

THE SOCIAL BACKGROUND

In the following we shall concentrate on giving one particular ritual in detail, the *latyā* or *sapiṇḍikaraṇa* ritual for Rabi Svāgamikha performed on 22nd of August 2002 in Bhaktapur. For this purpose we must first add a few remarks on his family, the bereaved ones, the ritual specialists involved and the funeral association concerned.

The family of Rabi Svāgamikha

Rabi was born as the eldest son of Narain Kumār Svāgamikha in 1967. In 1969 Rāju followed, in 1972 Ramesh and in 1974 the daughter Ramila. At the age of 14 Rabi moved with the entire family from their ancestral home in Tekhacvā to a new location near the new road built in 1972 that passes Bhaktapur to the south. Earlier, all the traffic from Kathmandu to Banepa and Dhulikhel in the east passed through Bhaktapur, crossing bridges that were built by Candra Śaṃśer Rāṇā at the beginning of the 20th century. The new ring road passed through rice fields that were turned into building plots within ten years. The area was earlier named after an old arcaded building, Dvakhaphalcā, but is now known under the name of Pandau Bazar.

This shift to a new location had severe ritual consequences. The funeral procession from Narain Kumār's house cannot enter the city across a bridge and turn south by crossing a second bridge. Corpses from across the ritual boundary defined by the seats of the Eight Mother Goddesses, the Aṣṭamātrkā, cannot enter their realm, and have to avoid it. Members of other communities have their designated cremation ground across the

Kvaḥre, i.e. the junction of two rivers (Nep. Hanumanghāt). Newars, however, aim for their traditional cremation ground, the one assigned to their ancestral house, the *kulchē*. In the case of Narain Kumār, this means that he had to reach the main cremation ground at Cupīghāt from the south along the new road. The performance of other death rituals is, however, not hampered. The purificatory rites on the 10th day are performed at Maṅgalghāt, but for the placement of the trap on the evening of the same day the procession had to pass the bridge first and then cross through the river in order to install it on the bank to the south, the direction of the realm of death.

After passing the school leaving certificate together with his younger brother Rāju, Rabi joined the Bhaktapur Campus for further studies. In 1987 he and his father opened up a stationery shop on Exhibition Road in Kathmandu. The aim was to have a registered firm which would be eligible to compete in tenders for stationery required by the government. The shop subsequently moved to the ground floor of a house they constructed in 1983 at Pandau Bazar, Bhaktapur, where they made a small profit selling electrical goods, although it was still mainly intended as a meeting place to engage in tenders. It was finally closed down in 1991.

Rabi married Lakṣmī Gvacā in December 1993 and they had a daughter, Briyesa, in 1995. A son was born on New Year's Day of 2060 Bikram Samvat (14th April 2002), three months before the father died. In early 2002 Rabi went for treatment at the local Cancer Hospital. He was diagnosed with lung cancer and as the situation worsened he was admitted to the hospital on 7th July. Two days later he

died. The members of the funeral association were called to carry the corpse immediately to the cremation ground of Kvaḥre – the place designated for those who die in hospital.

Rabi's wife lives with her husband's family, which prevents her from re-marrying. Had she not had any children she would probably have returned to her mother, and had a slight chance of remarrying. She has had some training as a health worker and works as an assistant nurse in a hospital nearby.

Narain Kumār Svāgamikha, who acts as the chief mourner in the *sapiṇḍikaraṇa* ritual documented here, died on 4th March 2004. His eldest son, Rāju, acted as his chief mourner and performed the *sapiṇḍikaraṇa* rituals after the 45th day on 17th April. Narain Kumār's daughter, who was undergoing training in the Netherlands, arrived a couple of hours too late to perform the *nhenumhā* ritual on the 7th day. The sister of the deceased, Narain Devī Suvāl, had to step in. On the occasion of Gāijātrā (31st August), a bull in clay (*dvāsācā*) was dedicated to the deceased and collectively paraded by the Hari Bol group along the processional path accompanied by effigies of four other deceased. On the wish of his widow, Jagat Lakṣmī, his son led the representation of the bull to the tune of "Hare Kṛṣṇa, hare Rām". The final death ritual, *dākilā*, is scheduled for 20th February 2005. But as the year 2004 (Bikram Saṁvat 2061) included a leap month, the ritual has to be repeated on 22nd March. On this second occasion, however, only *phukī* members will participate.

Contributions for the sacrificial balls (*piṇḍa*)

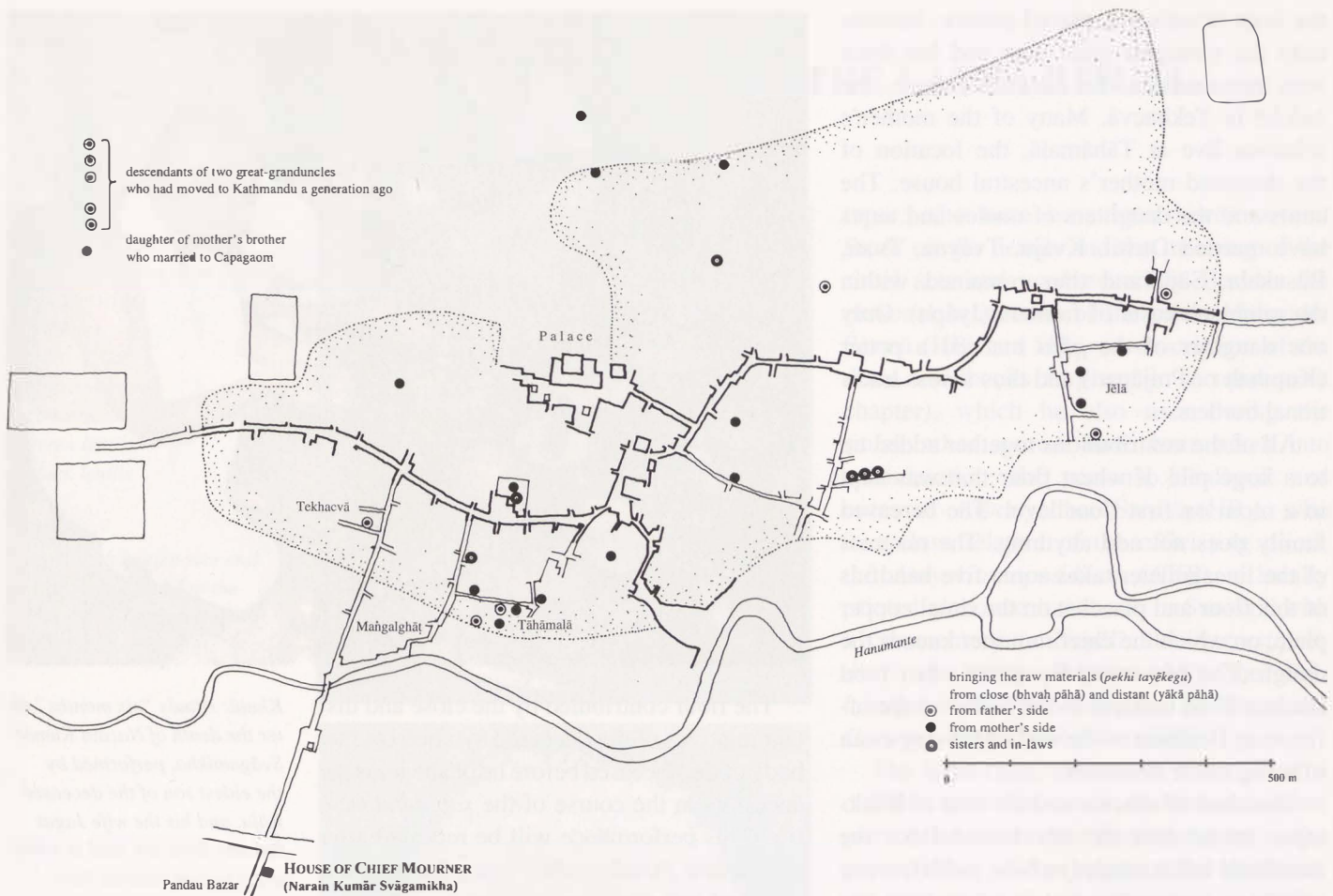
In the early morning *pekhi*, the raw material for making the balls, is brought from related families (*bhvaḥ pāhā* and *yākā pāhā*), which are scattered all over the town. Three distinc-



tive groups can be identified: those who are related by patrilineal relationships, those who are related by matrilineal relationships, and finally sisters as well as in-laws. In the case of Rabi Svāgamikha there were 34 families from which rice flour, unbroken ritual rice, beaten rice and two types of flowers (*sinasvā* and *dhācāsvā*) were brought. From the patrilineal side only ten families contributed, because the sons of the eldest great uncle joined the neo-Hindu sect Oṃ Śānti and therefore refuse to join in the traditional rituals. In a somewhat similar way three sons of the youngest great uncle brought contributions for the *latyā* (one and a half months), *khulā* (six months), and *dākilā* (twelve months) rituals, but refused to join the ensuing feast – remembering and demonstrating in this way the ownership dispute between their father and the deceased grandfather. One

The union with the ancestors: sapiṇḍikaraṇa on the 45th day: Plate with offerings for the sacrificial balls. Clockwise: cup with milk, yellow flowers (marigolds), leaves of sinasvā, talāy and bhyalāy, beaten rice, a coin, unbroken wetted rice, and wheat flour with a basil leaf on top.

Photo 26th December 2002



Location of those 33 households from which the raw material was provided for Narain Kumār Svāgamikha to make the sacrificial balls on the occasion of the union of his son Rabi with the ancestors (*sapiṅḍikaraṇa*), performed on the 45th day after death on 22nd August 2002.

Ten households belong to the lineage (of which five have moved to Kathmandu), seventeen to matrilineal relatives, and six to the married sister and the in-laws of the deceased.

cousin joined from the second great uncle, two cousins from the younger great aunt, and two great aunts. Five more contributions came from Kathmandu from the descendants of the two younger brothers of the great-grandfather. From the matrilineal side, the *pājukhalaḥ*, seventeen families contributed, ranging from the mother's two sisters, her brother, and their sons and daughters. Finally, the married sister of the deceased contributed, as did the mother of his brother's wife, his mother in-law, her brother and the two brothers of his father-in-law.

These 34 families are split into two groups. The direct patrilineal and matrilineal relatives as well as the in-laws, making a total of 16 families are identified as *bhvaḥ pāhā*,

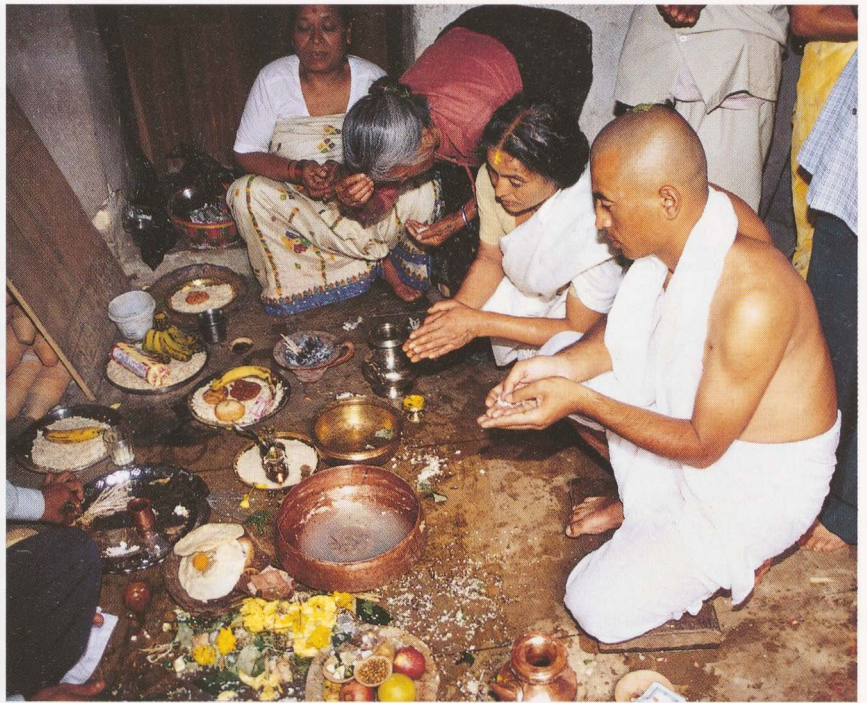
and as such their entire family (*bhvaḥ*) will be guests (*pāhā*) at the feast that concludes the day. The remaining 18 families, invariably female offspring of uncles or great-uncles, aunts or great-aunts are classified as *yākā pāhā*. In this case there were three daughters of the mother's brother (*pāju*), one of whom married to and moved to Capagaon; four daughters of the eldest aunt, one daughter of the second aunt and the two daughters of the great uncle's son and his sister. Of these only the person who brought the contribution (*yākā* – single) is supposed to join the feasts. In the case of Narain Kumār about seventy to eighty guests were expected.

A glance at the distribution of the 34 mapped residences of the guests who joined

the feast reveals a scattered pattern, because only the youngest great aunt and her three sons remained in the ancestral house, the *kulchē* in Tekhacvā. Many of the mother's relatives live at Tāhāmalā, the location of the deceased mother's ancestral house. The aunts and the daughters of uncles and aunts have married Duvāl, Kvaju, Tvāyna, Tvati, Bāsukala, Sāju and thus remained within the same sub-caste of farmers (Jyāpu). Only one daughter of the *pāju* married a potter (Kumhaḥ or Prajāpati) and thus across traditional borders.

All of the contributions together added up to a large pile of wheat flour that was kept in a room on first floor level. The bereaved family does not add anything. The mistress of the lineage later takes some five handfuls of this flour and places it on the ritual copper plate, on which the chief mourner kneads the dough. The remaining flour and other food items will be brought to the house of the officiating Brahmin at the end of the day as an offering to the deceased.

The chart of descent and the map of Bhaktapur reveal that the raw material for the sacrificial balls, *piṇḍa* (or Nev. *pekhi*), is not simply a commodity that is taken from the stock of the bereaved household. It is contributed from an extended group of relatives whose residences represent the urban community. The narrow confines of the lineage, the *phukī*, and the funeral association are decisively overcome.



The flour contributed by the close and distant relatives of the deceased symbolizes the body of the deceased before he or she joins the ancestors in the course of the *sapiṇḍikaraṇa* rite. This performance will be repeated after six months (*khulā*), after one year (*dākilā*), and after two years (*nyedātithi*).

The *bhvaḥ pāhā* have to fulfil another obligation on the occasion of the 7th day rite. *Nhenumhā yēkegu* needs contributions of beaten rice and vegetables which is believed to nourish the deceased and at the same time to represent his or her body.

Khulā: rituals "six months" after the death of Narain Kunār Svāgamikha, performed by the eldest son of the deceased, Rāju, and his wife Jagat Laksmī. Both are clad in white dress to demonstrate their mourning.

Photo 27th August 2004

DESCRIPTION OF THE LATYĀ RITUAL

Above

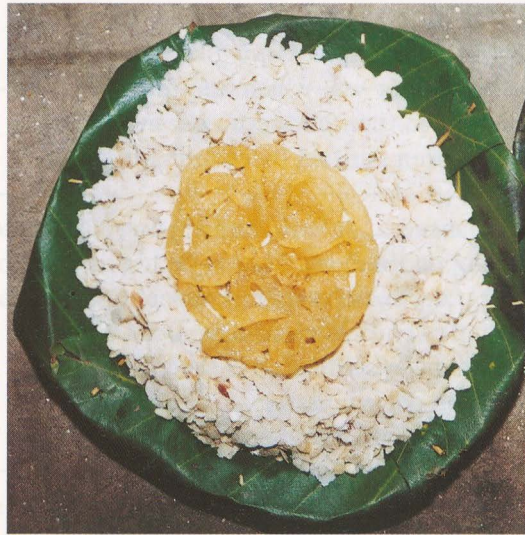
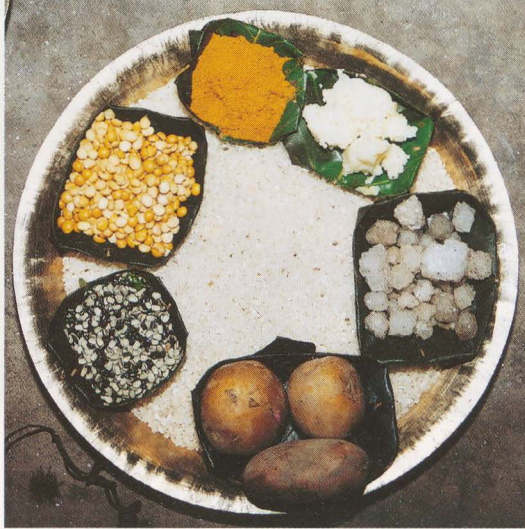
A plate to be offered to the priest, containing from bottom anti-clockwise

- 1 potatoes
- 2 salt
- 3 clarified butter
- 4 turmeric
- 5 green lentils
- 6 black lentils

Below

A plate with beaten rice and sweets to be offered to the priest.

Photo 22nd August 2002



The *latyā* or *sapiṇḍikaraṇa*⁴ ritual described in the following took place on 22nd August 2002 in Bhaktapur. Its description is based on field observation, a filmed documentation (see the attached DVD), the field notes of Niels Gutschow, comments of Nūtan Śarmā as well as of the involved priests of Bhak-

tapur, who have been interviewed several times on the details and the meaning of the ritual acts and used materials. Besides the personal handbooks of the priest Mahendra Śarmā (HB₁ and HB₃ – a description of the ritual handbooks is given in a subsequent chapter), which he also uses during the ritual, other sources have been taken into consideration: the personal handbook and notes of Aiśvaryaḍhar Śarmā (HB₂), who is a close relative of the officiating priest, the *Antyakarmapaddhati* (AKP) a locally printed elaborate handbook in Sanskrit with a commentary in Nepālī, the *Antyeṣṭipaddhati* of Nārāyaṇabhaṭṭa (AP), the *Pre-takalpa* of the Garuḍapurāṇa (GP) and the *Garuḍapurāṇasāroddhāra* (GPS).

The *latyā* ritual consists of a sequence of different rites that can be divided into seven parts, of which the first four take place on the ground floor of the house of the deceased: the preparatory rituals (*pūrvāṅga*), the offering of fifteen balls (*pañcadaśapiṇḍadāna*), the unification of the deceased with his or her forefathers (*sapiṇḍikaraṇa*), and the offering of water jugs (*jaladāna*). The offering of a bed (*śayyādāna*) as the fifth is performed in front of the house and the last two, i.e. the dismissal of the balls (*piṇḍavisarjana*) and the worship of a *śivaliṅga* (*śivaliṅgapūjā*), are performed at the nearby river Hanumante. The rituals are mainly performed by the officiating priest, Mahendra Śarmā (hereafter Mahendra) and the chief mourner, Narain Kumār Svāgamikha (hereafter Narain Kumār), who follows the priestly instructions, sometimes assisted by his cousin Narain Devī, the *mhāymacā* (hereafter Narain Devī). The term Nev. *mhāymacā* denotes a

⁴ If not otherwise indicated, the terms in this and the following chapter are in Sanskrit.

female relative such as a sister or daughter of the deceased who has married and thus belongs to another family.

