma is invited to take his place in the upper part of the central space on the *graha-vedí* and Ananta in the lower portion. Next in the north-eastern corner already sacred to Íśa, the *kalasasthápana* 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-ksha-sútra*) is now tied round the neck of the vessel (*kalasa*). 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:—“*Oṃ* who sittest in the position called *padmāsana* (*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 *Basi*. *Oṃ* 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’asi*. *Oṃ* thou with the reddish garland and clothes, bearing

a pike, lance, and club, four-armed, moving like a goat, granter of requests, *Dhará-suta*. *Om* 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*. *Om* 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. *Om* thou who shinest like a sapphire, holding a lance, granter of requests, vulture-borne, arrow-discharger, *Arka-suta*. *Om* thou who art clad in blue, whose body is blue, crested with a diadem, bright, seated on a blue lion, such O *Ráhu* is praised here. *Om* thou who art of 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 *ásana*, &c., as far as the flower-offering, are given and Vyása is quoted in praise of the nine planets. When procurable, coconuts 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 *bali* of rice, clarified butter and milk; Bhauma, one made of rice, molasses, clarified butter and milk (*atkarika*); Budha, one made of milk and rice; Vṛihaspati, simply clarified butter and rice; S'ukra, curds and rice; S'ani obtains a mixture of rice, clarified butter and vegetables; Ráhu 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 *homa-bedí* 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 Bráhman (*brahmopaveśana*) to the general aspersion (*paryukshana*), 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-sthápana* 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 Prajápati, and commences the burnt-sacrifices by the offer of the *ághára-homa* with clarified butter. Fuel* (*samidh*) 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 *dúrvá* or *kusa* make one *samidh*.

trees and plants :—*Arka* (*Calotropis gigantea*), *Palásu* (*Butea frondosa*), *Khadira* (*Acacia catechu*), *Apámárga* (*Achyranthes aspera*), *Pípala* (*Ficus religiosa*) and *Uđumbara* (*Ficus glomerata*), *S'ami* (*Acacia suma*), *Dúrvá* (*Cynodon dactylon*) and *kusa* (*Eragrostis cynosuroides*). 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 *palásu* or *khadira* may be used alone. There are three positions for the hand during the *homa* :—(1) the *mrigí* (doe), (2) the *hamśí* (female swan) and (3) *súkari* (sow). In the *súkari* the hand is closed and the fingers lie in the palm of the hand ; the *mrigí* extends the little-finger whilst the remaining fingers continue within the palm of the hand, and the *hamśí* extends the fore-finger whilst the hand is closed. The *mrigí-mudrá* comes into use in all ceremonies undertaken in order to avoid threatened dangers or the retribution due to evil deeds : the *hamśí-mudrá* in the rites observed for increase in health, wealth or prosperity, and the *súkari-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 :—

The nine planets.

No.	Name of deity.	Material employed in the <i>homa</i> .	Initial words of mantra.	Presiding Rishi.	Form of Agni.
1	Sun ...	<i>Arka</i> ...	<i>Om Akriṣṇe, &c.</i>	Hiranyastúpa.	Kapila.
2	Moon ...	<i>Palásu</i> ...	<i>Om imam devá asa-patna gvaṃ, &c.</i>	Gautama.	Pingala.
3	Bhauma ...	<i>Khadira</i>	<i>Om agniṃ mériḍhā, &c.</i>	Virúpáksha.	Dhúmraketu.
4	Budha ...	<i>Apámárga,</i>	<i>Om údbudhyasvágne, &c.</i>	Parameshthi.	Játhara.
5	Vrihaspati,	<i>Pippala...</i>	<i>Om vrihaspate, &c.</i>	Gṛtsamada.	Sikhi.
6	Sukra ...	<i>Uđumbara,</i>	<i>Om annátparisrutora-saṃ, &c.</i>	Prajápati, Ásvi, Sarasvatí and Indra.	Hátaka.
7	Śani ...	<i>Sami</i> ...	<i>Om śannodevī abhiṣṭayaḥ, &c.</i>	Dadhyañśátharvapa.	Maháteja.
8	Ráhu ...	<i>Dúrvá</i> ...	<i>Om kayá naś chitra, &c.</i>	Vámadeva.	Hutásana.
9	Ketu ...	<i>Kusa</i> ...	<i>Om ketuṃ, &c.</i>	Madhuchchanda.	Rohita.

The Adhidevatás.

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

Number.	Name of deity.	Initial words of mantra.	Presiding Rishí.
10	Agni ...	<i>Om agnim h́utam, &c.</i> ...	Kapva and Medhátithi.
11	Apa ...	<i>Om ávantara, &c.</i> ...	Vṛihaspati.
12	Prithiví ...	<i>Om syonáprithiví, &c.</i> ...	Medhátithi.
13	Vishnu ...	<i>Om idam vishṇur vichakrama, &c.</i> ...	As in 10.
14	Indra ...	<i>Om sajosháḥ, &c.</i> ...	As in 4.
15	Indrásni ...	<i>Om adityá, &c.</i> ...	Ditto 7.
16	Prajápati ...	<i>Om prajá pate, &c.</i> ...	Hiranyagarbha.
17	Sarpa ...	<i>Om namo' stu sarpebhyo, &c.</i> ...	Devás.
18	Brahmá ...	<i>Om brahmaya jñánam, &c.</i> ...	Prajápati.

The Pratyadhidevatás.

19	Rudra ...	<i>Om tryambakam, &c.</i> ...	Vásishtha.
20	Umá ...	<i>Om trí cha te laksmí, &c.</i> ...	Uttaranársyapa.
21	Skanda ...	<i>Om yadakraṇḍaḥ prathamaḥ &c.</i> ...	Bhārgava, Jamadagni and Dirghatamasa.
22	Purusha ...	<i>Om sahasra-śvishá purushaḥ &c.</i> ...	Asyanársyapa.
23	Brahmá ...	<i>As in 18</i> ...	As in 18.
24	Indra ...	<i>Om trátáram indram, &c.</i> ...	Gárgya.
25	Yama ...	<i>Om asi yamaḥ, &c.</i> ...	As in 21.
26	Kála ...	<i>Om karshirasi, &c.</i> ...	Ditto 15.
27	Chitragupta,	<i>Om chitrávaso, &c.</i> ...	Ditto 4.

Other deities.