The rituals serve to help the deceased (*preta*) on his one-year-long journey through the netherworld by providing him with food, water and other gifts, and to unite him with his forefathers (*pitaraḥ*). All of the rituals described in the following passages usually take place on the 45th day (Nev. *latyā*) after death. This means that some of the offerings are given in advance and some retrospectively for the one-year-long journey, of which 45 days have already passed, e.g. 360 water pots are given before the offering of a bed for the whole year although 45 days have already passed. The divergence of the ritual time and “real” time is most striking in the *sapiṇḍikaraṇa* sub-ritual, which marks the union of the deceased with his ancestors and the end of his or her one-year journey to Yama’s world. In the ritual practice of *latyā*, however, this crucial moment is anticipated on the 45th day, which implies that the deceased has already reached his or her forefathers before the end of the journey. In other words, his journey is over and yet has still to be finished. Ritual thinking offers such short-cuts.

Preparations and introductory rites (*pūrvāṅga*)

The day before the main *latyā* ritual on the 22nd of August, 2002, Narain Kumār, the chief mourner, had been shaved, taken a purifying bath and observed a fast. The household had also been cleaned. On the morning of the same day, representatives of thirty-nine related families had brought their contributions for the ritual on the following day: wheat flour, unbroken rice (*akṣata*), beaten rice and two flowers (Nev. *sinasvā*, Nep. *bhimsenpāti*, and *dhācāsvā*).



On the main day a ram is tied up in the courtyard of the house of mourning. It will later be killed since parts of the meat from its neck are to be mixed into the balls (*piṇḍas*) during the *sapiṇḍikaraṇa*. The area of the floor on which the ritual will be performed, i.e. the sacrificial arena, has already been purified by covering it with cow dung.

Mahendra, the Brahmin priest, is now sitting on the floor. Set out on his right side are: water vessels, plates, copper bowls filled with flowers or leaves, wheat flour, fruits and other materials that will be offered later. Besides the copper plate with flour for the *piṇḍas* and other ingredients taken from the contributions of the related families, some plates have also been arranged as offerings to the Brahmin: two plates of rice, two plates with beaten rice and sweets, two plates with wheat flour, and two plates with rice, salt, clarified butter, potatoes, black and yellow lentils and turmeric. Placed in front of the priest is a plate with materials used during the worship, including ritual, i.e. unbroken (and often unhusked) rice (*akṣata*) as a sign

The priest Mahendra Śarmā is sitting on the left, the chief mourner Narain Kumār on the right. Visible at the top of the photo are the earthen pots in which at the beginning of the latyā ritual five deities will be invoked. The ritual arena between the two main ritual agents has been prepared with cow dung and different maṇḍalas, such as a diagram with fourteen fields on which piṇḍas will later be placed. Below it can be seen a black ammonite, representing Viṣṇu. Various other deities will be placed on the maṇḍala below the ammonite and remain there until the end of the ritual.

Photo 22nd August 2002

Overview of the ritual sequences performed during the *latyā*

ritual actions (Skt.)	place	agents	short description
preparations and preparatory rituals	room on the ground floor in the house of mourning	performed by the priest, partly together with the chief mourner, assisted by his cousin (<i>mhāymacā</i>) who provides the required materials	providing materials, preparing the floor and the ritual place, establishing and worshipping the deities
offering of fifteen balls (<i>pañcadaśa-piṇḍadāna</i>)	same place	mainly chief mourner directed by the priest	kneading the dough, preparing and offering fifteen <i>piṇḍas</i> . Fourteen are given as food to the deceased, the last to ghosts or pre-great-grandfather generation
uniting the deceased with his three forefathers (<i>sapiṇḍīkaraṇa</i>)	same place	mainly chief mourner directed by the priest, assisted by <i>mhāymacā</i>	offering of a single <i>piṇḍa</i> (<i>vikalapīṇḍa</i>) to unknown ghosts, offering of <i>nāḥkāpāḥ</i> (white cloth representing the <i>preta</i>), mixing a large single <i>piṇḍa</i> representing the <i>preta</i> , and three other <i>piṇḍas</i> , representing the <i>pitarah</i>
gift of water (<i>jaladāna</i>)	same place	same agents	two water jugs are worshipped and offered to the priest as a representative of the <i>preta</i>
gift of the bed (<i>śayyādāna</i>)	in front of the house on the road	chief mourner directed by the priest, wife of the deceased, mother of the deceased, <i>mhāymacā</i> and other male family members	360 small water pots are offered to the deceased for each day of the year. A bed and other gifts constituting an entire household are given to the priest and his wife, representing the deceased
casting away the balls (<i>piṇḍa-ṅṅaṅa</i>)	at the river Hanumante	chief mourner, cousin (<i>mhāymacā</i>) and her husband, great-uncle's son	all <i>piṇḍas</i> and other food-stuffs used in the rituals are thrown into the river, a plate with food is offered and eaten by crows
worship of a śivaliṅga (<i>śivaliṅgapūjā</i>)	at the river-bank (<i>ghāṭ</i>)	chief mourner	worshipping <i>śivaliṅga</i> with ritual services (<i>upacāras</i>) and pouring water

of completeness and auspiciousness (cf. Bühnemann 1988: 160), flowers, and yellow paste, which is partly used as *ṭikā* (Nev. *mhāsusinhaḥ*), but also as sandalwood paste (*candana*). This becomes evident when Mahendra later recites *candanam upatiṣṭhatām* while applying the paste on the *piṇḍas*. The yellow paste is mostly applied with the ring finger of the right hand, which is used for offerings to deities (Bühnemann 1988: 160). The deities, forefathers and ritual tools are worshipped during the *latyā* as in the Hindu *pūjā* with ritual services (*upacāra*, cf. Müller 1992: 69-72, 91).

Mahendra draws various designs with rice powder (*maṇḍalas*), which sometimes serve as an altar or pedestal (*vedi*) on the ritual ground: a lotus *maṇḍala* and a diagram (*piṇḍavedi*) for the offering of fifteen *piṇḍas* (*pañcadaśapiṇḍadāna*). The *piṇḍavedi* consists of fourteen squares (three rows of four fields each, with two additional fields attached to the middle row). Moreover, he draws five circles (*kumbhakeśvaravedi*) for five small spouted pots (*kumbha*) above the *piṇḍavedi* and in front of them a circle for the light (*dīpa*, Nev. *matā*). He then draws another lotus *maṇḍala* for the black *śālagrāma* stone, a black ammonite with a petrified conch, which represents Nārāyaṇa. According to the local tradition it is Gadādhara, i.e. Nārāyaṇa with a club, representing Gayā, an important pilgrimage centre especially for the performance of *śrāddha* rituals. Left from the *śālagrāma* Mahendra draws two rectangular rows with three fields and five fields. On the first three fields Gaṇedyah/Gaṇeśa, (Nep.) *gogras* (food for the cow) and Kumārī or Aṣṭamāṭṛkā will be worshipped; on the other five fields Sūrya, Nārāyaṇa, Sadāśiva, Gṛhalakṣmī, *iṣṭadevatā* (Nev. *āgādyah*) or (Nev.) *dugudyah*, the lineage deity.

The *piṇḍavedi* and the *kumbhakeśvaravedi* will be replaced later on by other designs necessary for particular parts of the rituals. Ac-

ording to a widespread belief, it is forbidden to place idols and *pūjā* utensils on the bare ground, because this direct contact destroys their power. Gudrun Bühnemann (1988: 165) also refers with respect to the Mārkaṇḍeya Purāṇa to the “common belief” that the food offerings (*naivedya*) will be taken away by evil spirits if they are not placed on and protected by a *maṇḍala*.

While the priest is drawing the lines of the *maṇḍalas* Narain Kumār enters and places a clay cup with the *śālagrāma* on the left side. Mahendra scatters popped rice over all of the *maṇḍalas* except the five circles for the small spouted pots. Narain Kumār sits down opposite Mahendra. He will not leave this position until the end of the offering of two water pots (*jaladāna*). His head has been shaved except for a tuft (*śikhā*), which is important in the initiation of boys (*upanayana*) as a characteristic of the paternal line. Moreover, it is believed that the soul of virtuous people leaves the body from there. He only wears a white *dhoti* and a white scarf on his left shoulder since the colour white is the prescribed colour of mourning.

Mahendra splits *kuśa* grass, a purifying means used in almost every Hindu ritual. It is attributed to Brahmā as the personification of the eternal principle of *brahman*. The Brahmin is also identified with it by virtue of his Vedic knowledge. As an evergreen plant it represents immortality.

The priest then asks for rice flour and says that if they do not have any, they can use wheat flour and mix it with water to use as *ṭikā* for the water jug. After asking for leaves of the *sāl* tree (*Shorea robusta*), the priest receives a leaf-plate from which he breaks off pieces, placing them on each field of the two rows left of the *śālagrāma*. He places popped rice mixed with water on the leaves as a food offering (*naivedya*). On the right hand side Narain Devī readies five small spouted pots (*kumbha*, Nev. *gaḥpacā*) filled with water, and

clay cups (Nev. *sali*) filled with pieces of banana, peas and apple. Mahendra explains that the *kumbhas*, also called *kalaśasa*, represent all the gods.

According to him, the mourners should have brought three dried fruits called *triphalā* (Nep. *harro*, *barro*, and *amalā*) for the pots. However, since these fruits were unavailable or forgotten to be bought, he allows Narain Kumār to replace them by the other fruits. Mahendra places the pots from left to right on the drawn circles and explains which pot represents which deity by pointing with the finger to each vessel: Sūrya, Nārāyaṇa, Gaṇapati, Sadāśiva and Varuṇa. It is not clear, not even to Mahendra, why these five gods are worshipped. It would seem to be a kind of alteration of the *pañcayātanapūjā* worship, including Varuṇa instead of Devī.

Narain Kumār hands the fruit-filled clay cups to the priest, who places them from left to right on the pots. Another clay cup is placed in front of the five pots. The priest breaks off a part of its rim in order to insert a wick in it and use it as a ritual light (*dīpa*, Nev. *matā*).

Mahendra places a Sacred Thread (*yajñopavīta*) on each of the five fruit-filled clay cups. Then he puts two leaf-plates with un-boiled rice one on top of the other and on top of them a *sukunḍā* lamp. He then takes out some clarified butter from the ritual lamp and puts it in the clay cup serving as a light. Narain Kumār takes a gas lighter and lights first the *sukunḍā* lamp and then the clay lamp. At this point Mahendra is asked by the family members whether they can go to the shrine of Gaṇeśa, and replies by telling them that they can go after they have finished the ritual. After the *latyā* ritual the pots will be taken to several different places, i.e. Sūryakumbha in the courtyard, Nārāyaṇakumbha at a Nārāyaṇa temple nearby, Sadāśivakumbha at a *liṅga* at Maṅgalhāt at the end of the ritual, Gaṇapatikumbha at a new Gaṇeśa shrine

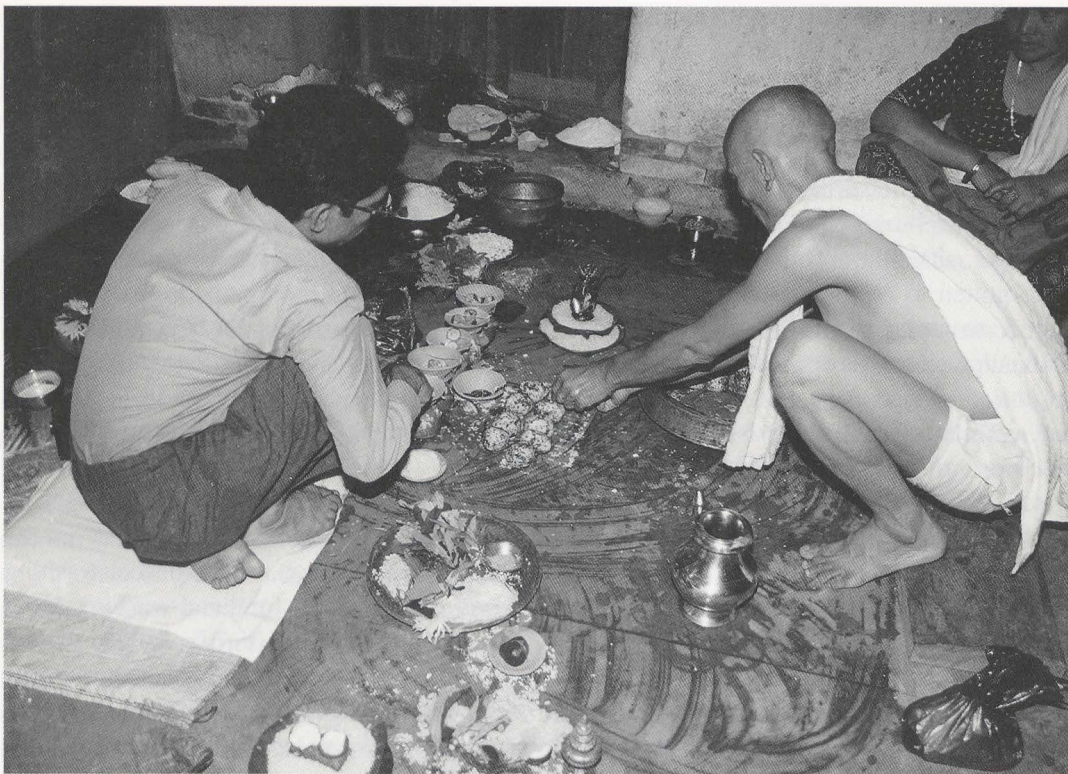
nearby, and Varuṇakumbha at the *pikhālākhu* stone in front of the house.

The priest formulates and recites the declaration of ritual intent (*saṃkalpa*) for the chief mourner, who holds pieces of a leaf, probably basil, and water in his right hand. He instructs him to offer leaves, rice and water for feet-washing (*padārghya*) to Sūrya in front of the five pots. While doing so the priest recites the respective formulas for dedicating the offerings: *puṣpam upatiṣṭhatām, padārghyam upatiṣṭhatām, hastārghyam upatiṣṭhatām* etc. Mahendra then takes out his personal handbook to make sure of the proceedings or recitations. Together with Narain Kumār he makes offerings to the five deities in the pots: flowers (*puṣpa*), water for feet-washing (*padārghya*), water for hand-washing (*hastārghya*),⁵ unbroken rice (*akṣata*) and yellow paste – once again reciting the appropriate dedications: *puṣpam namaḥ, padārghyam namaḥ, hastārghyam, candana, akṣata, puṣpāya namaḥ* (*sic!*).

The gift of five pots prior to the *pañcadaśaṇḍadāna* is not mentioned in the prescriptions of the AP, nor in the AKP. But they are mentioned in the notes of Aiśvarya-dhar Śarmā. He names the five gods as Sūrya, Viṣṇu, Śiva, Gaṇeśa and Nāgarāja. His notes include a sketch of the arrangement for the *piṇḍavedi* and the circles for the five pots, which is in accordance with the arrangement in the described *latyā* ritual. All that is mentioned in his prescription is that the five pots have to be installed and worshipped prior to the offering of the fifteen balls, which he names *caturdaśakalāpiṇḍadāna* (HB₂: 41).

The origin of the worship of the five pots in the *latyā* ritual is not clear. Mahendra Śarmā simply took them as representatives of all the gods. It would seem that this kind of worship is a kind of ritual transfer from the widespread *pañcayātanapūjā* (cf. Bühnemann 1988: 51). Moreover, there are some references to the worship of jugs in the AP and AKP as well as

⁵ The different water offerings can be water for washing hands (*hastārghya*), for washing feet (*padārghya*) or libations (*tarpaṇa*). Only when it was clearly identifiable on the basis of the priestly recitation or the context have we specified them in the present description. Otherwise we have referred to an “offering of water” or a “libation”.



The chief mourner places fifteen pinḍas on the mandala according to the instruction of the priest. Fourteen pinḍas serve as food for the deceased on his journey through the underworld. The fifteenth is offered to the pre-great-grand-father-generations.

Photo 22nd August 2002

in Newar ritual practice. Thus, the worship of five water jugs within the death ritual is prescribed in the AP as part of the *nārāyaṇabali* (Müller 1992: 203-205), a special pacifying ritual to be performed for those deceased who have suffered what is termed a bad death, e.g. a violent death through animals, murder or suicide. It is also to be performed when there is no corpse for a regular death ritual. In this ritual five jugs (*kalaśa*) have to be filled with water. On top of them plates with images (*mūrti*) of Brahmā, Viṣṇu, Śiva, Yama and the deceased are placed and worshipped with ritual services (*upacāras*), among them the offering of three types of fruits. The AKP (AKP: 217) also mentions the *nārāyaṇabali* with which these four gods and the *preta* are to be worshipped.

Moreover, the worship of the five gods is a common block of Newar rituals. Gellner (1992: 151) and Locke (1980: 95) call the *kalaśapūjā* in the rituals of the Buddhist

Newars the “basic *pūjā* of the Vajrācāryas.” During the worship, the Five Buddhas are invoked in the *kalaśa*. The *kalaśapūjā* is also performed by Newar Brahmins to invoke five different deities.

Offering of fifteen balls (*pañcadaśapiṇḍadāna*)

Mahendra hands over a big copper bowl (*piṇḍapātra*, Nev. *kvalā*) filled with wheat flour to the chief mourner and adds a cup of milk. The preparation of the *piṇḍa* dough starts: Narain Kumār carefully kneads all the ingredients of the *piṇḍapātra*, which consists of wheat flour, a banana, wet rice, milk, water, and butter mixed with honey. While slowly adding water he prepares a solid dough, on which he works powerfully with both hands and shapes into a large ball.

Meanwhile some women prepare flower garlands in the courtyard for the offering of a bed (*śayyādāna*). On the instructions of Mahendra, Narain Kumār divides the dough and shapes fifteen equal-sized round *piṇḍas*. Two women and a man standing in the door watch how the preparations are going on. Mahendra explains how to do it. He says: “In this case [kneading the dough for the *piṇḍa*] it is okay to take more time. Make it slowly, make it carefully!” Narain Kumār rolls and kneads with his fingers and palms, making one *piṇḍa* after another. Afterwards Mahendra spreads black sesame seeds (*tila*) on them. Such seeds are used throughout Hindu death and ancestor rituals. According to GPS (8.35), they are purifying because they are the sweat of Viṣṇu. Another interpretation is that they remove all sins because they originated from the *gotra* of the ṛṣi Kāśyapa (Müller 1992: 160).