28	Vináyaka ...	<i>Om gaṇádn tvá, &c.</i> ...	As in 18.
29	Durgá ...	<i>Om játavedase, &c.</i> ...	Kaśyapa.
30	Váyu ...	<i>Om vato vámano vá, &c.</i> ...	Gandharvás.
31	Ákása ...	<i>Om úrdhvaḥ, &c.</i> ...	As in 18.
32	Ásvinau ...	<i>Om yávankaśa, &c.</i> ...	Medhátithi.

Dikpálás.

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

33	Indra ...	<i>As in 24</i> ...	As in 24.
34	Agni ...	<i>Ditto 10</i> ...	Ditto 3.
35	Yama ...	<i>Ditto 25</i> ...	Ditto 21.
36	Nirṛiti ...	<i>Om eshate nirṛite, &c.</i> ...	Varuṇa.
37	Varuṇa ...	<i>Om imam me varuṇa, &c.</i> ...	Sunaśsepha.
38	Váyu ...	<i>As in 30</i> ...	As in 30.
39	Kuvera ...	<i>Om vaya gvam, &c.</i> ...	Bandhupishi.
40	Íśána ...	<i>Om tam íśanam, &c.</i> ...	Gautama.
41	Brahmá ...	<i>As in 18</i> ...	As in 18.
42	Sarpa ...	<i>Ditto 17</i> ...	Ditto 17.

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 'Pradh' for 'Pradhána-deva' and the letters 'Pr.' for 'Pratyadhideva,' the titles given to each triad. We have next a *homa* of clarified butter with the *vyáhṛiti*-mantra repeated nine times: hence the name *naváhuti-homa*. Another offering of clarified butter is made with the mantra:—'Om to Agni who causeth a good sacrifice *sváhá*.' Then a *púrṇa-pátra*, or vessel, is presented to the celebrant with a dedication that all imperfections in the ceremony may be forgiven and the rite be completed.

Balidána.—The *balidána* 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:—'Bhó bhó 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 Kshetrádhpati or the Vástoshpati. 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 Bráhmaṇ 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 *dhyána* or meditation on Kshetrapála follows, after which the offering is taken and presented with the mantra.* "Om glory to the venerable Kshetrapála * * * to all sprites, goblins, demons and their followers, glory to this offering of clarified butter and rice with its light, gifts and betel. Hail Kshetrapála * * filled with the howling of the fierce-mouth protect me, eat this offering of *khichri* with its light prepared for thee. Protect the person who causes this

* Om namo bhagavate kshetrapáldya वाँ वाँ वूँ वै वाँ वः bháta-preta-pítácha-
 ákíni-ákiñi-betáldi-parivráyutdya esha sadápaś sadakshipaś satámúlaś kṛisaránna-
 belir namaś bhó bhó kshetrapála maru maru, turu turu, lala lala, shasha shasha, phen-
 bira-párita-díamukha raksha raksha grahamakhakarmmañi amuś sadápaś kṛisarán-
 nabaling bhaksha bhaksha yajamánas páhi pdhi mama vá saputra-saparivdrasya yaja-
 mánasya rá, &c.

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

Púrñahuti-homa.—After this follows the *púrñahuti-homa* in which Bharadvāja is the Ṛishi and the deity is Mahávaiśvānara. The offering is prefaced by the usual dedication of time, place, person and object, followed by the hymn in four verses beginning :—‘*Oṃ mūrddhānaṃ divo,*’ &c., and ending with ‘*Oṃ púrñá,*’ &c., whence the name.

Agni-pújá.—The *Agni-pújá* comes next in which Agni is addressed on behalf of the boy :—‘*Oṃ* Agni thou that protectest the body, protect my body ; *Oṃ* Agni that grantest long life, grant me long life ; *Oṃ* Agni that bestowest energy, bestow on me energy ; complete whatever is deficient in my oblation ; *Oṃ* holy Savitá, accept my sacrifice, holy Sarasvatí accept my sacrifice ; ye twin Ásvins, 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.

Tryáyusha.—After this the rite called *tryáyusha* 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 Bráhmans 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 Vṛihaspati, yellow clothes and gold ; to S’ukra, a white horse ; to S’ani, a black cow ; to Ráhu, 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 :—“*Oṃ*, go, go, best of gods, omnipotent, in thy own home, where Brahma and the other gods are, there go thou Hutásana.” The planets are then worshipped and afterwards the celebrant and his assistants asperses the assembly with water taken from the *kaláśa* whilst chaunting a hymn.* This is followed by a mantra† in

* This is called a Vaidik hymn and commences :—‘*Oṃ sarve samudrāḥ saritas tṛthāni jaladánadāḥ,*’ &c. : it contains thirty-four verses.

† Called a Pauráñika-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 Mahá-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-*páṭha* 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 (*rakshábandhana*) takes place as described, and the *bhúyast-dána* with its gifts in which all the dancers and the musicians share. The worship of the planets concludes as usual with a feast to Bráhmans.

Chúra-karana.—The rite known as *chúra-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 *Gaṇesa-pújá*. He then takes ten small bags of cloth and wrapping up in them portions of turmeric, *dáb*-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-śála* in which the *graha-vedí* 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 *pránáyama* 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 *chúra-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 *Punyáha-váhana*. The celebrant now approaches the *chúra-karana-vedí* and again consecrates the *argha* and makes a dedication to Agni and then lights a fire upon the *vedí* 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 prajápa-*

* *Om bhadramas tu, &c.*

taye, &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 *māṇavaka* or religious student. The ceremony as usual winds up with gifts to the celebrant and assembled Brāhmins, replied to by a mantra and the gift of a flower (*átisha*) as a benediction.

Assumes the garb of a student.—According to the *Páraskarasútra*, the son of a Brāhmin may assume the *janeo* 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-vedí* and the boy presents the *tilapátra* to the altar. This *tilapátra* 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 bason 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 Brāhmin, *paláśa*; 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-pújá* and offers a sacrifice of clarified butter and presents gifts to the Brāhmins. The title *bhaṭṭa* is given to the student who has assumed the sacrificial thread.

Saluting the religious preceptor.—The astrologer fixes the *lagnaddna* or propitious moment for repeating the *gáyatrí*, 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 *átisha* and for a Brāhmin reads the *gáyatrí* three times, thus:—

- (1) *Oṃ bhúr bhuvah̄ svah̄ tat savitur vareṇyam.*
- (2) Repeat first line adding *bharyo devasya dhímahi.*
- (3) Repeat both preceding and add *dhiyo yo nah̄ prachodayát.*

The *Kshatriya gáyatrí* is as follows :—

*Oṃ devasya savitur matim ásavam vísvadevyam dhíyá bhagam ma-
námahe.*

The *Vaiśya gáyatrí* is as follows :—

*Oṃ víśvá rūpāni prati munchate kavíḥ práśávid bhadrām dwípade cha-
tushpade vi nákam akhyat savitá vareṇyo 'nu prayánam 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 are burned. The celebrant then performs the *tryáyusha* by applying the frontal and throat-marks with the ashes of the *homa* and clarified butter. The boy then goes through the *daṇḍavat* or salutation as already described and again receives the *díśha*. 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 Mahárāja 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-vedí*, for which the usual *Gaṇeśa-pújá* 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 *Gaṇeśa*, *Sarasvatí*, *Lakshmi* and *Kátyáyana*, accompanied with the usual installation address (*pratiśhṭhá*), invitation, &c. Then the boy looking towards the north-east performs the *práṇáyáma* and recites the *gáyatrí* and mantras in honour of the four Vedas, commencing with that belonging to his own division. He next recites the *mahá-ryáḥṛísi* with the *gáyatrí* three times, i. e., the *gáyatrí* with the *namas-
hára* :—" *Oṃ bhúr, Oṃ bhuvah, Oṃ svaḥ.*" 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 *vedí*, 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 (*vyastapáni*) 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 *sahasradhára* 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 *Keśava* resides; (2) the belly with *Náráyaṇa*; (3) the heart with *Mádhava*; (4) the right side with *Vishnu*; (5) the left side with *Vámana*; (6) the hollow below the throat with *Govinda*; (7) the right arm with *Madhusúdana*; (8) the left arm with *S'ridhara*; (9) the root of the ears with *Trivikrama*; (10) the back with *Padmanábha*; (11) the navel with *Dámodara*, and (12) top of the head with *Vásudeva*. 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 *Súdra* or a dead body, &c. On the fourth day they again assemble, and the *homa* known as *púrṇáhuti* is made, and again the entire ceremony of consecrating the *graha-vedí* is gone through as well as the worship of the nine planets and *jívamátris*, and the boy's sister or mother performs the *mahántrájana* (waving of lights) before him, and all winds up with the usual gifts and a feast.

Viváha-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-pújá*; 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-vedí*.
- (3) Invitation to the father of the bride and formal conclusion of the arrangements; then circumambulation of the fire-altar and performing the *kusa-kandiká*.

- (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 *saṁśrava-prásana*, *púrṇapátra*, gifts to Bráhmans, and the verses suited to the ceremony.

Vágdána.—Commencing with the first group we have the *vágdána-vidhi* or rules for the preliminaries to a marriage. Some days before the wedding takes place the father of the girl performs the Gaṇeśa-*pújá* and the dedication declaring the object to be the correct and successful issue of the *vágdána*, 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 Indráṇi-*pújá* (one of the divine mothers) before a likeness of that deity drawn on gold or other metal. Next day the *sarvvárambha* or the beginning to collect the materials necessary for the wedding takes place. The father of the bride takes a mixture of turmeric and *láhi* (parched grain) with water and anoints the body of the girl and performs the Gaṇeśa-*pújá*. The same is done by the father of the boy to the boy, and in addition he takes three small bags (*poṭalí*) of cloth containing coin, betel, turmeric, *rolí* (powder on the seeds of *Mallotus philippinensis*) and rice,* one of which is buried within the hearth where the food is cooked; a second is suspended from a handle of the *karáhi* 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 (*sunwála*) and thicker cakes (*púri*) of the same, which, with sesamum and balls of a mixture of rice-flour, ghee, and molasses (*laddú* and *chhol*) are made by the women.

First visit.—Next comes the *púrvánga* 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 Gaṇeśa-*pújá*, followed by the *Mátri-pújá*, *Nándi-śráddha*, *Punyáha-váchana*, *Kalásá-sthápana* and *Navagraha-pújá* as already described. The parents of the girl seldom perform more than the first two, and remain fasting until the *Kanyá-dána* has taken place. The father of the girl then through his daughter adores Gaurí, Maheśwari, and Indráṇi, and ties a *poṭalí* 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 *poṭalí* 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 *dhūlyargha* which commences with the consecration of the *argha*. Then the father of the bride recites the *baraṇa 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 *ātīsha*, 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 *Gaṇeśa-pūjā*. The bridegroom's father sends a tray of sweetmeats (*laddū*) 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 *āchamana* and receives from his father-in-law a tray of sweetmeats (*madhruparka*) 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 *prāṇāyāma* 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 Kumaon, the figure of a calf made in dough or stamped on metal is produced.

Verification of family.—In the meantime, a Bráhmaṇ on 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 *áśirvāda* verse,* asks the celebrant on the boy's side the *gotra*, *pravara*, *śákhá*, *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 as 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, sesamum, 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 *dánavákya*† 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, aspersion, 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-

* In praise of Hara and Hari.

† Containing four verses from the Puráṇas.

‡ This altar is about a cubit square and is surrounded by a hedge of branches of the sacred trees connected together with twine, outside which the circumambulation takes place either three, five, or seven times.

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 *rāshṭrabhṛit-homa*, which also consists of twelve offerings, conjointly made, winding up with presents as before. Also the *jayā-homa* with its thirteen offerings, the *abhyātāna-homa* with its eighteen offerings, the *pañchaka-homa* with its five offerings and the *lájā-homa* with its offerings of flowers and fruit. Then the altar is again circumambulated and parched rice sprinkled 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 *kalāśa* whilst repeating the mantra:—"Om āpaḥ Sivāḥ 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 *pūrṇapātra* 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 *chaturthī-karma* had taken place. The party then proceed in doors and the *Gaṇeśa-pūjā*, *jivamātri* and *vasoddhāra* rites are performed; the *mahānirājana* 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.

Dwāra-mātri-pūjā.—Next morning the young married couple arise early and after domestic worship again tie their garments together and perform the *dwāra-mātri-pūjā* at the bride's father's home. The door-leaf is cleaned with rice flour and on it figures of the *Mātris* are drawn and revered conjointly, the bride assisting by holding her husband's arm. Again she alone prepares the threshold and performs the *dehaliya-pūjā*, 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 *dwára-mátri-pújá* again takes place and after entering the house the *Gaṇeśa-pújá* is performed with the dedication that the moment may be propitious and the usual gifts, &c., winding up with the *mahánirájana* by the sister of the bridegroom and the aspersion of the assembly by the celebrant. After this gifts are distributed and all the attendants are permitted to disperse.