Narain Kumār continues to roll the *piṇḍas* in the seeds in order to cover each of them completely. Guided by the priest, Narain Kumār places fourteen *piṇḍas* on the fields of the *piṇḍavedi*. Mahendra then counts and dedicates the *piṇḍas* to the deceased. He says: “There, the second of sixteen *piṇḍas* should fall to the share of (him) who is named ‘son’” (*asmin putranāmne dviṭiyakālapīṇḍam upatiṣṭhatām*).⁶

Mahendra ritually dedicates each *piṇḍa* starting with “the second of sixteen *piṇḍas* (*dviṭiyakālapīṇḍa*)” and ending with “the fifteenth of sixteen *piṇḍas* (*pañcadaśakālapīṇḍa*)”. He then advises Narain Kumār to keep one more *piṇḍa*, which is not counted, silently on top. In HB₁ fol. 4^v only fourteen *piṇḍas* named *māsikapīṇḍas* plus an uncounted *piṇḍabhāga* are mentioned, but in the ritual the priest also counts the 15th.⁷ It is meant for the “unknown *pitṛ*” or cumulatively for the pre-great-grandfather generations.

The counting of the *piṇḍas* in the dedication refers to a set of altogether sixteen *piṇḍas*. The first of these sixteen *piṇḍas* had

already been offered on the 11th day. That is why Mahendra starts with the second. Although the total number of *piṇḍas* offered in the actual *latyā* ritual is not sixteen, Mahendra is aware that it should be sixteen.

The number sixteen denotes the number of ancestor rituals (*śrāddha*) which have to be performed up until the end of a year or prior to the *sapīṇḍikaraṇa*. However, it is not clear which rituals belong to these sixteen. In the Purāṇas and Dharmasmṛtis various lists of these sixteen *śrāddhas* are mentioned (cf. Müller 1992: 197, Kane 1991/IV: 518-520). The GPS (12.66ff.) names three sets of sixteen *śrāddhas* to be offered during the death rituals up until the performance of the *sapīṇḍikaraṇa*, of which the third set are the *māsikapīṇḍas*. The three sets of sixteen are also mentioned in the appendix of the AKP (p. 222) where the author cites a passage from the twelfth chapter of the GPS, but also points out in his commentary that the middle set is often omitted.

The (Newar) Brahmin priests of Nepal thus know of these three sets, saying that a total of 48 (3 x 16) *piṇḍas* have to be offered within a year. However, in the present *latyā* ritual only the second to the fifteenth *piṇḍa* are counted. The *piṇḍa* placed silently on top of the other fourteen is not counted, so that the 1st and the 16th are not clearly identifiable. According to the local Newar Brahmin tradition, the sixteen *piṇḍas* which are offered on the 11th day count as number one, whereas the *pretapiṇḍa* in the *sapīṇḍikaraṇa* is considered to be the 16th. In HB₁ the first *piṇḍa* is explicitly excluded⁸, and the recitation referring to the 16th *piṇḍa* called *śoḍaśakālastotra* is presented together with the recitations for the *sapīṇḍikaraṇa* (HB₁ fol. 9^v). In the notes of Aiśvaryaḍhar Śarmā the *piṇḍa* which is offered immediately before the *sapīṇḍikaraṇa* is identified as the 16th, although it is not perceived as a food offering for the deceased but as a special offering to release the unpaci-

⁶ In HB₁ fol. 4^v the wording is: *amu[ka]nāmne dviṭiyakālapīṇḍam tasmai upatiṣṭhatām*. The priest replaces the name of the deceased with *putra*.

⁷ This counting is explained in detail in Michaels/Buss forthc.

⁸ *kalāprathamaparyantam unmāsādikapīṇḍakam* (fol. 3^v).

fied spirits of deceased family members. On the basis of the available sources it remains therefore open which *piṇḍa* has to be counted as the 16th. Moreover, during the ritual there is a further reference to the sixteen *śrāddhas*, for after the worship of the *pretapiṇḍa* and the *pitṛpiṇḍas* but prior to the *sapiṇḍikaraṇa* Mahendra asks Narain Kumār to prepare sixteen coins as *dakṣiṇā*, and explains that these symbolically represent the sixteen *śrāddhas* (*soraśrāddha*).⁹

Narain Kumār worships the fifteen *piṇḍas* with water taken from the *piṇḍapātra* and flowers. He then pours with both hands *kuśa*-water three times over the *piṇḍas* while holding a *kuśa* blade in his right hand. He also offers three Sacred Threads on the three rows of *piṇḍas*.

Mahendra asks for a piece of white cloth from which he tears off a strip. It is wetted in the water of the *piṇḍapātra* and offered as cloth (*vastra*). The clothes worn during the ritual have to be new and freshly washed, which explains perhaps why the strip which is offered as cloth is wetted before the offering (cf. Müller 1989: 37 n. 85).

Mahendra then recites “sandalwood paste should be offered” (*candanam upatiṣṭhatām*) and hands some yellow powder on a leaf over to Narain Kumār, who scatters it with his forefinger over the *piṇḍas*. Afterwards he throws unbroken rice on them. Mahendra asks for *taṅgarāja* and *bhr̥ṅgarāja* flowers, which he hands over to Narain Kumār, who places them on the *piṇḍas*. While Narain Kumār offers these gifts according to the priestly instructions, Mahendra recites the dedication of each ritual service (*upacāra*), ending with “should be offered” (*upatiṣṭhatām*). All these gifts are given generically on a spot for all the *piṇḍas*. This form of collective offering of the *piṇḍas* is also mentioned as an option in the AKP (pp. 106-110).

After a while Narain Devī prepares small threads to be offered as Sacred Threads,



while Narain Kumār pours water from the *piṇḍapātra* on the *piṇḍas* while once again holding a *kuśa* blade. He pours the water on his right hand and lets it run over the part of his hand which is dedicated to the forefathers (*pitṛtūrtha*), i.e. the part between thumb and forefinger.¹⁰ After Narain Kumār has placed the *kuśa*-blade on the *piṇḍas* he turns the *piṇḍapātra* upside down. While Mahendra recites *stotras* from his handbook, Narain Kumār scatters unbroken rice on the *piṇḍas* and on the *piṇḍapātra*. Afterwards Narain Kumār removes the *piṇḍas* and places them in the *piṇḍapātra*. He carefully wipes the ground with his hand to remove any grains of rice and leaves, which he puts in the *piṇḍapātra*.

Mahendra tells him to draw a circle with his hand on the floor and speaks about the removal of the five pots. Narain Kumār draws a circle in the water of the wet floor with his finger, throws some unbroken rice on it and deposits the *piṇḍapātra* on the circle. Afterwards he washes his hands and pours water three times from the water jug (*kalaśa*) around the *piṇḍapātra* while Mahendra recites *stotras* that could not be identified. Then he turns the *kalaśa* upside down on the floor

Narain Kumār on the right places the fifteenth ball on top of the other fourteen balls.

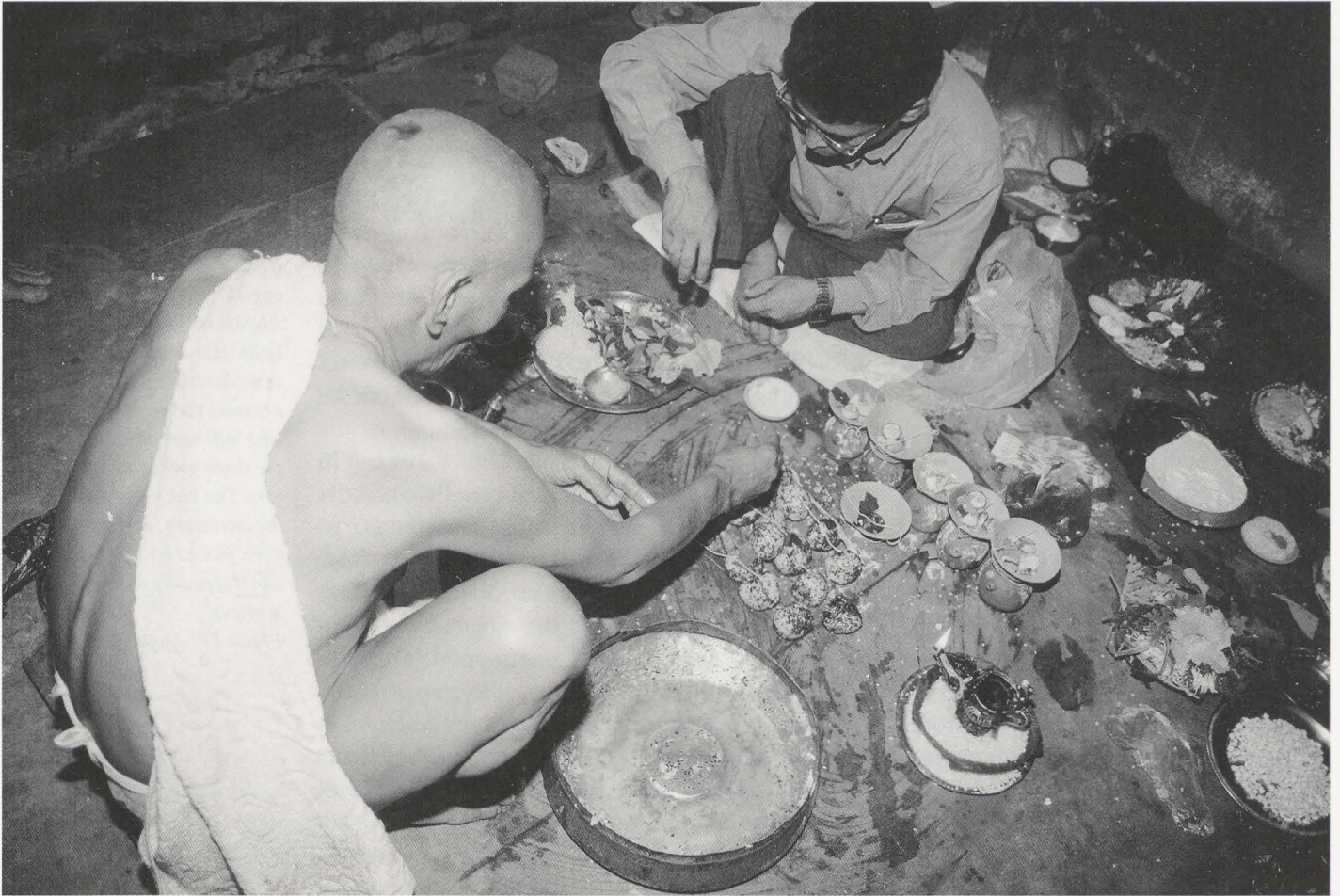
Photo 22nd August 2002

Opposite
Worship of the fifteen balls: fifteen balls have been placed on a diagram between the chief mourner and the priest. These are worshipped with the Sacred Thread lying on the balls. Behind the balls are five earthen pots covered with small cups: five different deities were invoked in them at the beginning of the ritual. To the right of the balls a ritual lamp has been placed on two leaf plates bearing rice.

Photo 22nd August 2002

⁹ For an examination of the *vikalapiṇḍa* cf. Buss 2005a, and for an interpretation of the sixteen *śrāddhas* cf. Buss 2005b.

¹⁰ For the dedication of the different parts of the hand to gods and ancestors cf. Bühnemann 1988: Ills. no. 6 and p. 231.



and worships it with unbroken rice as well as the *piṇḍas* in the *piṇḍapātra*, the light in front of the five pots and the five pots. Mahendra says that it is now time to worship the Gaṇeśa shrine and somebody should go there with the Gaṇeśakumbha.

The *pañcadaśapiṇḍadāna* sub-rite is concluded by Narain Devī, who hands over the Sacred Threads she has prepared in the meantime to Mahendra. A daughter of the family wipes the floor with a cloth. Narain Devī takes out the pots and the lamp, but not the *sukunḍā* lamp and the *piṇḍapātra*, which is kept aside until it is taken later to the river, where the *piṇḍas* are finally discarded.

The unification with the ancestors (*śoḍaśapiṇḍa* and *sapiṇḍikaraṇa*)

Mahendra draws new designs on the cleaned floor. He says that the main *maṇḍala*, on which the water will now be poured from water cups (*arghapātra*), represents the ocean (*samudra*). Meanwhile Narain Kumār has left his place standing beside Mahendra and watches as the designs are drawn. Then he sits back down on his place and puts three small water cups on the rectangular *maṇḍala*. The pattern for this is as follows (from left to right): the first and smallest cup is made of brass and meant for the *preta* (*pretapātra*). Mahendra says that it would have been better to use a vessel made from rhinoceros horn instead of brass.¹¹ The second, medium-sized cup is made from rhinoceros skin and set in silver. It is meant for the (three) forefathers of the deceased (*pitaraḥ*). In Hindu ancestor rites it is common that the three forefathers (*pitaraḥ*) or a certain number of the *viśvedevāḥ* are represented or substituted by just one priest or a vessel. The Brahmins themselves can also be substituted for instance by blades of *kuśa* grass. The third and largest water cup is made from copper and



meant for the “all-gods” (*viśvedevāḥ*, also called *kulaguru*). Narain Kumār cleans the three water cups with some water from the *kalaśa*. Mahendra explains that the water cup made of rhinoceros skin should not be wetted for a long time. According to the AP and other ritual texts (Müller 1992: 176 and Kane 1991/IV: 522, Knipe: 1976), in the *sapiṇḍikaraṇa* not only the three *piṇḍas* of the *pitaraḥ* are unified with the *pretapiṇḍa*, but the unification is also done with water prior to the mixing of the *piṇḍas* by pouring water from a water cup representing the *preta* into three other water cups representing the *pitaraḥ*. In the present case three water cups are used, but at this stage there is no reference to the unification of the deceased with his forefathers.

Mahendra offers Sacred Threads to the remaining deities on the left of the new *maṇḍala* (*śālāgrāma*, Gaṇeśa, *gogras*, Kumārī or Aṣṭamātrkā, Sūrya, Nārāyaṇa, Sadāśiva, Gṛhalakṣmī, *iṣṭadevatā* or (Nev.) *dugudyah*, the lineage deity). On the instructions of the priest Narain Kumār sprinkles water from the water jug over himself for purification (*prokṣaṇa*). Mahendra also applies a *ṭikā* on Narain Kumār’s forehead and places a leaf on his own head. It is *prasāda* from that Gaṇeśa to whom the ram is to be sacrificed.

Narain Kumār forms a large egg-shaped ball which is slightly bigger than the other balls. It is covered with black sesame seeds. This ball represents the deceased (preta), who will now be united with the three preceding ancestors. The balls representing the ancestors have already been placed on the floor and worshipped by means of ritual services.

Photo 22nd August 2002

¹¹ For the use of vessels for *arghya* see Kane 1991/IV: 419.

The worship performed by Narain Kumār starts with offerings to the *viśvedevāḥ*, then to the *pitarāḥ*, and finally to the *preta*. In the beginning Narain Kumār offers them water mixed with black sesame seeds. Mahendra invokes Viṣṇu three times and studies the calendar. Narain Kumār pours the water onto the floor and turns the first water cup upside down. Mahendra throws some popped rice onto it and Narain Kumār scatters unbroken rice on the water cup and on the *sukunḍā* lamp. Then he sprinkles some water and again unbroken rice on the water cup.

Mahendra asks for the *nāḥkāpaḥ*, the white cotton strip Narain Kumār had worn around his waist until the tenth day after cremation. Some part of the soul of the dead is believed to be present in the cloth, which has been washed in the river where the ashes of the dead were floating. It is believed that the airy body (*vāyusaṅgā*) of the dead is present in the ashes and jumps onto the two strips of cloth in the river.

The *nāḥkāpaḥ* is kept aside for a moment while the worship with the second water cup continues: water from the water jug is poured into the second water cup, to which Mahendra adds black sesame seeds. Narain Kumār holds the cup with both hands while Mahendra touches it with his thumb, and both pour the water onto the *maṇḍala*. Mahendra takes away the second water cup and Narain Kumār throws unbroken rice onto the *maṇḍala*.

After the worship of the *viśvedevāḥ* with the first water cup and the *pitarāḥ* with the second water cup, the deceased (*preta*) will be worshipped. For this purpose not only the third water cup is used but also the *nāḥkāpaḥ* representing the *preta*. Narain Kumār holds the *nāḥkāpaḥ* and Mahendra places unbroken rice and flowers on it. Then Narain Kumār puts a coin on it. He places the *nāḥkāpaḥ* on the *maṇḍala* at the upper left-hand side of the *maṇḍala*. Then Narain Kumār holds the third water cup with both hands and pours water

onto the *nāḥkāpaḥ*. He offers three times water and puts unbroken rice on it.

Then Narain Kumār worships the *śālagrāma* with unbroken rice and water and again with unbroken rice. Mahendra gives a *ṭikā* to Narain Kumār and tells him to rub both hands and utter the word “Gajādharma” (i.e. Nārāyaṇa with a club). Narain Kumār offers unbroken rice to the water jug (*kalaśa*). Three small heaps with rice and leaves have been placed in front of the square *maṇḍala* for the *viśvedevāḥ*, the *pitarāḥ* and the *preta*.

Now Mahendra splits some *kuśa*-grass, which Narain Kumār puts in the water jug from which he pours three times water in his hand and then back into the water jug while invoking the rivers Gaṅgā, Yamunā and Sarasvatī. Then he worships the water jug using yellow paste and unbroken rice, as well as himself (*ātmapūjā*) using water from the same water jug, yellow paste, flowers, and rice. Meanwhile Mahendra recites the dedication: “Honour to the self with sandalwood paste etc.” (*ātmane candanaṃ namaḥ* etc.)

Once again Mahendra recites *mantras*, which could not be identified, while Narain Kumār touches the plate bearing ritual utensils with his right hand. Afterwards he takes some unbroken rice from the plate and offers it together with water to the remaining deities (*śālagrāma* etc.). Then Narain Kumār offers water and leaves on the first water cup, on the main *maṇḍala*, to the *nāḥkāpaḥ*, and to the deities on the left.

Afterwards he again touches the plate, and Mahendra recites the ritual intention for the *sapiṇḍikaraṇa*.¹² Mahendra puts the first water cup back on the *maṇḍala*. Narain Kumār fills it with water and Mahendra adds a blade of *kuśa*. Narain Kumār worships it with unbroken rice, flowers, and yellow paste, which he throws on it all at once.

Mahendra lights some incense sticks which he has asked for. Narain Kumār again

¹² [...] *śoḍaśakalāpiṇḍa sapiṇḍikaraṇaśrāddham kartum* [...]. This *saṃkalpa* is not mentioned in the priest's handbooks.

pours water from the first water cup (on the right side). Then he worships the second (silver) water cup with *kuśa*-grass, unbroken rice, flowers, incense and yellow paste.

Narain Devī enters, carrying a plate with the head of the ram, which was sacrificed shortly beforehand. She also brings a green plant which she places on Narain Kumār's head – on the leaf which is still sticking there above his tuft of hair (*sikhā*). Mahendra offers curds, water, yellow paste, unbroken rice, and flowers on the *śālagrāma* and invokes Viṣṇu. Narain Kumār worships the main *maṇḍala* and offers water (*gaṅgajala*). While Narain Kumār crouches on the floor holding the *piṇḍa* vessel in his left hand, Narain Kumār worships the *śālagrāma* with unbroken rice.

Then the preparation of the dough for the *sapiṇḍīkaraṇa* begins. Mahendra gives another *piṇḍapātra* to Narain Kumār, into which wheat flour, deep fried small loaves of fine wheat flour (*māricā*), sweets, and a banana have already been placed. After Mahendra has muttered the ritual intention “I will do the offering of *piṇḍas*”¹³, Narain Kumār starts preparing the *piṇḍas*. Mahendra worships the *piṇḍapātra* using yellow paste and rice. Narain Kumār carefully prepares the dough. He breaks the bread into small pieces and mashes the banana. While he adds water from the water jug he mixes the wheat and the other ingredients and afterwards carefully kneads them with both hands to achieve a smooth dough. His attention is completely absorbed by the activity of his both hands as he calmly continues.

During the preparation of the dough Narain Devī brings wicks and an earthenware cup with glowing coals for burning incense sticks. While Narain Kumār prepares the dough, the family members who are present talk about the pots which were taken to the different shrines, and also about the pot for Varuṇa, which was taken to a water tap.

Mahendra mentions that the pot for Sadāśiva will be taken later to Mahādeva when he is worshipped at Śivaliṅga in the concluding sub-ritual. Narain Devī lights some incense sticks from the *sukuṇḍā* lamp. The preparation of the dough continues slowly.

Then Narain Kumār prepares a large single lump of dough, adding some water to it in order to smoothen its surface. Mahendra instructs him how to divide the dough with his ten fingertips into eight separate parts (numbered in the following account). He also asks for some meat from a sheep. When he realises that it has not been brought he agrees that the meat of the ram can be used. He instructs Narain Devī not to cut the meat with a knife, which he describes as harmful, but to do it with her hands. Then he comments that it is not compulsory to offer the meat of a ram together with the *piṇḍas*. The woman tears some of the ram's flesh into pieces and puts them one after the other into the *piṇḍas*. It is not clear whether the offering of meat is a remnant of older ritual traditions or special to the Newars.¹⁴

The *piṇḍas* which include meat are denoted as *vikalapiṇḍa* (1), *pretapiṇḍa* (2) and three *piṇḍas* for the *pitarah* (3-5). The three remaining lumps of dough (6-8) are neither shaped into a round form, nor covered with black sesame seeds, nor mixed with meat.

Narain Kumār forms the first *piṇḍa* (1) by rolling it cautiously in his hands and shaping it into a round ball. Then Mahendra covers it with black sesame seeds and Narain Kumār places it on the *maṇḍala*. It is worshipped with water, unbroken rice, fruits, flowers, incense, and a Sacred Thread. Mahendra tells Narain Kumār to join his wrists. Afterwards the *piṇḍa* is kept aside in a brass bowl which will also be taken to the river in the concluding ritual (*piṇḍavisarjana*).

According to Mahendra, the first *piṇḍa* is called *bikala-*, *bikva-* or *birikipiṇḍa* (= *vikalapiṇḍa*), which literally means “*piṇḍa* for the

Opposite

After placing the ball of the deceased next to the three balls representing the forefathers and three unshaped lumps, Narain Kumār offers leaves, Sacred Threads, water and rice to the balls.

Photo 22nd August

¹³ *piṇḍadānaṃ ahaṃ karisyāmi*. (Not mentioned in the priest's handbooks).

¹⁴ According to Kane 1991/IV: 422 f., the use of flesh in the *śrāddha* is prescribed by Manu, Yājñavalkya and in several Purāṇas, but was totally condemned in the works of the 12th and 13th centuries. The notes of Aiśvaryaḍhar Śarmā list different varieties of meat for each of the monthly ancestor rituals (*māsikaśrāddhas*) (HB₂ p. 56).



sorrowful (deceased)”. This *piṇḍa* is regarded as an offering especially for miscarriages and children who died prematurely. According to Aiśvaryadhara Śarmā (HB₂ pp. 46-50), this first *piṇḍa* is the 16th of the *māsikapīṇḍas* which is dedicated in the *ṣoḍaśīpiṇḍadāna-mantra* to different unpacified spirits of the family, but has not yet been offered.

Now Narain Kumār cleans the floor with his hands. Mahendra gives him some water and tells him to clean his eyes with it and to sprinkle some over his head. He receives a *pavitra* ring¹⁵ made of *kuśa* grass, which he wears on his right ring finger. Throughout the ritual he has already been wearing a ring on the same finger made of rhinoceros horn, which belongs to his household. It is believed that the rhino stands for longevity.

Narain Kumār also receives *kuśa* grass from Mahendra, takes some water, and performs the mental assignment of body parts to various deities (*nyāsa*) – touching his nose and ears while Mahendra invokes three times Viṣṇu. Still holding the *kuśa*-blade, Narain Kumār smoothens the side of the *piṇḍa* dough at the point where he had taken the first *piṇḍa*. Mahendra adds some black sesame seeds and yellow paste to the dough.

After first marking a dividing line with a *kuśa* blade, Narain Kumār divides the dough into two halves. The first half is kept aside. Later on the *pretapiṇḍa* (2) will be formed from it. With the second half he prepares three *piṇḍas* for the *pitaraḥ* (3-5). Each of them is covered with black sesame seeds while reciting *mantras* and kept on the floor on the diagram where the worship with the three water cups had previously been performed. Narain Kumār pours water over the *pitṛtīrtha* of his hand (the part between thumb and index finger) and onto the *piṇḍa*, and Mahendra offers flowers on it. Narain Devī puts a piece of meat into each *piṇḍa*. Mahendra remarks that this meat is like *prasāda*. He instructs Narain Kumār to separate the remaining dough into

three unshaped lumps called leftover (*śeṣa*) (6-8) and to keep them on the right hand side of the *pitṛpiṇḍas*. There are competing interpretations regarding the meaning of these lumps: Mahendra insists that they have to be given for the generations of ancestors prior to his great-grandfathers; he says that according to his father they are also a kind of *pitṛ*, older than the three preceding generations, who are not worshipped by spelling out their names. (The *pitaraḥ* of the three preceding generations are usually worshipped by uttering their respective names and the name of the *gotra*.) However, according to another priest they form a *śimā*, a ritual border separating the ritual from the space outside.

After washing his hands and calling the names of the three forefathers, Narain Kumār worships the three *piṇḍas* with *kuśa* water (offering water while holding *kuśa*-grass in his hand), three Sacred Threads, a strip of wettened white cloth (*vastra*), yellow paste, unbroken rice, different leaves (*tulsī*, *bhṛṅgarāja*, *campaka*), *dūrvā*-grass, incense sticks, light, food offerings, fruits and once again water.

Then Narain Kumār takes the lump of dough (2) which he had previously put aside and forms a large *pretapiṇḍa* from it, which is oval-shaped rather than round. Mahendra tells and demonstrates that the *piṇḍa* should be twelve fingers long and should have the shape of a grinding stone and not be pointed at the ends. Narain Devī adds some meat. He instructs Narain Kumār to level out the uneven parts and to shape it into a perfect form. Narain Kumār smooths and forms the *piṇḍa* again and again with his two hands and thumbs until Mahendra is satisfied. He then adds black sesame seeds to it, before placing it on the left side of the three *pitṛpiṇḍas*. Narain Kumār washes his hands and uses the same water afterwards as an offering for the *piṇḍas*. He again makes ritual offerings (*upacāra*): water, flowers, cloth,

Opposite

Above

Narain Kumār on the right divides the ball of the deceased into three parts with the help of the priest on the left.

Below

Narain Kumār carefully merges the first part of the divided ball with the first ball representing the father. In the same way he will merge the other balls with the other parts of the divided ball. On the left in front of Mahendra's hands are banknotes which have been offered by family members to the forefathers and the deceased.

Photos 22nd August

¹⁵ For the use of *pavitra* rings see Abegg 1921: p. 145, note 7, Müller 1992: p. 37f., and Michaels 2005.



yellow paste, unbroken rice, leaves (*tulsī* and *campaka*). Narain Kumār takes water in his cupped hands and allows it to drip onto the floor. Then he takes a *kuśa* blade, touches the water on the ground and sprinkles it on the *pretapiṇḍa*.

Meanwhile Mahendra recites three times “Be in peace!” (*śāntir bhava*) for the *preta*. Narain Kumār takes the smallest water cup and uses it to pour first milk and then water onto the *pretapiṇḍa*. Mahendra tells Narain Kumār to take out sixteen coins for an offering, which as he explains constitutes the *soraśrāddha* rite.¹⁶ Narain Kumār offers first one coin to the deities on the left. Then he takes out some more coins from a plastic bag with money, counts them and offers them to the *pretapiṇḍa*. Narain Kumār takes out a 50 rupee bank note and offers it to the *nāhkāpaḥ*, which is still lying there, and to the unbroken rice on the *piṇḍa* and the *nāhkāpaḥ*. Mahendra recites *mantras*, such as *pretatvaṃ pretasamyuktaṃ pretarūpaṃ mayā prabho, pitāmahāprasādena pitṛlokam sa gacchati*. This is a variation of the verse in HB₁ fol. 9^v translated as: “Lord, through me the prethood of the *preta* will become pitṛhood. Through the grace of the grandfather he (the *preta*) goes to the realm of Viṣṇu.” Anyhow, Mahendra recites according to HB₃ fol. 3ⁱ *pretarūpam* instead of *pitṛrūpam*, and *pitṛlokam* instead of *viṣṇulokam*, so that the verse loses its meaning of transferring the deceased into the state of a forefather. Meanwhile some of the members of the family, who have gathered in the room, worship the *pretapiṇḍa* with rice and popped rice that the priest has given to them. Mahendra asks whether the family has brought gold and silver pieces. If not, money could also be used as a substitute. In fact, everyone offers coins and banknotes. Mahendra warns them not to hit the *piṇḍa* with the coins, because this would hurt (it or the deceased).

Both Narain Kumār and Mahendra hold the water jug and pour water on the *pretapiṇḍa*. Then Mahendra removes all the offerings from the *piṇḍas*, keeping them for himself.

Holding a banknote, Narain Kumār divides the *pretapiṇḍa* into three separate parts while Mahendra recites *mantras*. It is believed that the cutting should be done by a gold thread, which is substituted here by a banknote. Besides other verses he recites: *eṣa vo 'nugata pretapitaras tvaṃ dadāmi te, śivam astu viśeṣānām jāyatām ciraḥjīvinām* (cf. HB₁ fol. 8^r). While reciting, Mahendra consults his small handbook for the exact wording of the *mantras*.

After some moments Mahendra asks whether the dead person has a son or not. When Narain Kumār confirms this he says: “However, if he has a son it is not necessary to make (mix) all (the *piṇḍas*) into one. If he had not had a son, all (of the *piṇḍas*) would be made one.”

While tearing apart the second part he recites: “Go, go, oh grandfather!” (*gaccha gaccha mahātāta*, cf. HB₁ fol. 8^v). All three parts of the divided *pretapiṇḍa* (2) are now merged together with the three *pitṛpiṇḍas* (3-6) and put back in the previous place according to the instructions of Mahendra, who carefully demonstrates and explains how to do it. In this way the *preta* has become one with his three ancestors and his existence as a single helpless spirit has come to an end. The gathered family watches attentively the auspicious unification of the *preta* with the ancestors. The *preta* has now entered the new status as a *pitṛ* and will from now on be worshipped only together with his two prior ancestors.

In the case described here, the father (Narain Kumār) performs the ritual for his son Rabi, so the problem arises of how to identify the *piṇḍas*: who is represented in the father’s *piṇḍa* with whom the father shall

¹⁶ The *soraśrāddha* is performed within a period of sixteen days following full moon in September. It is not clear whether the coins refer to this ritual or to the above mentioned set of sixteen *śrāddhas* which has to be performed within a year after death.



The sacrificial ball representing the deceased has been merged with those three sacrificial balls which represent the father, grandfather, and great-grandfather. The deceased is now a forefather and has abandoned the insecure state of a disembodied ghost.
Photo 22nd August

be united after his death? In the legal texts, there are special rules for cases of a son dying earlier than the father. According to these rules it is strictly forbidden for a father or elder brother to perform the *sapiṇḍikaraṇa* for the son or younger brother (see Kane 1991/IV: 257, GPS 11.19) However, in the present ritual this problem was not raised. The agency to continue the ritual was entirely with the priest.

Mahendra first pours water onto the three *piṇḍas* and then adds black sesame seeds until they are completely covered. The three previous leftover lumps (6-8) are kept in a triangular arrangement around the *piṇḍas*. This positioning of the *piṇḍas* was interpreted by one of the local priests as forming a border (*sīmā*) to create an interior space. The *piṇḍas* are again worshipped with ritual offerings: unbroken rice, Sacred Thread, *dūrvā*-grass, cloth, yellow paste, flowers, incense, light, fruits, food, and water. Finally, Narain Kumār and Mahendra offer water and milk, pouring it with the water cups onto the *piṇḍas*.

While the worship of the *piṇḍas* is going on, Narain Devī is already busy preparing two big water pots and clay cups for the subsequent offering of water (*jaladāna*). Mahendra tells Narain Kumār to remove the ritual ring and to put on another one made of

kuśa, and to offer the main *dakṣiṇā*. Narain Kumār worships Mahendra with unbroken rice. Mahendra mixes barley, rice, black sesame seeds and puffed rice in a clay cup and gives it to Narain Devī, who distributes it to the family members so that they can worship the *piṇḍas*.

Offering of water (*jaladāna*)

Mahendra asks for betel nut. He explains that without *dakṣiṇā* the jug (which is now to be offered) is only considered to be a piece of clay. Two water jugs (Nev. *jaladān gaḥpacā*) that have been specially prepared are brought into the room. They are filled with water and a piece of white cloth is tied around their necks. On top of each a small cup (Nev. *sali*) is placed filled with rice, a coin and a betel nut. The two jugs are an offering for the deceased on his one-year-long journey to Yama's city in the underworld. The deceased receives offerings of *piṇḍas* and water at different stages of his journey. The two water jugs are the water offerings for the 30th day and the 45th day, as was clearly indicated by Mahendra before. They are given to the priest, who now represents the deceased. Narain Kumār worships the jugs with ritual offerings: unbroken rice, water, yellow paste, a Sacred Thread, flowers, and light.

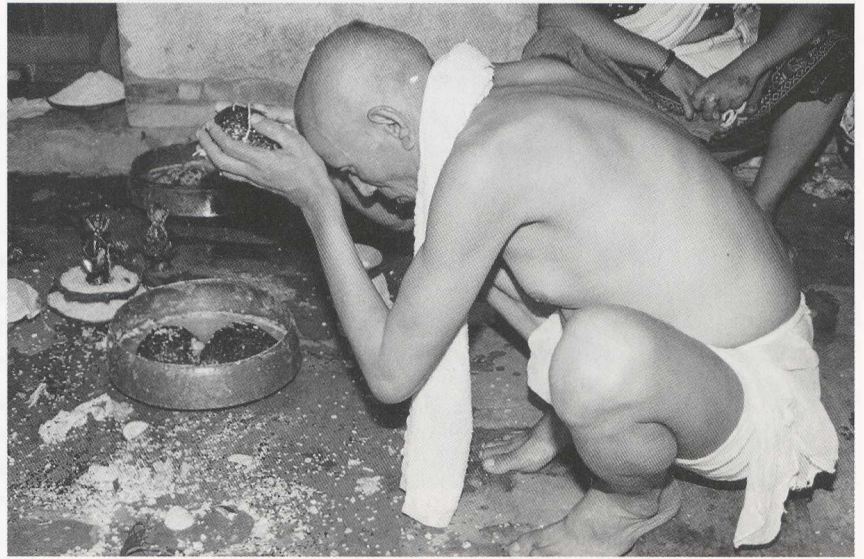
Narain Devī wraps two pieces of wood in white cloth. They represent an offering of beds.¹⁷ Two coins are put into the jugs and Mahendra recites *mantras*. The "beds" are kept on two small cups with rice in front of the jugs; two coins are placed on top and they are worshipped with rice. Narain Kumār holds unbroken rice and sesame in his right hand and touches both jugs while Mahendra recites. Then Narain Kumār scatters the unbroken rice and sesame on the two jugs and the two "beds". Afterwards he hands the two jugs over to Mahendra, who also receives a

¹⁷ According to the priest, a bed has to be given three times: at *latyā* (45th day), *khulā* (after six months), and *dākilā* (12 months).

plate with potatoes and flour and another plate with vegetables and lentils.

Mahendra sprinkles some water as *prasāda* from the water cup on the family members who are still present and observing the ritual. He gives a *ṭikā* with the yellow paste to Narain Kumār. Then he hands over the pot with the yellow colour to Narain Devī, who takes a *ṭikā* for herself and passes the pot on to the other family members to apply *ṭikās* to their foreheads. While Narain Kumār sits with his joined but open hands (*añjali*), Mahendra invokes the forefathers with the exclamation *svadhā* and recites *mantras* such as *punantu mā pitarah somyāsaḥ punantu mā pitāmahāḥ punantu prapitāmahāḥ pavitreṇa śatāyuṣā, punantu mā pitāmahāḥ punantu prapitāmahāḥ pavitreṇa śatāyuṣa viśvam āyur vyaśnavai*. “Cleanse me the Fathers who enjoy *Soma*! Grandfathers make me clean. May great-grandfathers cleanse me with a sieve [of life] that brings a century [of life]. May my grandfathers cleanse me, may my great-grandfathers make me clean. With a sieve that brings a century may I obtain a full length of life.”¹⁸

Then Narain Kumār receives a floral garland and gives flowers to the members of the family. The priest receives coins and banknotes from them as *dakṣiṇā*. In return he presents Narain Kumār with flowers and a colourful cap (Nep. *ṭopi*), which he receives on the 45th day because this is a death ritual for a son. When a death ritual for a father is performed, the chief mourner receives the cap after 360 days. He also gives unbroken rice to the family members and to Narain Kumār, which they all scatter over the ritual arena. Mahendra shows Narain Kumār a ritual position of the hand that involves holding the thumbs in the palm (*muṣṭivat*). Narain Kumār holds the towel which is hanging around his neck in position by two corners and bows down. Then Mahendra receives *dakṣiṇā* from Narain Kumār and the family



members who are present: *nislā* (beaten rice, fruits, sweet), money, and plates with sweets and rice.