Chaturthí-karma.—On the fourth day the *chaturthí-karma* takes place, which consists of the usual preparatory ceremonies followed by the removal of the *potalí* or small bags from the wrists of the bride and bridegroom preceded by a *homa púrnapátra* which concludes the ceremony.

Dvir-ágamana.—The next ceremony is the *dvirágamana* 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 *Gaṇeśa-pújá* 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 *pránáyama* and dedication to the *dvirágamana* and the *dwára-mátri-pújá*. *Gaṇeśa* and the *Mátris* 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 *svastiváhana* is read. On entering the inner apartments the young couple worship the *Jiva-mátris* whose figures are drawn on the walls. The *kalasa* is then consecrated and the couple circumambulate the vessel and the usual offerings and dedication are made; winding up with the aspersion, after which the knots on the garments are untied and the couple feast and retire to rest.

Arka-viváha.—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-viváha* 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 *Súryya-pújá* with its invitation, &c., and *práráthana* or adoration with hands 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 *kalāśa*. To the north of the *arka*, a fire-altar is raised and the *āghāra-homa* is made to Agni with gifts and dedication. Next comes the *pradhāna-homa* with the mantras, “*Oṃ sangobhiḥ*” and “*Oṃ yasmaitváká*,” the *vyākṛiti-homa* with its own mantra and the *bhūrādi-navāhuti-homa* with its nine mantras closing with the *pūrṇápātra* 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-vivāha.—The *Kumbha-vivāha* 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 Vishṇu and Varuṇa, whose forms stamped on a piece of metal are amongst the furniture of the ceremonial. The *añchala* 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 *kalāśa* with a brush made of the five leaves.

Casual ceremonies. On killing a snake.—Several ceremonies are prescribed for alleviating (*śānti*) 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 Mātṛis and Kshetrapāla are first worshipped on the spot: then the figure of Mṛityuñjaya 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 *Vishṇu prātimā-vivāha* is similar to the *Kumbha-vivāha*. The girl is first married to a picture of Vishṇu 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 *devadaṇḍa* to Bráhmans. Another ceremony known as the *vrishabha-patana* takes place when a bullock dies or is injured while ploughing.

Unlucky conjunctions.—It is believed that if the *megha-sankránta* comes within the conjunction of the planets noted in the horoscope, the native will die within six months, and similarly if the *túla-sankránta* come within the horoscope the native dies before the next *megha-sankránta*: 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 *kaláśa* 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 coitu*, 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.

Múla-nakshatra.—The misfortunes that are supposed to follow any one born in the *Múla-nakshatra*, which is presided over by Nirṛiti, 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 *Múla-sánti* commences with the Gaṇeśa-pújá followed by the setting up of the *ergha* and the dedication. The sesamum, *kuśa*, barley and water are taken and the *pradhána-sankalpa* is recited and also the *Mátri-pújá*, *Puṣyáha-váchana* and *Nándi-śráddha* are gone through. The celebrants are then appointed and duly revered 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 *grihasálá*, 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 Bráhmaṇ 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 *vyáhr̥iti* mantra :—‘Come hither and remain here O Nirṛiti mistress of the *Múla-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 Brahmá, 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 :—‘*Oṃ moshúṇa,*’ &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 *Vísvadevás* preside are as follows :—

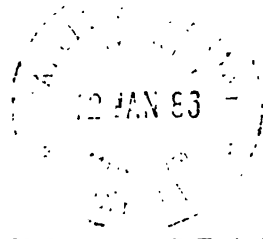
1. Uttará-Ashárhá.	10. Kṛittiká.	19. Uttara-phalguní.	
2. Śravaṇa.	11. Rohiní.	20. Hastá.	
3. Dhanishṭhá.	12. Mṛiḡa-śiras.	21. Chitrá.	
4. Śata-bhishaj.	13. Ārdra.	22. Svátí.	
5. Púrva-bhádrapádá.	14. Punarvasú.	23. Viśákhá.	
6. Uttara-bhádrapádá.	15. Tishya.	24. Anurádhá.	
7. Revatí.	16. Āśleshá.	25. Jyeshṭhá.	} In the middle.
8. Ásviní.	17. Maghá.	26. Múla.	
9. Bharaní.	18. Púrva-phalguní	27. Púrváshárhá.	

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-nyása* to Rudra is repeated six times, and the *Budrádhya*, eleven times, &c., &c. Next incense formed from the burnt horns of goats is offered to Nirṛiti and also wine, barley-cakes, flesh and the yellow pigment from the head of a cow (*go-rochaná*); flesh, fish, and wine, however, should not be used by Bráhmans, 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 *ághára-homa*, the *kṛisara-homa*, the fifteen-verse *homa*. fuel, rice, &c., with the *śrí-sukta* mantra, the *páyasa-homa*, *púrṇá-huti-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 Nirṛiti 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 *Múla-nakshatra* may be effectually prevented. A similar ceremony is performed on account of any person born in the *Áleshá-nakshatra*.

(*To be continued.*)

On the Psychological Tenets of the Vaishnavas.—By RA'JENDRALÁLA
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 Paṇḍits of Bengal. Even among the Vaishnavas of the higher orders there seems to be considerable differences of opinion, and distinguished commentators on the Bhá-gavata 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-sampradáyabheda-siddhánta*. In it an attempt has been made to reconcile the theories of the different sects of the Vaishnavas and of Sankara Achárya. 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



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

Part I.—By E. T. ATKINSON, B. A., F. R. G. S., B. C. S.

(Concluded from page 103, No. 1 of 1884.)

FUNERAL CEREMONIES.

The ceremonies to be observed at funerals are found in the *Preta-manjarī*, 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 *smaraṇa* in which the names of *Ráma* and *S'iva* occur, and after these make the *daśadána* or bestowal of ten things in accordance with the *sútra**:—'The learned have said that cattle, land, sesamum, gold, clarified butter, apparel, rice, molasses, silver and salt are included in the ten gifts.' In bestowing the *daśadána*, the sick man or in his stead the *purohita* first rinses his mouth and consecrates the *argha* and then repeats the *práṇáyáma* as already described. The meditation or *dhyána* appropriate is that known as the *Sríparamésvarasmṛita* or meditation on the Supreme being as distinguished from and above his particular manifestations as *S'iva* and *Vishṇu*. This is followed by the *sankalpa* or dedication of the gifts with the same mantra as used in the *Ganeśa-pújá* (*Oṃ Vishṇu, &c.*), ending with the prayers that there may be a removal

* *Go-bhú-tila-hiranyájya-vásodhánya-guḍáni cha raupyam lavanam ity áhur daśadánáni paṇḍitíḥ.*

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 Bráhmans concerned are revered, and the gifts are then presented.

Kapilá-dána.—First the *kapiládána* or a gift of a cow of a yellowish-brown colour with the five *mantras** beginning with :—*Idaṃ viṣṇur vichakrame tredhá nidadhe padaṃ samúḍham asya páṃsure* and in practice this alone is recited. Then the *argha* is presented to the Bráhman 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 Bráhman.’ Next the cow should receive veneration with the appropriate *mantra* :—‘Glory to thee O Kapilá,’ 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 :—*Yá Lakshmiḥ sarvalokánám, &c.* Then the moribund takes sesamum, *kuśa*-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 Bráhman in the name of Rudra. The cow is first addressed, however, with the *mantra* :—*Kapile sarva-varṇánám, &c.* The cow and Bráhman then circumambulate the moribund, who with clasped hands repeats a verse|| in praise of the cow.

Bhúmi-dána.—Next comes the *Bhúmi-dána* or gift of land. The installation hymn (*práarthana*) beginning :—*Sarvabhútáśrayá bhúmiḥ, &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 Bráhman. The *Tila-dána* or gift of sesamum follows with the *mantra* :—*Tiláḥ suvarṇa-samáyuktáḥ, &c.*, and the usual consecration and dedication in the name of Viṣṇu and the hymn of praise :—*Tiláḥ pápahará nityaṃ, &c.*

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

† *Bhúmidévdgrajánmási tvaṃ viprapurushottamapratyakṣho yajña-purushaḥ argho’yaṃ pratigríhyatám.*

‡ *Gandhadwárim durádharshám nityapushpám karishimám isvarám sarvabhútánám tám ihopahvaye śriyam.*

§ *Namo brahmanýadeváyá gobráhmanahitáyá cha jagaddhitáyá Kṛiṣṇáyá Govindáyá namonamaḥ.*

|| *Oṃ gávaḥ surabhayo nityaṃ gávo guggula-gandhikáh, &c.*

Next comes the *Hiranya-dána* or gift of gold with a mantra* :—and the usual dedication, &c., in the name of Agni. The *Ajyadána* or gift of clarified butter is next made with the mantra :—‘Sprung from Kámadhenu, &c.,’ and the dedication in the name of Mṛityunjaya. The procedure is the same all through, the *mantras* used alone being different. For the *Vastra-dána* or gift of apparel we have the mantra :—‘*Píta vāstra, &c.,*’ and the dedication in the name of Vṛihaspati. The *Dhánya-dána* or gift of rice of seven kinds has the mantra :—‘*Dhányaṃ karotí dātáram, &c.,*’ and is presented in the name of Prajapati. The *Guradána* or gift of molasses has the mantra :—‘*Gudaḥ manmathachápotha, &c.,*’ and is given in the name of Rudra. The *Bavpya-dána* or gift of silver has the mantra :—‘*Rudranetra-samudbhútam, &c.,*’ and is offered for the sake of Soma, the moon, with the prayer that any laxity in morals may be forgiven. The *Lavaṇa-dána* or gift of salt follows with the mantra :—‘*Yasmád annarasáh 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 plead on his behalf with Íśvara. 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 plead 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.

Vaitarāṇi-dána.—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 (*moksha-dána*) through the loving-kindness of Rudra and in his name. As a rule, however, but one cow is given, and this only in the *Vaitarāṇi-dána* which now takes place. For this rite a cow of a black colour is selected and worshipped as prescribed in the *Kapilá-dána*, and the gift is dedicated to help the spirit of the moribund after death in its passage across the *Vaitarāṇi* river, and with this object it is formally delivered over to a Bráhmaṇ. The installation verse for

* *Hiranyagarbha-garbhastham hemabijaṃ vibhávasoḥ, ananta-puṇyaphaladam atáḥ śántim prayachchha me.*

the cow is—'Glory to thee, O cow, be thou ready to assist at the very terrible door of Yama this person desirous to cross the Vaitaraṇī,' and for the river in the verse :—"Approaching the awful entrance to the realms of Yama and the dreadful Vaitaraṇī, I desire to give this black cow to thee, O Vaitaraṇī, 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 thousand names of Vishṇu 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 *tulsi* 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 understand, verses in praise of Vishṇu 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, Gayá and the rest, the holy summits of mountains, the sacred tract of Kurukshetra, the holy rivers Ganges, Jumná, Sárasvati, Kosi, Chandrabhága which removeth the stains of all sins, the Nandábhadrá the river of Benares, the Gandak and Sarju as well as the Bhairava and Váráha 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-ghát. The body is placed with its head to the east and the face upwards whilst the near male relatives are shaved. In the meantime *piṇḍas* or small balls of barley-flour and water are offered according to the rule :—*Mritisthāne tathá dvāre viśrámeshu chitopari; kukshau piṇḍáḥ pradátavyáḥ pretapiṇḍáḥ prakirtitáḥ*—'Where the man dies, at the door (of his village), where the bearers rest, at the pyre upon his body, these (five) *piṇḍas* should be offered by rule; these are

* *Gayáḍmī cha tīrtháni ye cha puṇyáḥ śilochchayáḥ; kurukshetrāṃ cha gangá cha yamuná cha sarasvatí, kauśíkí chandra-bhágá cha sarvapápapranáśiní, nandá bhadrá cha káshí cha gaṇḍakí sarayú tathá, bhairavaṃ cha váráhaṃ cha tīrthāṃ piṇḍarakāṃ tathá, prithivyám yáni tīrtháni chatwáraḥ ságarás tathá, tavasyásya víbuddhyartham amin toye viśantu vai.*

well known as the *pretapinda*. Each *pinda* should have its proper dedication with definition of time, place, and person (*mṛtiśthána, dvára, &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 *Tilamiśra-ápyáhuti* or *homa* with sesamum mingled with clarified butter accompanied by the *mantra* :—*Oṃ lomadhyaḥ sváhá, oṃ twache sváhá, oṃ lohítáya sváhá, oṃ máṃsebhyaḥ sváhá, oṃ medobhyaḥ svaha, oṃ tvagbhyaḥ sváhá, oṃ majjábhyaḥ sváhá, oṃ retase sváhá, oṃ roditebhyaḥ sváhá.*—‘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 *sútra* 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 *kuśa*-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-ghát 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 butte 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 *pinḍa* are given followed by water as before. Then the *mantra* is recited:—*Anádinidhano deva sankha-chakra-gadádharma; akshayaḥ puṇḍaríkáksha preta-moksha-prado bhava.*—An address to the deity praying for the liberation of the soul of the deceased. A Bráhma repeats the *mantra* with his face towards the south; a Kshatriya looking towards the north; a Vaiśya to the east and a Śudra 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 *áchanamanas* made. The thread is again put on the right shoulder (*apasavya*) 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.