Narain Kumār offers a piece of cloth (*vastra*) and food offerings (*sidhā dāna*) on a brass plate to Mahendra, who also collects the money on the floor that had been given during the ritual. Throughout the room plates with rice, fruits and other edible items can be seen, all of them gifts to the priest. Narain Kumār places the *piṇḍas*, the unshaped lumps of the dough, the *nāḥkāpaḥ* and the other materials used for the ritual services (*upacāra*) into the *piṇḍapātra*. They will also be cast into the river in the concluding ritual, together with the other *piṇḍas*.

Mahendra then asks for a lump of cow dung which Narain Kumār rolls out on the floor for purification. Mahendra tells Narain Kumār to offer a water libation (*tarpaṇa*) and Narain Kumār pours water from a water cup onto the *piṇḍas*.

Finally the *piṇḍapātra* is worshipped by pouring water around it three times from the water jug (*tribhramaṇa*). While the water is being poured around the *piṇḍapātra* Mahendra holds his hands under the water in order to wash his hands. Narain Kumār leaves the

Narain Kumār takes the balls from the ritual arena and again worships them by touching them to his forehead. Afterwards he places them in a copper plate, where they remain until they are cast into the river Hanumante.

Photo 22nd August 2002

Opposite Narain Kumār offers two jugs filled with water to the deceased (jaladāna). They are worshipped by means of ritual services and later on handed over to the priest.

Photo 22nd August 2002

¹⁸ YV 19.39, transl. Griffith/Arya.



jug upside down on the floor and worships it with rice. Mahendra gives (Nev.) *sinhamu* (pot with red powder) to Narain Devī so she can place vermilion on her forehead. She keeps it and gives some money to Mahendra and fixes the flower he gives to her in her hair. All of the women and one man take vermilion from the pot. One of the women takes the *śālagrāma* to the *pūja*-room (*pūjākvathā*) in the attic of the house.

Offering of the bed (*śayyādāna*)

After some time in front of the house of mourning, the relatives of the deceased set up a bed and prepare the equipment which will be offered together with the bed. The ritual is called the “offering of the bed” (*śayyādāna*, Nev. *sarja* or *sayaḥsāma*). Male and female relatives are present during the ritual, assisting the chief mourner Narain Kumār, the priest Mahendra Śarmā and his wife, who in the meantime has been called in. Sometimes they also offer unbroken rice or the ritual fee (*dakṣiṇā*) to the priest or the deceased. The gifts include a mattress, a bed sheet, a mosquito net, a picture of gods, and a stove with different kitchen utensils: pots, ladles and different edibles. The bed is adorned with a floral garland that has been prepared beforehand in the courtyard of the house.

Mahendra draws four *maṇḍalas* at the corners of the bed and three additional *maṇḍalas* in front of it. Another man places four small pots filled with water on the *maṇḍalas* at the four corners. The preparations for the *śayyādāna* continue; Mahendra checks the offerings and examines a small package of rings. The relatives bring more offerings and keep them beside, under and on the bed. An earthen stove with kitchen utensils stands in front of the bed. Some wheat is placed under the bed, later on barley as well.

Order of the monthly offerings (*māsikadāna kramaḥ*)

Month (<i>māsah</i>)	Offerings (<i>dānadravayāṇi</i>)	Names of underworld cities (<i>yamapurāḥ</i>)
1	Water vessel made of copper (Nep. <i>tāmāko jalpātra</i>) a seat for the jaladāna rite (<i>āsani jaladānam</i>)	<i>saumyam</i>
1 1/2	golden ring, rice pudding [cooked with milk to feed the family members] and clothing (<i>suvarṇāṅgulīyam, kṣīrabhojanaṃ paridhānāni ca</i>)	<i>sauripuram</i>
2	a pair of shoes (<i>upānahau</i>)	<i>nagendrabhavanam</i>
3	garment (<i>vastram</i>)	<i>gandharvapattana</i>
4	umbrella (<i>chatram</i>)	<i>śailāgamapuram</i>
5	[a]weapon (<i>astrāśastram</i>)	<i>krauñcapuram</i>
5 1/2	various valuable objects (<i>dhanadravyāṇi</i>)	<i>krūrapuram</i>
6	gift of a cow together with a small golden boat and garments (<i>suvarṇanau kāsahitagaudānam paridhānāni ca</i>)	<i>vicitrabhavanam</i>
7	grain [food etc.] (<i>annādikāni</i>)	<i>bahvapatapuram</i>
8	ornaments (<i>ābharaṇaṃ, Nep. gahanāguriyā</i>)	<i>duḥkhadapuram</i>
9	a golden lion-seat (<i>suvarṇasiṃhāsanam</i>)	<i>nānakrandapuram</i>
10	a pair of shoes (<i>upānahau</i>)	<i>sutapabhavanam</i>
11	a walking stick with a silver design on it (<i>laguḍaṃ rajatā jaḍitam</i>)	<i>raudrapuram</i>
11 1/2	gift of an umbrella (<i>chatradānam</i>)	<i>payovarṣaṇapuram</i>
12	gift of a woollen garment and other garments (<i>ūrṇavastradānam anyāni paridhānāni ca</i>)	<i>śītādhyapuram</i>

In the notes of Aiśvaryadhar Śarmā, this table is given with the names of the different cities the deceased has to pass through during one year, the timing when he will reach each city and the offerings that have to be given to him. The list of the cities is congruent with the names given in GPS 1.59 except for the city of Yama, which is missing in the table, so there are only 15 cities and timings given.



Offering of the bed (śayyādāna)
360 small water pots are filled with water as an offering to the deceased, who will set out on a year-long journey to the other world. Narain Kumār on a wooden āsana, Mahendra leaning against the bed.
Photo 22nd August 2002.

Mahendra places 360 small water pots (*udakakumbha*) on the floor in front of the bed and fills them with water. He is assisted by two men and a woman. These water pots are gifts for the deceased, one pot for each day of the lunar year. This happens despite the fact that the *preta* has already been unified with his ancestors in the *sapinḍikaraṇa*.

A *sukunḍā* lamp burns in front of the stove. After filling all of the 360 pots with water Mahendra crouches down in front of the bed, holding his small handbook, and directs the family members as to how and where to place the different items. Narain Kumār squats on a wooden footstool opposite him. He wears a *pavitra* ring.

Now the actual *śayyādāna* begins. A small icon of Lakṣmī-Nārāyaṇa is worshipped with libations of milk and water, unbroken rice, and money. Some men place an earlier prepared umbrella made of leaves on top of the mosquito-net. A pot full of unhusked rice is brought in for the rice offering (*annadāna*). On top of it two nuts and a coin have been kept previously.

A stick from the Nep. *paiyū* (Nep. *pvā-sima*) tree leans against the bed. According to Mahendra a similar stick is used on the evening of the tenth day. Mahendra gives a *kuśa* blade to Narain Kumār, who touches the stick with his right hand while Mahendra is reciting the ritual intention and *mantras*, which could not be identified due to the noise outside on the road. Mahendra splits *kuśa* grass. Narain Kumār places banknotes and coins on the bed. Holding sesame, rice and water, which is slowly dripping from his right hand, he again touches the stick and Mahendra recites long passages.

Meanwhile Narain Devī lights the ghee lamp from the burning *sukunḍā*. After finishing the recitation Mahendra directs Narain Kumār to scatter the sesame seeds, rice and water which he has been holding on the ritual arena in front of the bed. Narain Kumār worships the Brahmin couple (Mahendra and his wife), which is now sitting on the bed, and offers dresses, shoes, money and a cap (*ṭopi*) to the Brahmin. The wife of the deceased man washes the feet of the couple, offers *ṭikā*, gives a plate with potatoes, turmeric (Nep. *haldī*), salt etc. and the ritual fee. Narain Devī as well as other female family members

also ritually wash their feet by placing them on a dish and pouring some water over them. Everyone worships the couple.

Narain Kumār presents Mahendra with the dish with rice (*annādāna*) and a plate with salt, potatoes, rice, black and yellow lentils, turmeric and clarified butter. Then he offers bangles and the two rings to the couple. Once again Mahendra consults his handbook for the recitations. Shoes, fruits and money are presented to him. He then sprinkles water on the family members (*abhiṣeka*) who are present. Narain Kumār offers a floral garland to Mahendra, who is still sitting on the bed next to his wife reciting Sanskrit verses which could not be identified.

Finally Mahendra gives pieces of a flower first to Narain Kumār, then to the other family members (*prasāda*). Everyone pays a ritual fee (*ḍakṣiṇā*) to Mahendra. After clearing the ritual arena, Mahendra and his wife quickly return home.

Casting away the sacrificial balls (*piṇḍavisarjana*)

After the *śayyādāna* a procession of relatives walks to the Maṅgaltīrtha at the river Hanumante to cast away the *piṇḍas* (*piṇḍavisarjana*, Nev. *phēki vāygu*). The *piṇḍas* are carried in the three different *piṇḍapātra* in which they have been kept during the foregoing rituals. The first person – who is carrying the single *piṇḍa* (*vikalapiṇḍa*) in a brass vessel – is the husband (Nev. *jicābhāju*) of Narain Devī, the second copper vessel with fifteen *piṇḍas* is carried by a member of a split lineage (Nev. *phukī*), and the third vessel, also made of copper and containing the three *pitrpiṇḍas*, is carried by Narain Kumār who walks behind the other two. They are accompanied by Narain Devī. The *piṇḍas* are thrown in the same order into the river. Carefully they walk barefoot on the

slippery and muddy river bank, taking care not to fall.

Finally Narain Devī offers a plate of food (Nev. *khusibvaḥ*) to the crows at the river. As soon as she has left the plate the crows pounce on and fight over the food. They can be sure to be fed again soon when the next party of mourners comes.

Worship of Śiva (*śivaliṅgapūjā*)

Narain Kumār performs the last rite of the *latyā* ritual at the Maṅgaltīrtha on the banks of the river Hanumante. He worships Śiva, who is represented there in the form of a *liṅga*. The pot of Sadāśiva which was used in the previous ritual is brought for the purpose. Food offerings and the pot are kept beside the *liṅga*. First offerings are made of yellow paste, unbroken rice, flowers, fruits and a coin, then water is poured 45 times over the *liṅga*, representing libations for each of the first 45 days. The water has not been taken from the river, but collected from a nearby well by one of the family members.

Back at the house the Kāpalī woman comes to collect her share from Narain Devī. First four plates of food, later on a fifth is given to her, as well as money and some rice beer. This concludes the series of death rituals performed on the 45th day after the death of Rabi Svāgamikha.

Opposite
Offering of a bed (śayyādāna) to the deceased on the 45th day after death. The widow of the deceased, Lakṣmī, washes as do other relatives the feet of the Brahmin couple.
Photo 22nd August 2002.

THE RITUAL HANDBOOKS





THE RITUAL HANDBOOKS

Introduction

The following edition of a “Handbook of the Latyā Ritual” is based on a personal handbook belonging to the Brahmin priest Mahendra Rāj Śarmā, Bhaktapur (HB₁). HB₃ which also belongs to Mahendra Rāj Śarmā, contains excerpts of some of the stotras of HB₁. A transliteration and concordance of HB₃ is attached to the translation of HB₁. Additionally another handbook (HB₂) belonging to his brother-in-law Aiśvaryadhar Śarmā has also been consulted, as has the *Antyakarmapaddhati* (AKP), a printed manual in Sanskrit with a Nepālī commentary:

AKP *Antyakarmapaddhati* by Dadhi Rāma Marāṣini, with a commentary by Rṣi Rāma Śarmā Ghimire. Kathmandu: Mahendra-Saṃskṛta-Viśvavidyālaya, V.S.2056. – XVIII, 285 pp. (Mahendra-Saṃskṛta-Viśvavidyālaya-Granthamālā, vol. 38).

HB₁ Personal handbook of the priest Mahendra Raj Śarmā, Bhaktapur, dated [vikrama] *saṃvat 1997 phālguaṇa śudi 10 roja 7*, i.e. 1940 AD, Nepālī paper, 31 fol., no title, size: 11.5 x 7 cm, 5-7 lines per folio, Devanāgarī script, black ink, occasional underlining in yellow (*kumkuma*) and red (*haridrā*), some additional remarks on the margins. The manuscript belongs to the family of Mahendra Rāj Śarmā. According to him it is the only source to be used for performing the *latyā* ritual. The author, who identifies himself on fol. 31' as the Brahmin Devadhara, was not a family member.

HB₂ Handbook of Aiśvaryadhar Śarmā, Patan, untitled, undated, written in the 1990s. The book deals with death rituals, *sapiṇḍikaraṇa* (*latyā*) and *śayyādāna*. Modern stationery copy book, 124 pages, approx. 25 lines on each page; Devanāgarī script, occasional underlining in fluorescent or coloured text markers. The HB₂ consists for the most part of verses for recitations or *saṃkalpas*. Only occasionally are ritual prescriptions given. Pages *kha-ṭa* deal with the *śayyādāna* and the connected rituals, pages 1-110 with the death ritual starting with the treatment of the dead body until the *sapiṇḍikaraṇa* and *śrāddha*. Additionally lists of materials to be used in the rituals are mentioned, as well as tables for the timing of the *māsikapinḍas* and the stations of the underworld which the deceased has to pass, as well as drawings of the diagram for the *māsikapinḍas* and of the arrangement of the pots at the *śayyādāna*.

HB₃ Personal handbook of the priest Mahendra Śarmā, Bhaktapur. A collection of the main *stotras* used during the *latyā* ritual; undated, untitled, size: 5.8 x 9 cm, 10-14 lines per folio, Devanāgarī script, black ink. From the handbook 6 foll. contain a selection of *stotras* and *vākyas* serving as memory aids for the recitations in the *latyā*, which are for the most part congruent with the verses given in HB₁. Mahendra Śarmā used this handbook several times during the performance of *latyā*.

Opposite

All of the balls that have previously been offered are brought to the river Hanumante and cast into it. The *jicābhāju* casts the *vikalapiṇḍa*, a member of a *phukī* casts the fifteen balls, and Narain Kumār casts the balls of the forefathers with the unshaped lumps. Afterwards the *mhāyamacā* offers a plate of food (*khusibvaḥ*) to the river and the crows.

Photo 22nd August 2002

Sigla and abbreviations:

- ˙ *daṇḍa*
 ˙ double *daṇḍa*
 | end of line
 || new folio
 – (underlining:) Nevārī words (in fol. 16^v and 31^r: Nepālī)
 x Unreadable *aḥṣara*
 Nev. Nevārī
 Nep. Nepālī
 [] References of verses which are quoted in an abbreviated form; quotations from the Yajurveda are from Griffith/Arya 1997.

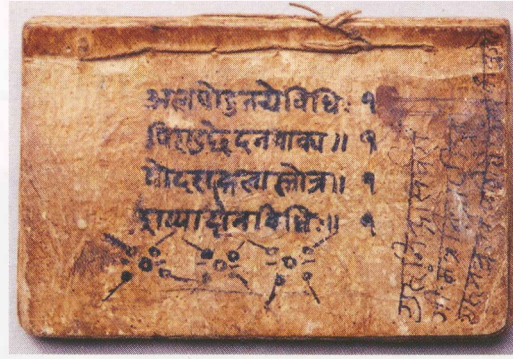
Abbreviations used in HB₁:¹⁹

- ⁰ abbreviation (e.g. *u⁰*: *upatiṣṭhatām*)
 2 either *namaḥ* (with dative) or *upatiṣṭhatām* (with accusative)
 3 repetition (three times)
 • dot to separate words or *namaḥ* (see fol. 17^r ff.)

In the following edition, spelling peculiarities and variants of HB₁ – e.g. s for ś and ṣ, ṁ for nasals, yy for y etc. – have not been amended.

The Sanskrit text, partly mixed with Nevārī, is often corrupt. Given that it was written for the personal use of the priest and certainly not meant for publication or translation, we have not “corrected” the text. Emendations which concern our translation are given in the notes. However, we did not aim at a literal translation which would mirror all the “mistakes”, inconsistencies and *lacunae*. Rather we tried to present a readable and practical translation. Thus, we often have translated the gerund by finite verb forms in the imperative or optative mood in order to underline the prescriptive character of the text.

The reader should take into consideration that such texts are often written by authors who are more interested in the ritual practice than transmitting a learned textual tradition,



Title page of the manuscript HB, written by Devadhara in 1940 AD, size 11.5 x 7 centimetres.

Source: collection of Mahendra Śarmā.

and thus care more about getting the ritual right rather than the texts. There is also a significant discrepancy in the distribution of topics: while the focus of the *latyā* ritual is on the *piṇḍas*, the handbook (HB₁) is more concerned with the gift of the bed (*śayyādāna*), which takes a comparatively short time in the actual ritual.

Edition

fol.

[Table of contents]

alapodutayevidhiḥ | *piṇḍachedanavākya*. | *ṣo-daśakalāstotra*. | *śayyādānavidhiḥ*.²⁰ |

[Pūrvāṅga]

1^r *śrīgaṇeśāye namaḥ*.²¹ | *atha caturdaśakalā alapodutaye vidhiḥ. nhāpām alapo-voye. 5 • 7 • 9 • 11 • 21 • vā taye. lācamana 3. śrīsūryārgha. vākya. lamukagotra amukoddeśacaturdaśakalā-*

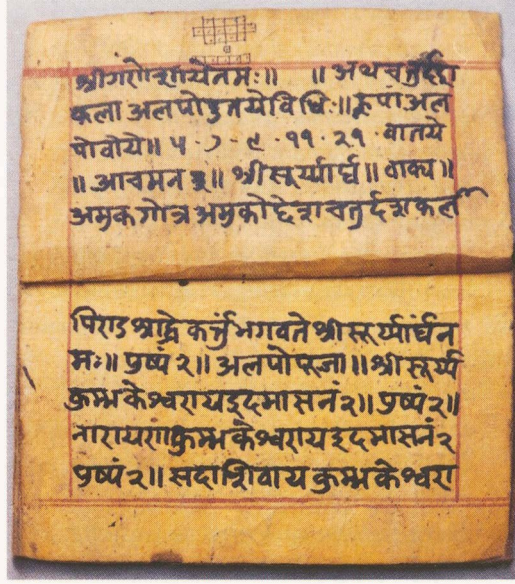
1^v *piṇḍaśrāddhe karttuṃ bhagavate śrīsūryārghaṃ namaḥ. puṣpaṃ 2. alapopūjā. śrīsūryakumbhakeśvarāya idam āsanaṃ 2. puṣpaṃ 2. Inārāyaṇam-kumbhakeśvarāya idam āsanaṃ 2 | puṣpaṃ 2. sadāśivāya kumbhakeśvarā-*
 2^r *ya idam āsanaṃ 2. puṣpaṃ 2. gaṇapatikumlbhakeśvarāya idam āsanaṃ 2. puṣpaṃ 2. Ivaruṇakumbhakeśvarāya idam āsanaṃ 2. | puṣpaṃ 2. vahi-*

¹⁹ The figures are written in Devanāgarī in HB₁.