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 *pípál* tree or where the obsequial ceremonies are performed, according to the rule:—*Tiláḥ pradeyáḥ pániyam dipo deyaḥ śiválaye, jñáti-bhiḥ saha bhoktavayam, etat pretasya durlabham.*—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 (*kiriya-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.

Tilatoyánjali.—Next the top-knot is tied up and the mouth is rinsed, after which he takes sesamum, water, *kuśa*-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 *tilatoyánjali* 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, *nágakeśara* (*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 *Baurava* and also that the head of the new body of the spirit may be formed correctly. Before actually offering the *piṇḍa*, 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-pátra* 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 (*aváne-jana*) is poured on the altar with a similar dedication and then the *piṇḍa* is offered whilst the celebrant drops on his left knee and repeats the dedication already given. As already noticed, the object of the *piṇḍa* presented on the first day is to enable the spirit to cross the hell called *Baurava* 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-rája*‡ (*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-pátra* already mentioned. On the first day one *piṇḍa* is offered: on the second, two *piṇḍas*, &c., so that in ten days, fifty-five *piṇḍas* are offered each with the same ceremony as here given. Then comes the prayer that the *piṇḍas* already given may reach the manes, and the *karma-pátra* 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

* Kshatriyas and all other than Bráhmans make the *piṇḍas* of barley-flour and also the illegitimate children of Bráhmans.

† See before.

‡ In Kumaon the *Cinnamomum Tamala* or *tejpát* is used.

§ *Chitánala, pradagáho'si parityakto'si bándhavaish; idam nram idam kshtram atra endhi idam piba; akásastho nirálambo váyubhútaḥ samárditah, atra snátvá idam pítvá snátvá pítvá sukhé 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 *karuwá* 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 *ním* (*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-ghát, both places being the favourite resorts of disembodied spirits. This portion called the *preta-grása* 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 *piṇḍa*. 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 :—

Day.		*Hell met with.		Portions of the new body formed.
First	...	Raurava	...	Head.
Second	...	Yonipuṇsaka	...	Eyes, ears and nose.
Third	...	Maháurava	...	Arms, chest, neck and members of the mouth.
Fourth	...	Támisra	...	Pubic region, penis, void and parts around.
Fifth	...	Andhatámisra	...	Thighs and legs.
Sixth	...	Sambhrama	...	Feet and toes.
Seventh	...	Amedhya-krimi-púrṇa	...	Bones, marrow and brain.
Eighth	...	Purisha bhakshana	...	Nails and hair.
Ninth	...	Svamáṃsa bhakshana	...	Testes and semen.
Tenth	...	Kumbhípaka	...	To avoid the wants of the senses.

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 ghát 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 *ghát* and with his near relatives shaves and bathes and all present an *anjali* of water as before. Bathing ago 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 Puráṇas. The first, third, fourth and fifth in Manu, IV. 88: the tenth in the Bhágavata-puráṇa, and the remainder in the Skanda-puráṇa.

† It is the custom to offer one more *piṇḍa* on the road homewards called the *pátheyaśráddha*, but this is usually made of uncooked flour and water.

ing rule lays down the period necessary for purification :—*Bráhmaṇo dasarátrena dvádasáhena bhúmipaḥ ; vaiśyaḥ panchadasáhena súdro másená súdhyati*. “The Bráhmaṇ becomes pure in ten days, the Kshatriya 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 Lakshmi and Náráyaṇa are worshipped and a covering spread for them on the *chárpái* of the deceased and a cow offered in his name as *kapilá-dána*. Next vessels of water (*Udaka-kumbha*) are filled and food prepared in the name of the deceased. A bullock is also branded on the flanks with the trident and discus and struck three times with the hand and then let go,* followed by the *ekádasátha tráddha*. The palm of the hand represents three *tírthas* : the *Brahma-tírtha* is the hollow at the wrist through which the rinsing of the mouth is effected ; the *Deva-tírtha* is between the fingers sloping downwards and is used in offering water to the gods, and the *Pitri-tírtha* is the hollow between the thumb and first finger through which the water flows when offered to ancestors. For instance, in the worship of Lakshmi-Náráyaṇa, the water is presented through the *Deva-tírtha*. First the covering is placed on the *chárpái* and on it the images with a dedication to the sure admission into paradise of the manes, and for this purpose the figures of the deities Lakshmi and Náráyaṇa 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 *dhyána* or meditation in honour of Vishṇu, 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 Bráhmaṇ with the prayer that as S'iva and Krishṇa 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 smṛityá cha námoktyá tapoyajñakriyádishu nyúnam sampúrñatám yáti sadyo vande tam achyutam*.—‘That Achyuta through whose remembrance and invocation the shortcomings of my religious observances are supplemented, Him do I now adore.’

Gifts of a cow.—Next comes the *kapilá-dána* as before with the dedication :—‘O Kapilá 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 (*vrishotsarga*) 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 *pradhána-homa*. This homa is begun by throwing clarified butter into the fire with the mantra :—*Om iha ratis sváhá idam agnaye, om iha ramadhvaṃ sváhá idam agnaye, om iha dhṛitis sváhá idam agnaye, om svadhṛitis sváhá idam agnaye, om iha ramasva sváhá idam agnaye*; and again *Om prajāpataye, indráya, agnaye, somáya sváhá*. Next curdled milk is thrown on the fire and the eight gods are saluted :—Agni, Rudra, Sarva, Paśupati, Ugra, Íśána, Bhava, and Mahádeva, all old names. Then comes the *Paushñacharu-homa* or oblation of rice barley and pulse boiled in milk and clarified butter and presented with the mantra :—*Om púshágá anvetu naḥ púshá rakshasva sarvataḥ, púshá vāján sanotu naḥ sváhá*; and again *Om agnaye svishṭakṛite sváhá, om bhú sváhá, om bhuvah sváhá, om svah sváhá*. In these mantras the ancient deities Púshan 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 :—*Vishṇur hi bhagaván dharmah chatushpádaḥ prakírtitaḥ, vṛṇomi tam aham bhaktyá sa máṃ rakshatu sarvadá*. Then follows the verse :—‘*Om ṛitaṃ cha, &c.,*’ as in the *sandhyá*. The bullock is addressed as the fourfooted representative of the Supreme and asked to preserve for ever his votary. The *bail-gáyatrí* is then recited :—*Om tikshṇaśringáya vidmahe vedapásáya dhímahi tan no vrishabhaḥ prachodayát*. Sesamum, *kuśa*, 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.

Ekádasáha-sráddha.—The *ekádasáha-sráddha* commences with a bath-

* *Om svadhá pitṛibhyo mátrībhyo bandhubhyaḥ cha triptaye, mátrīpaksháh cha ye kechit ye kechit pitṛīpakshajáh, guruśvaśurabandhúnám ye chánye kulasambhaváh, ye pretabhávam ápannáḥ ye chánye sráddhavarjitáh vrishotsargena te sarve labhantám triptim uttamám*.

ing and dedication to the first *śrāddha* in honour of the deceased. Hitherto only the ceremonies known as *kiriya-karma* have been performed whilst the spirit of the deceased remained a *pret*, but now in order that he may be numbered amongst the *pitris* or ancestors, the formal *śrāddha* is undertaken 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 *kusa* are washed and anointed with oil and set up to represent the Bráhmaṇ on the part of the deceased with the *nimantrana* or invitation :—*Gato'si divyaloke tvaṃ kritántavihítát pathaḥ, manasá váyubhútena vipre tváhaṃ nimantraye*—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 *argha* are offered with the prayer that they may be accepted. In silence the *karmapátra* 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 *ekoddishṭa-śrāddha*.† For this purpose a seat is placed and the *argha* is consecrated and dedicated to the spirit of the deceased. Gifts are then presented to both the symbolised Bráhmaṇ and *preta* and both are revered. 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, sesamum, clarified butter, and honey and made into round balls about the size of a *bel* fruit and with *kusa*, sesamum and water are taken in the hand and dedicated to the first *śrāddha*. The altar is covered with *kusa* and on it a single *piṇḍa* is placed, then water, sandal, rice, flowers, incense, lamps, sweetmeats and woollen thread are each presented with a dedication as offerings to the spirit of the deceased. The bundles of *kusa* which represent the Bráhmaṇ 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 Bráhmaṇ which are kept until the next day, as gifts made during the first eleven days cannot be accepted by a *purohita*. The water in the *karm-pátra* is then poured out at the feet of the Bráhmaṇ and the *janeo* is changed to the left shoulder. This is followed

* See previous page.

† The *ekoddishṭa* or *tithi-śrāddha* is that performed on the anniversary of a father's death, whilst the general ceremony which takes place during the dark half of Kuár is called the *párvan* or *kanyágata-śrāddha*. If the father dies during this part of Kuár the ceremony is called *Kshayáha-śrāddha*. In the *párvan* the usual fifty-five *piṇḍas* are offered; in the *ekoddishṭa* 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 *Sapindi* takes place. The celebrant goes to the *ghát* 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 *Preta-bedī*, and to the east a circular altar called the *Pitámahádī-bedī*. Rice is then cooked and whilst it is being made ready, two Bráhmans are formed from *kúśa*-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 *sapindi*. The following verse is then repeated:—*Akrodhanaiḥ sauchaparaiḥ satataṁ brahmacháribhiḥ, bhavitavyaṁ bhavadbhiḥ cha mayá cha śráddhakáriṣá, sarváyáśa-vinirmuktaiḥ kámakrodhavarjitaiḥ*. Then the southern altar is approached and there the bundles of *kúśa* representing the deceased are placed. These are addressed as above with the verse—‘*Gato’si, &c.*’ to which is added the line:—*Pújayiṣhyámi bhogena devavipraṁ nimantraye*. 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 represented by blades of *kúśa*-grass. If a mother is the subject of the ceremony the names of the father’s 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:—‘*Akrodhanaiḥ, &c.*’ This also takes place at the other two altars and is followed by the celebrant taking the *pavitra* or knot of *kúśa* and sticking it into the folds of his waist-cloth (*nívī-bandhana*). Each of the altars in order are again visited and a dedication is made to the *kúśa* representatives at each with the *argha*, seat, invitation, 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-váhanáya sváhá idam agnaye, om somáya pitṛimate svadhá idam somáya*. 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 *pitṛis* 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 *kúśa* in the right hand and the hand is closed over the rice whilst this verse is recited:—*Asamskrita*

pramítánám tyáginám kulabháginám uchchhishka-bhágadheyánám darbhesu vikirásanam. It is then cast on the ground near the *piṇḍas* and is called the *bikira-dán*.