²⁰ On the right margin of the first page three lines have been added, illegibly.

²¹ On the top margin is a small diagram for placing the *pañcadaśapiṇḍas*, similar to HB₂, p. 41.

First page of manuscript HB₁.
Source: collection of Mahendra Śarmā.



²² Last line written on the margin, probably by the same scribe.

²³ HB₃ fol. 1^r-1^v: *sarvatūrthamalyīmūrtikum̐bhakeśatṛtīya lnamāmi śiva śatataṃ xi lsarva jiveṣu tāraṇam. lvidhiḥ viṣṇu haraś caiva ltrimūrtibhava-tāraṇam. syāṃmaraktāti varṇas tvam pūrṇakumbham namo stu te.*

²⁴ Read *ūnamāsika*-.

²⁵ HB₃ fol. 1^r: *kravyādāgni-stotrakunḍa lkarpūrasam̐kāsa ekavaktraḥ trilocana. pañcadaśakalāśrāddhe kravyādāgne namo lstu te.* Verse not verified.

²⁶ *stotra... astu* written on the bottom and the margins of fol. 3^v and 4^r.

²⁷ Verse not verified.

²⁸ Read *amukanāme*-.

²⁹ Read *trītyakalā*-.

³⁰ Read *ṣaṣṭha*-.

³¹ Read *unśānmāsikapinḍam*.

³² *taṃkarājabhṛṃgārāja* added on the right margin.

³³ *kolā... bhopye* written on the left, bottom and right margins.

³⁴ HB₃ fol. 1^r: *parataḥ śivakumbhena namas te pitṛdevatā.*

³⁵ Read *amukanāma*-.

- dvārāṃgaṇebhyo idam āsanaṃ 2. puṣpaṃ 2. evaṃ pādārghaṃ 2. hastārghyaṃ 2. pratyarghyaṃ 2. candanaṃ 2. yajñopavītakapuṣpaṃ 2. dhūpaṃ 2 dīpaṃ 2. atra gandhādi.. stotra.*
- sarvatūrthamalyīmūrtikum̐bheśvara-trītyake. namāmi satataṃ devapūrṇakumbham namāmi te.*
- lvidhir viṣṇuharaś caiva trimūrtibhava-tāraṇam.*²²
- 3^r *śyāmaraktādikavarṇaṃ praṇāmāmi sadāśivam.*²³ *kalāprathamaparyyaṃtam unmāsādilka*²⁴ *piṇḍakaṃ. dvisaptāditrimūrtitvam l pūrṇakumbhakam īśvaraṃ.*
- atra gandhādil.. matāpūjā. siddhikeśvara amu-*
- 3^v *lkanāmakravyādāgnaye idam āsanam upatiṣṭhatām. puṣpaṃ upatiṣṭhatām. evaṃ pādārghyaṃ u⁰. hastārghyaṃ u⁰. candanākṣaltayajñopavītakapuṣpaṃ upatiṣṭhatām. dhūpaṃ • dīpaṃ • naivedyaṃ u⁰. atra gaṃdhādi. stotra l kunḍam karpūrasam̐kāsam̐ ekavaktraṃ trilocānam. pañcadaśakalāśrāddhe kravyādāgnimūrtitaye namaḥ.*²⁵
- atra pūjā*

- 4^r *lvidhānaṃ tatsarvaṃ vidhiparipūrṇam astu.*²⁶ *l stotra.*
- siddhikeśa namas tubhyaṃ bhūtanāthāya te namaḥ. sarvasiddhikaram devaṃ bhūtanātham namo stu te.*²⁷.

[Pañcadaśapiṇḍadāna]

caturdaśakalāpiṇḍāsanam upatiṣṭhatām. piṇḍapātrālsanam ca. vāle pinḍathāye. adyetyādi • vākya. amukagotra amukodde-

- 4^v *śacaturdaśakalāpiṇḍāśrāddhe amulnāme*²⁸ *dvītyakalāmāsikapinḍam l tasmai upatiṣṭhatām. trītya*²⁹ *tripakṣelmāsikapinḍam*⁰. *caturthakalādvītyamāsikapinḍam*⁰. *pañcamakalātrītyamāsikapinḍam.*
- 5^r *lyamāsikapinḍam. ṣaṣṭhakalācaturthamāsikapinḍam*³⁰. *saptamakalāpañcamamāsikapinḍam. aṣṭamakalā unśānamāsikapinḍam*³¹. *navamakalāśānamāsikapinḍam. dasamakalāsapta-*
- 5^v *pinḍam. ekādaśakalā aṣṭamamālsikapinḍam. dvādasakalānavamamālsikapinḍam. trayodasakalādasamamālsikapinḍam. caturdasakalā ekādasamālsikapinḍam. kolā l hā si-*
- 6^r *lye. piṇḍabhāga. caturdasakalāpiṇḍe l piṇḍabhāgam upatiṣṭhatām. tilodaka. l caturdasakalāpiṇḍe tilodakārghyaṃ lupatiṣṭhatām. candanayajñopavītakam karāja bhṛṃgārāja*³² *l puṣpaṃ upatiṣṭhatām. atra gaṃdhādi*
- 6^v *kolā l hāna pinḍasa tonake. piṇḍapātrodakena tilodakārghyaṃ upatiṣṭhatām. kolā bhopye*³³. *stotra.*
- caturdasakalāpiṇḍe trītil bhavati sāsivatam. pitaraśivakumbham*³⁴ *l ca namas te pitṛdevatā.*
- atra gandhādi l. kumbhakeśvarebhyo puṣpaṃ upatiṣṭhatām. l caturdasakalāpiṇḍe puṣpaṃ upatiṣṭhatām l. siddhikeśvarāya amuka*³⁵ *kravyādāgne-*
- 7^r *ya puṣpaṃ upa*⁰. *caturdasaka-*

*lāpiṇḍasvalsthānavāso bhavatu. piṇḍa
ṇoye. piṇḍa jalena tribhramaṇam.
sarvāṇi pāpāṇi purā kṛtāni samviṣṭi-
pāpā ca dilvaṇ prayānti.
7^v yogikṛtā tvam nijaṃ vīnudānaṃ
bhāgīrathi tvam śaraṇam prayānti.³⁶
alapo dutayeke choye. gaṇeśalpūjā
choye. piṇḍa khumśa cuyake choye |. iti
caturddasakalā alapodutaye vidhiḥ.*

[Sapiṇḍikaraṇa/Latyā]

8^r *latyāyā piṇḍachedana. vākya. |
eṣa vonugatapretapitaras tvam dadāmi
te. śīvam astu viśeṣānām jāyatām³⁷
cirajīvinām³⁸. gṛhyatām tatsvarūpeṇa
piṇḍarūpeṇa samsthitaṃ³⁹.
8^v gacha gacha mahāllītā pitarau śara-
ṇam tava. samānapadalpiṇḍam tu
pitṛloke sthiro bhava⁴⁰.
vākya.
ihalokaṃ parityajya gatosi⁴¹ paralmām
gati⁴². pretarūpaṃ⁴³ parityajya divya-
lokaṃ sa gacchati. 1.
9^r tava vaṃśasamudbhūtalprapautrohaṃ
pitāmaha⁴⁴. pretatvagatiṃ⁴⁵ āpannam
śāmnidhyam kṛiyatām⁴⁶ tvayā.
vākya.
ihalokaṃ pari⁰. 2..
prapautras tvam kule jāltā śṛṇu
vṛddhapitāmaha. yāvac candrārkkau
lmedinyāṃ⁴⁷ tāvat tvam susthiro⁴⁸
bhava.
9^v ihalokaṃ pa⁰. 3..⁴⁹
śodaśakalāstotra⁵⁰.
pretatvam pretasamyuktaṃ
pitṛrūpaṃ⁵¹ mayā lprabho⁵². pitāma-
haprasādēna viṣṇulokaṃ⁵³ śa gac-
chati.
iti śodasakalāstotra⁵⁴. |*

[Śayyādāna]

*atha śayyādānavidhiḥ.. tataḥ bhumau
10^r gomayena lipya · pitacūrṇena
aṣṭadalapaldmaṃ lekhyā. tataḥ
prasthaikapātre nidhāya |. tasyopa-
ri sārādārumayiramyaṃ dr̥dhāṃ
ldantapatravicitritām śayyāṃ āsthiryā
ltasyopari hamsatūlisa⁵⁵śīrṣapidhā-
10^v nikāṃ pracchādāna paṭṭi⁵⁶pañcavarṇa-
viciltrānakaṃ bhidyā⁵⁷ chādāna-
nāmvara⁵⁸yutām śayyāṃ saljīkṛtya.
tadupari niṣkadvayasavarṇalpariyutām.
lakṣmīnārāyaṇapratimāṃ sthālpya. pañ-
cakumbhapramāṇam. īśāṇe gṛhṭakum-
11^r bham ca āgneyāṃ kuṃkumas tathā.
nairītyāṃ⁵⁹ goldhūmakumbham vā-
yavyāṃ jalapūritam. nidrākuṃbha-
ghṛta śīrṣe sthāpya. pañcakum-
bheṣu lpuṛṇapātraṃ nidhāya. tataḥ
śayyāpālśve saptadhānyam samsthā-
pya. pramāṇa.
11^v dhānyam yavam ca godhūmam mudgā
māśā kulumthakā⁶⁰. canakā⁶¹ cetivi-
jñeyā saptadhānyāni vai budhaiḥ..
tataḥ tāmbūlakamaṇḍalu ādarśakum-
kumakṣaudrakarpūra agulrukr̥ṣṇā-
guruśīrikhaṇḍadīpikāchatra ulpānahau
cāmaravyajanapāna āsanapāka-
12^r bhāṇḍasadarvivyāñjanādi yathāyo-
gopakalraṇāni śayyāpālśve yathā
saṃbhavasāmālgrīn sthāpayet.
strīpumbhedena vastrālalīkā-
rādiyathāyogyavastuni sthāpya. |tataḥ
prāṇmukhopaviśya. śayyopari-
sthitā lakṣmīnārāyaṇapratimā⁶²
12^v · śālligrāmaṃ pūjayet.. ādau
saṃkallpaḥ. ācamana 3. tilakuśaja-
lāny āldāya. vākya. om tatsat 3 viṣṇu
3. adyalbrahmaṇetyādi⁰. deśakālau
saṃkīrttya. al mukagotrāsmatpitaramu-
kaśarmmanoḥjñā-
13^r tājñātakāyavānmanojanitāśeṣapāpa-
l kṣayapūrvakāpsarogaṇasevyamāna
vimānādhikaraṇakendrapuragama-*

³⁶ HB₂ p. 39: *sarvāṇi pāpāni purā kṛtāni pūrvaiḥ kṛtāni pralayaṃ prayāntu, kṛtāḥ suputraiḥ jalabindupātair bhāgīrathi tvac charaṇam prayāntu.* The metre is *upajāti*, though irregular.

³⁷ -tām added by a different scribe.

³⁸ Read *eṣa vo 'nugata-*; HB₂ p. 43: *eṣa vonugataḥ pretaiḥ pitaras tvam dadāmi te, śīvaviṣṇumaheṣānām jāyatām cirajīvinām.*

³⁹ HB₂ p. 43: *gṛhyatām tvat sutoṭpannam piṇḍarūpeṇa samsthitaṃ, samānapadavim vāstu prasīdatu pitāmahaḥ.*

⁴⁰ HB₂ p. 43: *gacha gacha mahāpreta pitarau śaraṇam tava, samānapadam ārabhya pitṛloke sthiro bhava.*

⁴¹ Read *gato 'si.*

⁴² Read -*gatiṃ.*

⁴³ HB₂ p. 43 and HB₃ fol. 2^v: *pretalokaṃ.*

⁴⁴ HB₂ p. 43: *pautroyam prāpitāmaha.*

⁴⁵ Read *pretatvagatiṃ.*

⁴⁶ Read *kriyatām.*

⁴⁷ HB₂ p. 44: *candrārka-medinyām.*

⁴⁸ HB₂ p. 44: *ca sthiro.*

⁴⁹ The verses from fol. 8^r should be repeated for the father, the grandfather, and the great-grandfather. Here the beginning of the verse *ihaloka* is abbreviated, but from the context it can be assumed that this verse is addressed to the great-grandfather.

⁵⁰ Read *śodaśa-*.

⁵¹ HB₃ fol. 3^v: *pretarūpaṃ.*

⁵² HB₂ p. 43: *pretas tvam pretasamyuktaṃ pretarūpaṃ prasīdhyati, pitāmahaprasādēna viṣṇulokaṃ sa gacchati.*

⁵³ HB₃ fol. 3^v: *pitṛlokaṃ.*

⁵⁴ Read *śodaśa-*.

⁵⁵ Read *hamsatūlikā.*

⁵⁶ Read *paṭṭi.*

⁵⁷ Read *bhittvā?*.

⁵⁸ Read *chādānāmbara-*.

⁵⁹ Read *nairītyām.*

⁶⁰ Read *kulattha*; HB₂ p. *ga: kulatthaka.*

⁶¹ Read *caṇaka*.

⁶² Read *-pratimāṃ*.

⁶³ HB₂ p. gha: *oṃ adyetyādi. amukaḡotrotpannasya amukasambandhasya nāmnah jñātājñātākāyika vācika mānasika sām̐sargikār̐bhikādi-aneka janmajanmāntarīya-aśeṣapāpaparikṣayapūrvaka apsarogaṇasevyamānakendrapuragamanottaraśaṣṭhīsa-hasravarṣa tadadhikaraṇa-kriḡḡanastrisaḡhasrasaṃvarāṇa-sahita svargalokamahitvataduttaraśaṣṭhīyojanamaṇḡalārājyantarāśivaikyakāmāhya-thāśaktisajjīkṛtagṛhopaskaraṇasahitāṃ śayyāṃ imāṃ dānam ahaṃ kariṣye. RBKS fol. 399^v: pitṛadeḡ samas-tapāpakṣayapūrvakāpsarogaṇasevāyutavimānakaraṇa-kendrapuragamanottaraśaṣṭi-sahasravarṣādhikaraṇakriḡḡanastrisaḡghasamāvṛtasarvalokamahimatvaduttaraśaṣṭīyojanamaṇḡalārājyabhogānanta-raśivasāyujyāvṛpti kāmāḡ śayyādānam ahaṃ kariṣye.*

⁶⁴ Read *śayyādānam kartum*.

⁶⁵ RV I.35.2, YV 33.43.

⁶⁶ Quoted from the memory of Pandit Aiśvaryaḡhar Śarmā; cf. Siddhāntakaumudī, Pāṃinīyaśikṣāverse 59: *ajñānāndhasya lokasya jñānāñjanaśalākayā, cakṣur unmilitaṃ yena tasmai pāñinaye namaḡ..*

⁶⁷ Read *-āsanāya*.

⁶⁸ HB₃ fol. 4^v: *vīgṛaham*.

⁶⁹ Read *urasā-*. HB₃ fol. 4^v:

urasā kaustubham vibhṛt.

⁷⁰ HB₂ p. gha: *-prabhum*.

⁷¹ HB₃ fol. 4^v: *padmam mukuraṃ.*

⁷² HB₂ p. gha: *-kūrmāu*.

⁷³ Read *bhagavan*.

⁷⁴ Read *bhava*.

⁷⁵ YV 25.19.

⁷⁶ YV 18.36.

⁷⁷ YV 23.32.

⁷⁸ YV 13.27-29.

⁷⁹ *ghṛta* written on the top margin.

⁸⁰ YV 6.19.

⁸¹ YV 16.41.

⁸² YV 16.61.

nottaraśaṣṭisahasrasaṃvarānasahita-svarlokamahitvaṃ | taduttaraśaṣṭīyojanamaṇḡalārājyānaṇita-

13^v *raśivaikyakāmāḡ śayyādānapūjānimittyartheṭi saṃkalpaḡ⁶³.. tad eva vākye-l naśayyādānakartum⁶⁴ bhagavate śrīsūryyālya arghyaṃ namaḡ. puṣpaṃ 2. oṃ ākrṣṇe⁰ |*

[ā krṣṇena rajasā varttamāno nīveśayann amṛtaṃ martyaṃ ca, hiranyayena savitā rathenā devo yāti bhuvanāni paśyan.⁶⁵]

gurunamaskāra.

ajñānatimirāndheti⁰ |

[ajñānatimirāndhasya jñānāñjanaśalākayā, cakṣur unmilita yena tasmai śrīgurave namaḡ.⁶⁶]

nyāsaśaṅkhārgḡhapūjā. ātmapūjāntaṃ.

14^r *tataḡ śayyoparidevasyāsanapūjā. oṃ āldhāraśaktaye namaḡ. oṃ antāsanāya 2 loṃ skandāsanāya 2. oṃ nālāsanāya |2. padmāsanāya 2. patrāsanāya 2. lkeśārāsanāya 2. karṇikāsanāya 2 |.*

14^v *oṃ garuḡḡāsanāya 2. kūrmāsanā⁶⁷ |2. dhyānaṃ.*

oṃ vidyutpuñjanibhaṃ dehaṃ lakṣmīvāmāṅgasamṣṭhitaṃ. pravibhakta-vilbhūśādhyaṃ śrīvatsāṅkita-vakṣasaṃ⁶⁸. daralsā⁶⁹ kaustubhaṃ vibhratsmitavakraṃ jagatpraḡbho⁷⁰.

15^r *śaṅkhacakraḡadāpadmaṃ dakṣahaste villrājitaṃ. pustakakalaśaṃ padmakumudaṃ⁷¹ vāmālhastake. tārkṣakūrmā⁷² samārūḡḡhaṃ lakṣmīlnārāyaṇaṃ bhaje.*

lakṣmīnārāyaṇāya dhyālnapūspaṃ namaḡ.. tato āvāhanaṃ.

oṃ ālgaccha bhagavān⁷³ viṣṇo sarveśa sarvaḡṛg vilbho.

15^v *kr̐payā devadeveśa madagre sam̐nildho bhavaḡ⁷⁴.*

lakṣmīnārāyaṇāya āvāhanaṃ samarpa-yāmi 2. pādyaḡdi. śrīnālṛāyaṇāya pādyaṃ namaḡ. evaṃ hastārgḡhaṃ • praḡtyar-

ghaṃ. snānaṃ.

oṃ svasti indro⁰.

[svasti na indro vṛddhaśravāḡ svastinaḡ pūṣā viśvavedāḡ, svastinas tārkṣyo ariṣṭanemiḡ svasti no bṛhaspatir dadhātu.⁷⁵]

dugdha |

oṃ payaḡ pṛthivyāṃ⁰.

[payaḡ pṛthivyāṃ paya oṣadhīṣu payo divyantarikṣe payo dhāḡ, paya-svatīḡ pradīśaḡ santu mahyam.⁷⁶]

dadhi.

oṃ dadhikrāl̐pno⁰.

[dadhikrāv̐no akārīṣaṃ jīṣṇor aśvasya vājinaḡ, surabhi no mukhā karat praṇa 'āyūṃṣi tāriṣat.⁷⁷]

madhu.

oṃ madhuvātā⁰.

[madhu vātā ṛtāyate madhu kṣaranti sindhavaḡ, mādhvīr naḡ santv oṣadhīḡ. madhu naktam utosaṃ madhumat pāṛthivaṃ rajaḡ, madhu dyaur astu na pitā. madhumān no vanaspatir madhumāṃ astu sūryaḡ, mādhvīr gavo bhavantu naḡ.⁷⁸]

ghṛta.

16^r *oṃ ghṛl̐taṃ ghṛta⁷⁹ pāvāna⁰.*

[ghṛtaṃ ghṛtapāvānaḡ pibata vasāṃ vasāpāvānaḡ pibatāntarikṣasya havir asi svāhā, diśaḡ pradīśa ādiśo vidīśa uddīśo dig̐bhyaḡ svāhā.⁸⁰]

śarkkarā.

oṃ namaḡ śambhavāya |c⁰.

[namaḡ śambhavāya ca mayobhavāya ca namaḡ śaṅkarāya ca mayakarāya ca namaḡ śivāya ca śivatarāya ca.⁸¹]

gaṃgodaka •.

ye tīrthāni⁰.

[ye tīrthāni pracaranti sṛkāhastāniṣaṅgiṇaḡ, teṣāṃ sahasrayojane 'va dhanvāni tanmasi.⁸²]

vastra.

valsoḡ pavitram asi⁰.

[vasoḡ pavitram asi śatadhāraṃ

vasoḥ pavitram asi sahasradhāram,
devas tvā savitā punātu vasoḥ pa-
vitreṇa śmatadhāreṇa supvā kāma-
dhukṣaḥ.^{83]}

candana.

oṃ yad adyaka⁰l.

[yad adya kacca vṛtrahannudagā
abhi sūrya, sarvaṃ tad indra te
vaśe.⁸⁴ taraṇir viśvadarśato jyotiṣkṛd
asi sūrya, viṣvamā bhāsi rocanam.^{85]}

sindūra.

tvañjaviṣṭadā⁰.

[tvaṃ yaviṣṭha dāsuso nṛṇḥ pāhi
śṛṇudhī girah, rakṣā tokamutat-
manā.^{86]}

yajñopavīta.

yajñopavītaṃ paramaṃ⁰.

[oṃ yajñopavītaṃ paramaṃ pavitraṃ
prajāpater yat sahaḥ purastāt, āyuṣ-
yam agryaṃ pratimuñca śubhram
yajñopavītaṃ balam astu tejaḥ.^{87]}

akṣata.

akṣannamīva⁰.

[akṣannamīmadanta hy ava priyā
adhūṣata. astoṣata svabhānavo vi-
prā naviṣṭhayā matī yojā nv indra te
hari.^{88]}

yava.

yavosi⁰.

[oṃ yavo 'si yavayāsmad dveṣo
yavyayārātīḥ,^{89]}

tila.

16^v oṃ tilo si soma⁰.

[oṃ tilo 'si somadevatyo gosave
devanirmītaḥ, pratnavadbhiḥ prattaḥ
svadhayā pitṛlokāṃ prīṇayā hi naḥ
svadhā nama iti.^{90]}

puṣpa.

yāḥ phallanī⁰..

[yāḥ phalinīryā aphalā apuṣpā yās
ca puṣpiṇīḥ, brhaspatiprasūtās tā no
muñcantv aṃhasaḥ.^{91]}

tato svasvavedena viṣṇulmantreṇa triyāñ-
jalīḥ. ṣaḍaṅga. dhūpa. |

oṃ dhūr asi⁰.

[dhūr asi dhūrva dhūrvantaṃ dhūrva
taṃ yo 'smān dhūrvati taṃ dhūrva
yaṃ vayaṃ dhūrvāmaḥ, devānām asi
vahnitamaṃ sasnitamaṃ papritamaṃ
juṣṭatamaṃ devahūtamam.^{92]}

dīpa.

oṃ tejosi⁰.

[tejo 'si tejo mayi dhehi vīryam asi
vīryaṃ mayi dhehi balam asi balaṃ
mayi dhehy ojo 'sy ojo mayi dhehi
manyur asi manyuṃ mayi dhehi saho
'si saho mayi dhehi.^{93]}

naiveldya.

oṃ annapate⁰.

[annapate 'nnasya no dehy ana-
mīvasya śuṣmiṇaḥ, prapra dātāraṃ
tāriṣa ūrjaṃ no dhehi dvipade ca-
tuṣpade.^{94]}

phala.

yāḥ phalanī⁰l.⁹⁵

pūgiphalatāmbūla⁹⁶.

17^r oṃ namaḥ parṇāya llca⁰.

[namaḥ parṇāya ca parṇasādāya ca
nama udguramāṇāya cābhighnate
ca nama ākhidate ca prakhidate ca
nama iṣukṛdbhyo dhanuṣkṛdbhyaś
ca vo namo namo vaḥ kirikebhyo
devānām hrdayebhyo namo vicinvat-
kebhyo namo vikṣiṇatkebhyo nama
ānirhatebhyah.^{97]}

oṃ lakṣmīnārāyaṇāya idamaṃ dhūpadī-
palnaivedyāni phalasaṃkalpasiddhir
astu.. ltataḥ śayyopari pūrvadiśāyāṃ
pūjayet. l. oṃ indrāya namaḥ. agnaye
2. yamāya 2 lnaīṛtyāya⁹⁸ 2. varuṇāya
2. vāyavye 2. lkuberāya 2. īśāṇāya⁹⁹ 2.
anantāya 2.

17^v brahmaṇe 2. oṃ ādityāya namaḥ.

solmāya 2. aṃgārāya • vudhāya¹⁰⁰ •
brhalspataye • śukrāya • śaniśvarāya
• lrāhave • ketave • janmane • oṃ
vinālyakāya 2. oṃ durgāyai 2. vāyavye
2. dilgbhyo 2. aśvinyādinakṣatrebhyo 2.
vi-

18^r ṣkumbhādiyogebhyo¹⁰¹ 2. meṣādidvādaśa-

⁸³ YV 1.3.

⁸⁴ YV 33.35, RV VIII. 82.4.

⁸⁵ YV 33.36, RV I. 50.4.

⁸⁶ YV 13.52.

⁸⁷ PāraskaraGS 2.3.

⁸⁸ YV 3.51.

⁸⁹ AKP p. 30, see also YV 5.26.

⁹⁰ AKP p. 30, see also ĀśvalāyanaGS 4.7.11^a.

⁹¹ YV 12.89.

⁹² YV 1.8.

⁹³ YV 19.9.

⁹⁴ YV 11.83.

⁹⁵ Cf. fol. 16^v.

⁹⁶ pugī (Nep.), “betel nut”.

⁹⁷ YV 16.46.

⁹⁸ Read nairṛtyāya.

⁹⁹ Read īśānāya.

¹⁰⁰ Read budhāya.

¹⁰¹ Read viṣkambha.

rālsibhyo¹⁰² 2. pratipadādipañcadaśa-
tīlthibhyo 2. oṃ keśavāya śrīśahitāya ।2.
nārāyaṇāya vāgīśvarīsa⁰. māldhavāya
kāntisa⁰. govindāya kri lyāsa⁰. viṣṇave
śāmtisa⁰. madhusū-

18^v danāya dhṛtisa⁰. trivikramāya ichālsa⁰.
vāmanāya prītisa⁰. śrīdharāya ।ratisa⁰.
ṛṣikeśāya māyāsa⁰. ।padmanābhāya
dhīsa⁰. dāmodarāya mahimalsa⁰. pu-
ruṣottamāya lakṣmīśahitāya namaḥ ।ca-
tuḥṣaṣṭhiyoginūbhyo 2. atra gandhādi..

19^r argham kārayet. śāṅkhegokṣīrakuśa-
yavalsarṣapadūrvākṣatagandhapuṣpa-
nārikelahirāyāratnajaḷāni dhāya¹⁰³.
pāñibhyāṃ ।śaṃkham ādāya śīrasā
dhṛtvā. jānubhyāṃ ।dharāṇīm gatvā
argham dadyāt. vākyapūrvavalt.

19^v yathāṃ tvam kṛṣṇaśayane aśvinyāk-
ṣīllrasāgare. śayyābhūyānayaśayyāṃ
malma janmani janmani.¹⁰⁴

idam arghyam gahāṇa¹⁰⁵ svālhā. jāpa.
stotra.

namo stv¹⁰⁶ anantāya⁰. ।
pāpo ham⁰.

[pāpo 'ham pāpakarmāham pāpātmā
pāyasambhavaḥ, trāhi mām kṛpayaṃ
deva śaraṇāgatavatsala.¹⁰⁷]

atragandhādi. dakṣiṇā. śalyyācaturvā-
ram pradakṣiṇā. oṃ pramāṇyai devyai
2 ।. brāhmaṇapūjā. lakṣmīnārāyaṇa¹⁰⁸
svarūpasa-

20^r patnikabrāhmaṇāya idam āsana¹⁰⁹ 2.
puṣpa ।2. evaṃ pādārghyam 2. hastār-
ghyam 2. pratyārghyam 2. candanam
2. akṣataṃ 2. yajñopavīltakapuṣpaṃ 2.
dhūpaṃ 2. dīpaṃ 2. atra gaṃldhādi..
utsargaḥ.

yathā daśunyaśalyane keśavasya
śivasya ca.

20^v śayyomavāllpy aśunyasya dattā
janmani janmani.¹¹⁰ pulraṃdagrhe
sarve sūryaputragrhe tathā.
ulpatiṣṭhet sukham janto śayyādāna-
prabhāvataḥ.¹¹¹

brāhmaṇahaste kuśadvayam dadyāt.

eltat yathāśaktisopaskaraṇa¹¹² śayyādā-
nam dātavyam. brāhmaṇena dadasva..
saṃka-

21^r lpa. vākyam pūrvavat.

dantapatraracitām helmapaṭṭair alam-
kṛtā imāṃ śayyāṃ prajāpatidaivatam
īśāñādicatuḥkoṇeṣu¹¹³ sthālpitām
ghṛtapūrṇakumkumagodhūmajala ।pū-
ritakumbhān saṃpūrṇapātram
kāśyaśīrṣa-

21^v pradeśāsthāpitaghṛtapūrṇanidrārūpa-
kumbhasaṃyutām haṃsatūlipra-
channām śubhalśīrṣopadhānikām
prachāchanapaṭṭiyutām¹¹⁴ ।pañ-
cavarṇasavitānikām¹¹⁵ suvarṇanir-
mītalakṣmīnārāyaṇapratimām
aṅgirodaivaḷtām yamapurānivaśina
dharmadhvajapratihā-

22^r rādisarve saṃtuṣṭakāma¹¹⁶ tadanāṅāni
saptadhānyāni prajāpatidaivatāni.
yamapūre ।durlabhena yamādisaṃ-
tuṣṭakāmo viṣṇulbrahmāśivātmakāni
śrīkaraṃ tāmbūlam ।vidyādhara-
daivataṃ. darśanatvanṛṇāṃ
maṃgalaltvayaśasasaubhāgya
satkīrtinirmala-

22^v jñānatva yāvac candradivāka-
raparyyamtaṃ ।rudralokaprāp-
tikāmo darppaṇam ।indradaivatam ।.
kumkumakṣaudraṃ yakṣadaivatam.
tathā ca. malhāmdha kāramārga
gamanādyotanamārgena sulkhena
gamanaprāptyarthe dīpikām
vahnidaivatam ।. kṣuradhārāpradip-
tāṃgārprataptabālu-

23^r kādidurgamabhāvanābhāvaturaṅgā-
rūḍhasvargalokaganaprāptyar-
tham ixxx māṃ¹¹⁷ upānahau ultānāṅgi-
rodaivatam. dvādasādityatapod-
bhalvaśramānivaṃ raṇārtham
asīpatravanapālśāṇavarṣaṇa-
mahādūkhahātapanivāraḷṇārtham
imāṃ chatram ।indradaivatam.
prātaḥ saha-

23^v srāpsarogaṇacāmaravijyamāna¹¹⁸-

¹⁰² Read -rāśi-.

¹⁰³ Read -jalāni nidhāya.

¹⁰⁴ Cf. GPS 13.71: yathā
kṛṣṇa tvadīyāsti śayyā kṣīro-
dasāgare, tathā bhūyād
aśunyeyam mama janmani
janmani. Cf. AKP, p. 69f.:
yathā na kṛṣṇaśayanam
śūnyam sāgarajātayā, śayyā
pretasyāśūnyās tu (pretāyā
aśunyā) tathā janmani
janmani, yasmād aśunyam
śayanam keśavasya śivasya
ca, śayyā pretasyāśūnyās
tu (pretāyā aśunyā) tasmāj
janmani janmani.

RBKS, 399: yathā na
kṛṣṇaśayanam śūnyam sāgara-
jātayā. tathaitasyāpy aśunyās tu
śayyā janmani janmani.

¹⁰⁵ Read grahaṇam.

¹⁰⁶ Cf. Mbh 13.135.142.

¹⁰⁷ Quoted from memory by
Pandit Aithal.

¹⁰⁸ -ṇa- added by a different
scribe.

¹⁰⁹ Read āsanaṃ.

¹¹⁰ AKP, p. 70: yasmād
aśunyam śayanam keśavasya
śivasya ca, śayyā preta-
syāśūnyās tu (pretāyā aśunyā)
tasmāj janmani janmani.

¹¹¹ GPS 13.79: purandara-
grhe divye sūryaputrālaye 'pi
ca, upatiṣṭhen na sandehaḥ
śayyādānprabhāvataḥ.

¹¹² Read -śaktisopaskara-.

¹¹³ Read -catuṣkoṇeṣu

¹¹⁴ Read pracchādāna-.

¹¹⁵ Read vitānakām.

¹¹⁶ Read -saṃtuṣṭakāmas.

¹¹⁷ Read ime.

¹¹⁸ Read -vijyamāna-.

- surabhīlokagamanaprāptyārthaṃ
imām¹¹⁹ cāmaraṃ kāmaldhenudaiva-
taṃ. tappādinivāraṇapūrvaka-
vyajanaṃ vāyudaivatam.
- 24^r yamapanthagamanakāle ladho-
sukhaḥprāptikāmo¹²⁰ yaśṣīm
viśvakarmādaivatam. yatra tatra
sukhanivāsakāmaḥ lpīṭhikāṃ viśva-
karmādaivatam. yatra yatra yama-
panthe pi sukhānivāsakāmaḥ idaṃ
āsanaṃ vulttānāṃgirodaivatam¹²¹.
yatra tatra sadā ṛptikṣutpīpāsādini
vāraṇayamadūtādisaṃtuṣṭhakāmo
yamapanthe sukhaḥprāpti-
kāmālnārthaṃ idaṃ jalakumbhaṃ
varuṇadaivatam. raityanirma-
24^v odanapākāpātraṃ sadarviṃ vi-
śvakarmādaivatam. raityanir-
mitavyañjalnapākāpātraṃ sadarviṃ
viśvakarmādaivatam. llohanirmīta-
sākādipākāpātraṃ. hastalpādapra-
kṣālyanārthe suciprāptiraityanir-
milpātraṃ¹²² viśvakarmādaivatam.
raityanirma vā kāmṣyanirma-
dugdhapātraṃ viśvakarmādai-
vataṃ ldugdhaṃ samudradaivatam.
yamapanthagamanakāle
25^r himaśitanivāraṇaprāptikāmaḥ
indhanaṃ valnaspatidaivatam
mṛttikānirma aṃgāragraha-
ṇabhāṇḍam vahnibhāṇḍam
āgnidaivatam. llohanirmītatri-
padicūlikāṃ yamadaivatam.
llohanirmītakhaḍgabhairavatam¹²³.
llohanirmītalchūlikāṃ viśvakarmādai-
vataṃ. llohanirmi-
25^v ta aṃgāragrahaṇabhāṇḍam viśvaka-
rmādaivatam. llohanirmītasākādi-
grahaṇabhāṇḍam lviśvakarmādai-
vataṃ. nārikeladhūmapānasaldāseva-
niya¹²⁴ tatbhāṇḍam vahnidaivatam.
śṛṅgāloparaskaraṇārthe raityanirma-
tailovarttanam¹²⁵ viśvudaivatam.
jalagrahaṇārthe ṛṇanirmītasū-
26^r traṃ varuṇadaivatam. kāṣṭhanir-
mita¹²⁶ vastradravyāni lsthāpani-
yadvāramañjūsam¹²⁷ viśvakarmā¹²⁸
daivatam. yamapanthagamanakāle
vimānārūḍhakāmaḥ lolāṃsadaṇḍān
viśvakarmādaivatam. kāṣṭhanirma
aṅgasthāpaniyam¹²⁹ icham vanalspa-
tidaivatam. yamapanthagamana-
kāle ya-
26^v mapūranivāsītādisarve saṃtuṣṭakā-
maḥ ltaṇḍūlāsuddhaprāptikāmaḥ
sūrpam vāyudaivatam. reṇukāni-
vāraṇārthe¹³⁰ grhaśuddhaprāptikāma
mārjjanim¹³¹ vanaspatidaivatam.
yamaldūtādisarve saṃtuṣṭakāma-
lohanirmītam aṃjalsalākāṃ¹³² sa
aṅjanaṃ¹³³ viśvudaivatam. sindūra-
27^r candanāśṛṅgāropaskaraṇāni¹³⁴
tilakadravyāni tatbhāṇḍam sacīdai-
vataṃ. kaṃkaṭikālprasādhinyādini¹³⁵
śṛṅgāropaskaraṇāniṃ lvanaspatidai-
vataṃ. kāmcanirmītam vā suvalrṇam
vā kaṅṭhabhūṣanam viśvudaivatam.
suarṇal nir mitakarṇabhūṣanam
agnidaivatam. ya-
27^v mapathagamanakāle yamādayacitra-
guptāldidūtādaya sarve saṃtuṣṭa-
kāmaḥ suvarṇanirmīta vā rajatanir-
mīta vā mudrikāṃ agnidaiivatam.
yamapantha gamanakāle hima-
śitanilvāraṇasukhaḥprāptikāma
aṅgaposakaparildhānavastram
colakam bṛhaspatidaivatam. yama-
28^r panthe sarve saṃtuṣṭakāma hari-
nāmāni vācakelna gandharvādināra-
darāgiṇi¹³⁶ saṃtuṣṭa savastralkīsaḥita
adamṛdamgādīn¹³⁷ sarasvatīdaiva-
tam. pustakādi parameśvaralekhani-
yam kuñjallobhāṇḍam bhūmikādi-
sarasvatīdai vataṃ¹³⁸. llyamapūre
nivāsīnādisaṃtuṣṭakāmaḥ a-
28^v mukapustakam sthitākṣarasamasam-
khyālparyyanta¹³⁹ svargalokāvachin-
na¹⁴⁰ sarasvatīlokaprāptyarthaṃ
pustakam sarasvatīdaivatam. kāla-
l kramena śrīsūryyasvadinaghaṭikāyan-

119 Read imam.

120 Read adhomukhaḥ-

121 Read uttānāṃgirodaivatam.

122 Read -raityanirma-.

123 Read -bhairavadaivatam.

124 Read -sevanīya-.

125 Read -tailodvartanam.

126 Read -nirmītam.

127 Read sthāpanīya-.

128 -mā added on the top mar-
gin.