Then kneeling on the left knee with *janeo* reversed a *piṇḍa* is taken with *kusa*, sesamum and water in the name of the father of the deceased with the prayer that the earth here may be holy as Gya, the water like that of the Ganges, and the *piṇḍa* be like *amrita*, and is placed on the altar. Similarly a *piṇḍa* 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 *piṇḍa* of the deceased into three parts with a golden skewer and attaches one part to each of the *piṇḍas* of the ancestors with the mantra :—*Ye samánáh samanasah pitaro yamarájye, teshám lokañ svadhá namo deveshu kalpatám, ye samánáh samanaso jívá jíveshu mámakáh, teshám śrír mayi kalpatám asmin loke tatañ samáh.* The spirit thus becomes an ancestor and ousts his great-grandfather in the line of the *párvaṇa*. Water is then presented and the *pavitra* is thrown away ; rice is next sprinkled over the three *piṇḍas* with the mantra :—*Oṃ namo vañ pitaro rasáya namo vañ pitaro jíváya namo vañ pitaro sukháya namo vañ pitarañ pitaro namo vo grihána pitaro dattañ sado vañ pitaro pitaro vásañ.* The same mantra is repeated whilst laying three threads on the *piṇḍas* to represent their *janeos*. Next water, sesamum and *kusa* are presented with a dedication. Milk is then poured through the hand over the *piṇḍas* whilst the preceding mantra is repeated. All now march round the altar whilst the celebrant recites the mantra :—*A'mávdjasya prasavo jagamyám deve dyávapṛithiví vísvarípe dmá gantám pitarámátará chárñá somo amṛitave jagamyám.* Then the celebrant gives himself the *tilaka* with the mantra :—*Oṃ pitribhyañ svadhá ebhyañ svadhá namañ pitámahebhyañ svadhá ebhyañ svadhá namañ propitámahebhyañ svadhá ebhyañ svadhá namañ akshana pitaro mímadanta pitaro 'itṛipanta pitarañ pitarañ sundadhvam.* Next the *śis* 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 *piṇḍa* 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 vasantáya namañ, oṃ gríshmdáya namañ, oṃ varshábhyo namañ, oṃ śarade namañ, oṃ hemantáya namañ, oṃ śitiráya namañ*—forming an address to the seasons. The *piṇḍa* is then restored to its place on the altar and the bundle of *kusa* which represents the Bráhmans 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 vyádhá dasárñeshu,*” &c., as in the termination of the *Náñdi-śráddha*, after which the materials for the ceremony are removed and gifts again made to Bráhmans. Next the celebrant proceeds to a *pípal* tree, or if no such tree be near a branch is brought from a tree and a dedication is made in the name of Vishñu 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 Brahmá, trunk Vishñu 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 *piñda* is offered to his manes as before with a vessel of water to the *pípal* tree. This continues for eleven months and in the twelfth month the *Hárshika-śráddha* takes place which is in all respects the same as the *Ekoddishṭá-śráddha* already described. The *Náráyana-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 *kalasa* is consecrated and the forms of Brahmá, Vishñu, S’iva and Yama stamped on pieces of metal are placed on the covering of the *kalasa* and are worshipped with the *Purusha-súkta mantra* from the *Rig-veda* (*Man.* 10, 90). Then sixteen *homas* and ten *piñdas* are offered with the usual dedication and the latter are thrown into the water. Sixteen offerings of water from both hands (*anjali*) conclude the ceremony. A separate ritual is prescribed for a woman dying whilst in her courses or dying in child-birth. The body is anointed with the *pancha-gavya* and sprinkled with water whilst the *mantra*—‘ *Apohishṭa*, &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 *piñdas* 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, Gosáin, &c. His staff and clothes are placed on the *chárpái* as in the case of an ordinary person and the *arka-viváha* or marriage with the plant *madár* takes place, after which a *piñda* 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 *Dhanishṭhá*, *Satabhishá*, *Púrvabhádá*, *Uttarabhádá* or *Revatí nakshatras* or lunar-mansions, four others of his family will certainly die, and for the avoidance of this evil a *sánti* 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 *prāna* ; *oṃ* salutation to Vāyu, the vital air *apāna* ; *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, Brahmá, &c. The *gáyatrī*-mantra† with the addition of the term *sváhá* 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 Brahmá, Vishṇu and S’iva 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 drunk. 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 bhúr agnaye práṇāya sváhá oṃ bhuvár vāyave apánāya sváhá oṃ svar ádit-yāya vyánāya sváhá oṃ bhúr bhuváḥ svaḥ agnivyávdítīyebhyaḥ práṇáprānavyánebhyaḥ sváhá oṃ ápo jyoti raso’ mṛitam brahma bhúr bhuváḥ svaḥ oṃ sarvaṃ, vai púrṇam sváhá*. Here the three kinds of vital airs are mentioned : *prāna*, that which issues from the lungs ; *apāna*, from the anus and *vyāna* that which circulates through the body. The usual number is, however, five and hereafter we have added, *samána*, that which is common to the whole body, and *udána*, that which rises through the throat to the head. *Sváhá* has the meaning probably of a good oblation or offering, and is here used with the mystical *vydhṛtī* mantra.

† See previous page.

‡ The learned use the mantra :—*Oṃ nábhya ástá antariksham śtreshṇo dyauḥ samavartata padbhyaḥ bhúmīr díśaḥ śrotatr tathá lokán akalpayan*. The verse translated above is, however, far more common and runs :—*Annam brahmá raso vishṇuḥ bhoktá devo mahēvaraḥ evam dhyátvá dvijo bhunkte annadosho na dtyate*. The ordinary cultivator seldom uses more than the three last words—‘ *annadosho na dtyate*.’

§ *Oṃ bhūpataye namaḥ oṃ bhuvanapataye namaḥ oṃ bhútánám pataye namaḥ oṃ sarvebhyo bhútebhyo balaye namaḥ*.

|| *Oṃ antaścharasí bhúteshu guháyám visvatomukhaḥ tvaṃ yajñāḥ tvaṃ vashá-káraḥ ápo jyoti raso’ mṛitam sváhá*. The word *vashat* is an exclamation used in making oblations and *vashakára* 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 :—‘*Oṃ*, glory to Vishṇu.’ The food is then eaten whilst with the first five mouthfuls (*páncha-grási*) the following mantra is recited mentally :—‘*Oṃ*, salutation to the five kinds of vital air, *vis.*, *prána*, *apána*, *samána*, *vyána* and *udána*.’ Then a little water is poured over the *balí* with the mantra :—‘*Oṃ* salutation to the *balí*,’ and at the end of the meal the same is repeated with the verset : ‘May the giver of the meal have long-life and the eater thereof ever be happy.’†

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*The battle of Kanarpí Ghát, edited and translated by ŚRÍ NÁRÁYAṆ SINGH, and G. A. GRIERSON.*

INTRODUCTION.

The following poem, written by a Maithil Bráhmaṇ at the end of the last century, in the Baiswáří 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 Darbhangá. Owing, however, to the complexity of some of the metres, they are generally very corrupt. Bábú Śrī Náráyaṇ Singh, of Jogiyará, 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 Maharáj of Darbhangá over Rám Náráyaṇ Bhúp, the well-known Súbá of Bihár.‡ The following is the genealogy of the present Maharáj :

Maharáj Narendra Singh.  
 ,, Pratáp Singh.  
 ,, Rághab Singh.  
 ,, Mádhab Singh.  
 ,, Chhatra Singh.  
 ,, Maheśwar Singh.  
 ,, Lakshmíśwar Singh, the present holder of the title.

The Bakśí or Bakhśí mentioned in Dohá 5, line 9, and Dohá 19, l. 1, was Gokul Náth Jhá, of Dhangá, Haripur, Pargana Jarail, in the

\* *Sunám cha patitánám cha svapachám páparoginám, váyasánám krimánám cha sahatáir nirvapet bhuvah.*

† *Annadátá chiranjívá annabhoktá sadá sukhtá.*

‡ [The reading of some of the mantras was too corrupt to admit of thorough correction.—Ed.]

§ See note to verse 1 of the translation.