129 Read -sthāpanīyam.

130 Read -reṇunivāraṇārthe.

131 Read -mārjjanim.

132 Read aṅjanaśalākāṃ.

133 Read sāñjanam.

134 Read -candana-.

135 Read -ādini.

136 Read -rāgiṇi.

137 Read -adīn.

138 Read -sarasvatī-.

139 Read -paryyantam.

140 Read -avacchinna-.



Five spouted pots (kumbha) representing (from the left) Sūrya, Nārāyaṇa, Sadāśiva, Gaṇapati and Baruṇa (Varuṇa), on top small plates with pieces of apple, banana, and peas.

Photo 22nd August 2002

¹⁴¹ Read -ācchādanārthe.

¹⁴² Read utsṛje.

¹⁴³ YV 7.48.

¹⁴⁴ Read sarvasamāgrīṃ.

¹⁴⁵ Read kṛtāitat.

¹⁴⁶ Read -tāmrasya-.

¹⁴⁷ Read -suragaṇair.

¹⁴⁸ Read tasmāc chayyāpradānena.

¹⁴⁹ Quoted from memory by Pandit Aithal.

¹⁵⁰ Nep.

¹⁵¹ Read likhitam.

- 29^r traṃ viṣṇudaivatam. prastaranirmita-
netrāchādanārthe¹⁴¹ lupanayanaṃ
viśvakarmādaivatam. raityanirmi-
tam vā kāśyanirmitam vā
gaṇḍūkapātraṃ viśvaldaivatam. rait-
yanirmitam vā kāśyanirmitam vā
lbhojanapātraṃ viśvakarmādaivatam.
rūpadarśalnārthe amukalekhanīya-
citrārpitādārpaṇam viṣṇudaivatam.
anyāni dravyāṇi gr-
29^v hopaskarasarvam viṣṇudaivatāṇi
llakṣmīnārāyaṇasvarūpāya amu-
kaśarmmaṇe brāhmaṇāya sapat-
nikāya dātum laham utsṛjyet¹⁴².
brāhmaṇena.
om svastīkodāt⁰.
[ko 'dāt kasmā adāt kāmo 'dāt
kāmāyādāt, kāmo dātā kāmaḥ
pratigrahītā kāmāitat te.¹⁴³]
sarvve sāmāgrī¹⁴⁴ dadyāt. dānapralti-
ṣṭhā.
30^r kṛtetat¹⁴⁵ sopaskaraṇasāyādāna-ll

- pratiṣṭhārtham raupyam candradai-
vatam tāmrasxx¹⁴⁶ khaṇḍam sūrya-
daivatam yathāśraddhādakṣiṇām
tubhyam aham sampradade.
sarvālamkāraṃ ldadyāt. śayyāyām
upaviśya. pradakṣiṇā.
30^v śriviśṇo pratimā hy eṣā sarvopallska-
raṇair yutā. sarvaratnasamāyuktā
tava vipra niveditā. ātmāsambhulśivā
gaurīśakraḥ suragaṇai¹⁴⁷ saha.
tasmāc chaxxyāpradānena¹⁴⁸ ātmā
hy eṣa prasīdatu.
pūjanaṃ. daṇḍavat kṛtvā. bhūyasildak-
ṣiṇā. godānaṃ. vācanaṃ. āśi-
31^r rvādaḥ. sūryasākṣi thāye. kāyena vālcā⁰.
[kāyena vācā manasendriyair vā
buddhyātmanā prakṛteḥ svabhāvāt,
karomi yad yat sakalam parasmai
nārāyaṇāyeti samarpayāmi.¹⁴⁹]
samvat 1997 sālā¹⁵⁰ phālgūṇa śuldi 10
roja 7 sa taddine śayyādāna viḥpradeva-
dharo likhit¹⁵¹.. śubham..

Translation

fol.

[Table of contents]

Rule for installing water pots. Ritual decision for the separation of *piṇḍas*. Recitation for the (offering of the) sixteenth of the sixteen (*piṇḍas*). Rule for the gift of the bed.

[Pūrvāṅga: Preparation of the Sacrificial Arena]

- 1^{r152} Salutation to Gaṇeśa. Now the rules (*vidhi*) of the *caturdaśakalāpiṇḍa (śrāddha)*¹⁵³ (and) the installing of the water pots (*kumbha*, Nev. *alapo*).¹⁵⁴ At first the water pots are to be placed. Keep 5, 7, 9, 11 or 21 (*kumbhas*).¹⁵⁵ Three times *ācamana* (for the *yajamāna*, Nev. *mitamha*)¹⁵⁶.¹⁵⁷ *Argha* to Sūrya (proclaiming) the ritual decision (*vākya*)¹⁵⁸: “I (am) to do (the following) in the *caturdaśakalāpiṇḍaśrāddha* for the (deceased) from *gotra* so-and-so (and) from place so-and-so”¹⁵⁹
- 1^v Salutation to Lord Śrī-Sūrya.¹⁶⁰ Flowers (*puṣpa*) should fall to the share of¹⁶¹ (Sūrya). (Now) the worship (of the deities in the) water pots (Nev. *alapopūjā*). This¹⁶² seat (*āsana*) should fall to the share of Sūrya, who is (in the form) of a god residing in the *kumbha*. Flowers should fall to the share of (Nārāyaṇa). This seat should fall to the share of Nārāyaṇa, who is (in the form of) a god residing in the *kumbha*. Flowers should fall to the share of (Sadāśiva). This seat should fall to the share of Sadāśiva, who is (in the form of) a god residing in the *kumbha*.
- 2^r Flowers should fall to the share of (Gaṇapati). This seat should fall to the share of Gaṇapati who is (in the form of)

a god residing in the *kumbha*. Flowers should fall to the share of (Varuṇa). This seat should fall to the share of Varuṇa,¹⁶³ who is (in the form of) a god residing in the *kumbha*. Flowers should fall to the share of (the deities residing outside). This seat should fall to the share of the deities (*gaṇa*) residing outside of the compound. Flowers should be offered. In this way (*evam*), water for washing the feet (of the *brāhmaṇa*,¹⁶⁴ *pādārgha*) should be offered.

- 2^v Water for washing the hands (of the *brāhmaṇa*,¹⁶⁵ *hastārghya*) should be offered. Again water (*pratyarghya*) should be offered. Sandalwood paste (*candana*)¹⁶⁶ should be offered. The Sacred Thread (*yajñopavīta*) and flowers should be offered. Incense (*dhūpa*) should be offered. Light (*dīpa*) should be offered. Fragrant materials etc.¹⁶⁷ Recitation (*stotra*):

I greet the Lord of the Kumbhas, whose form (*mūrti*) is (in) all holy places (*tīrtha*). I greet you, (who has the form) of a filled *kumbha*.¹⁶⁸

(Now) the rules (for worshipping) Viṣṇu and also Śiva (leading to the) transgression into the state of being (in the union) of the Hindu triad.¹⁶⁹

- 3^r I honour Sadāśiva who has the colours black, red etc.

The ball (*piṇḍaka*) starting with the first excluding the first of the sixteen (*piṇḍas*, i.e. the *māsikapīṇḍas*) is the Lord who is the filled water pot (and) who has the form of two, seven etc.¹⁷⁰

Fragrant materials (*gandha*). Worship of (or with) the light (Nev. *matā*).¹⁷¹

- 3^v Oh Siddhikeśvara, this seat should fall to the share of Agni who has consumed the meat of so-and-so (i.e. the deceased).¹⁷²

Flowers (*puṣpa*) should be offered. In the same way water for washing the feet (*pādārghya*) should be offered. Water for washing the hands (*hastārghya*) should

¹⁵² Due to syntactical overlaps, the paginations of the text and the translation do not exactly correspond.

¹⁵³ The offering of 14 of altogether 16 *piṇḍas*. For a discussion of the number of *piṇḍas* used in death rituals, see Michaels/Buss forthc.

¹⁵⁴ In the ritual several *kumbhas* are installed in order to invite deities to protect the event.

¹⁵⁵ Nowadays, mostly five *kumbhas* are installed.

However, Mahendra Śarmā insists that up to 21 *kumbhas* could be used. In HB₂ p. 41 five *kumbhas* are also prescribed.

¹⁵⁶ Lit. “fire giver”, i.e. the chief mourner who lights the funeral pyre and also performs the *latyā* or *sapīṇḍikaraṇa* rituals.

¹⁵⁷ Below several *upacāras* (mostly without *mantras*) are prescribed: *namaskāra*, *ācamana*, *āsana*, *puṣpa*, *pādārghya*, *hastārghya*, *arghya*, *candana*, *yajñopavīta*, *vastra*, *dhūpa*, *dīpa*, *gandha*, and *naivedya*.

¹⁵⁸ HB₁ mostly uses *vākya* for *saṃkalpa*. For an elaborate discussion of *saṃkalpa* see Michaels 2005.

¹⁵⁹ In accordance with the standard formula of *saṃkalpas*, another meaning could be: “(I) from *gotra* so-and-so (and) place so-and-so. (am) to do (the following) in the *caturdaśakalāpiṇḍaśrāddha*.”

¹⁶⁰ Sūrya is considered to witness the ritual.

¹⁶¹ The verb *upa-sthā* is predominantly used in death rituals for dedicating the offerings. The most frequent form *upatiṣṭhatām* literally means “should fall to the share of”, “should stand by the side of”. For the sake of comprehensibility we translated the passages where *upatiṣṭhatām* has an object as “fall to the share of”

and the passages without an object as “should be offered”.

¹⁶² *idam* refers to the sacrificial arena and the *maṇḍala* prepared as a seat for the *kumbha*.

¹⁶³ In HB₂ p. 41, Nāgarāja is listed instead of Varuṇa.

¹⁶⁴ According to AKP p. 20 the water is for washing the feet of the *brāhmaṇa*: (Nep.) *brāhmaṇako pāu dhune arghapatra*; according to Tachikawa (1983: 139), however, the water is for washing the feet of the deity.

¹⁶⁵ See AKP p. 20: (Nep.) *brāhmaṇako hāt dhune arghapatra*.

¹⁶⁶ During the ritual performance, all of the participants including the priest insist that not *candana* is used but a yellow paste called (Nev.) *mhāsusinhaḥ*.

¹⁶⁷ Lit. “Here fragrant materials (*gandha*) etc. (should be offered).” However, according to Aśvāryadhara Śarmā *atragandhādī* has to be taken as a technical term for several *upacāras*, e.g. *candana*, *akṣaṭa*, *dhūpa*, *dīpa* etc.

¹⁶⁸ Verse not verified. The meaning of *trīṭyake* is not clear in this context.

¹⁶⁹ This line is written on the bottom margin. *Brahmā* is missing.

¹⁷⁰ The source of the *śloka* could not be verified. Its exact meaning remains obscure. The context, however, seems to refer to the first of the sixteen *māsikapīṇḍas*, which in Nepal is generally offered on the 11th day and which is to be excluded from the fifteen *piṇḍas* that are later prepared. It also seems that this verse has (“mistakenly”?) been included in the rules for the preparation of the sacrificial arena.

¹⁷¹ The light kept in an earthenware pot.

¹⁷² In death rituals, *kravyāda* is an epithet for Agni consuming the corpse on the funeral pyre.

be offered. Sandalwood (*candana*), rice (*akṣata*), Sacred Thread (*yajñopavīta*) (and) flowers (*puṣpa*) should be offered. Incense (*dhūpa*), light (*dīpa*), food¹⁷³ (*nai-vedya*) should be offered. Fragrant materials (*gandha*) etc. (should be offered). Recitation (*stotra*):

Oh Kuṇḍa, (who is) looking like camphor, one-faced, three-eyed salutation to (you), in the form of the meat-consuming Agni in the *pañcadaśakalāśrāddha*.¹⁷⁴

Now the *pūjā* should be performed, all this completely complying with the rules (*vidhi*).

4^r Recitation (*stotra*):

Oh, Siddhikeśa, salutation to you, salutation to you, Bhūtanātha. Salutation to you, Bhūtanātha, who makes (i.e. fulfills) all (kinds of) perfections (*siddhi*).¹⁷⁵

[Pañcadaśapiṇḍadāna: The Gift of the Fifteen Balls]

A seat for fourteen of sixteen *piṇḍas* should be offered. And a seat for the *piṇḍa* vessel (*piṇḍapātra*, in which the dough for *piṇḍas* is prepared, should fall to his share). (Now) the preparation of the *piṇḍas* from the dough. The ritual decision (*vākya*) beginning with “Now etc...”¹⁷⁶ In the *caturdaśakalāpiṇḍaśrāddha* the second of sixteen *piṇḍas* should fall to his (i.e. the deceased) share in the name of so-and-so, from this and that *gotra*

4^v and this and that place.¹⁷⁷ The *piṇḍa* of the third half month (*pakṣa*), which is the third (of sixteen *piṇḍas*, should fall to his share).¹⁷⁸ The *piṇḍa* for the second month, which is the fourth of sixteen (*piṇḍas*, should fall to his share). The *piṇḍa* for the third month, which is the fifth of sixteen (*piṇḍas*, should fall to his share).

5^r The *piṇḍa* for the fourth month, which is the sixth of sixteen (*piṇḍas*, should fall to

his share). The *piṇḍa* for the fifth month, which is the seventh of sixteen (*piṇḍas*, should fall to his share). The *piṇḍa* for the fifth and a half month, which is the eighth of sixteen (*piṇḍas*, should fall to his share). The *piṇḍa* for the sixth month, which is the ninth of sixteen (*piṇḍas*, should fall to his share). The *piṇḍa* for the seventh month, which is the tenth of sixteen (*piṇḍas*, should fall to his share).

5^v The *piṇḍa* for the eighth month, which is the eleventh of sixteen (*piṇḍas*, should fall to his share). The *piṇḍa* for the ninth month, which is the twelfth of sixteen (*piṇḍas*, should fall to his share). The *piṇḍa* for the tenth month, which is the thirteenth of sixteen (*piṇḍas*, should fall to his share). The *piṇḍa* for the eleventh month, which is the fourteenth of sixteen (*piṇḍas*, should fall to his share).¹⁷⁹ (Now) the washing of hands over the *piṇḍa* vessel (*piṇḍapātra*, Nev. *kolā*).

6^r (Now) the portion of the *piṇḍas* (for the unknown *pretas*).¹⁸⁰ The portion of the *piṇḍas* should be offered on the fourteenth of the sixteen *piṇḍas*. (Now) water with black sesame seeds (*tilodaka*). *Tilodaka* as *arghya* should be offered (i.e. poured) over the *caturdaśakalāpiṇḍas*. Sandalwood (*candana*), Sacred Thread (*yajñopavīta*), *taṅgarāja*- (and) *bhṛṅgārāja* flowers¹⁸¹ should be offered (i.e. placed on the *piṇḍas*). (Now) fragrant materials (*gandha*) etc.

6^v Raising up the *piṇḍapātra*. Water shall be poured on the (fourteen) *piṇḍas*. *Tilodaka* should be offered as *arghya* (together) with the water from the *piṇḍapātra*. The empty *piṇḍapātra* should be placed upside down. Recitation (*stotra*):

In the *caturdaśakalāpiṇḍa* (*śrāddha*) is always satisfaction. Salutation to you, the god of the ancestors, the Śiva-kumbha for the forefathers.¹⁸²

(Now) fragrant materials (*gandha*) etc.

Flowers should be offered to the gods in the *kumbhas*. Flowers should be offered on the fourteen *piṇḍas*. Flowers should fall to the share of Siddhikeśvara (who is) Agni who has consumed the meat (i.e. corpse) of so-and-so (i.e. the deceased).

7^r The *caturdaśakalāpiṇḍas* may stay in their own place (*svasthāna*).¹⁸³ (Now) collecting the *piṇḍas* (in the *piṇḍapātra*). Three times encircling the *piṇḍas* with water (*tribhramaṇa*).

All evil deeds which have been committed before in earlier (lives) should be annihilated. Through the fall of water drops, done by virtuous sons, oh Bhāgīrathī (i.e. Gaṅgā), they (the deceased/forefathers) should enter into your refuge.¹⁸⁴

(Now) the sending of the *piṇḍas* (out of the house). Sending for the Gaṇeśapūjā.¹⁸⁵ Sending the *piṇḍas* in order to throw them in the river. This is the rule (*vidhi*) of the *caturdaśakalā(piṇḍasrāddha)* and the offering of the *piṇḍas*.

[Sapiṇḍikaraṇa: The Joining of the Ancestors]

8^r (Now) the separation of the *piṇḍas* of *latyā* (i.e. *sapiṇḍikaraṇa*). Ritual decision (*vākya*):

This *preta* who is gone to you, oh forefathers, I give to you. May he be (re-)born among the long-living great gods Śiva and Viṣṇu.¹⁸⁶ May he take rest (*saṁsthita*) (among you) through his own form which is the form of a *piṇḍa*.¹⁸⁷

8^v Go, go, oh great *preta*, your shelter (is) with the two (other) *pitarah*.¹⁸⁸ Be firm in the world of the *pitarah* after gaining the same status.¹⁸⁹

Ritual decision ([*samāna*-]*vākya* for the grandfather).¹⁹⁰

After leaving this world you have gone

to the highest state. After having abandoned the form of a *preta*¹⁹¹ he goes to the heavenly world.

9^r Oh great-grandfather, this grandson comes from your lineage (*vamśa*).¹⁹² He has entered the state of pretahood (before). (Now) he should be near to you (i.e. in the state of pitṛhood).¹⁹³

Ritual decision ([*samāna*]*vākya* for the great-grandfather).¹⁹⁴

After leaving this world...¹⁹⁵

Listen great-grandfather, this great-grandson comes from your lineage. As long as moon and sun are (shining) on the earth, you should be very firm.

[Ritual decision ([*samāna*]*vākya* for great-grandfather)].¹⁹⁶

9^v After leaving this world...¹⁹⁷

(Now) the *stotra* of the sixteenth of sixteen (*piṇḍas*) (*ṣoḍaśakalāstotra*):

Lord, through me the pretahood concerning the *preta* will become pitṛhood.

Through the grace of the grandfather he (the *preta*) goes to the realm of Viṣṇu.

So far the *ṣoḍaśakalāstotra*.

[Śayyādāna: The Gift of the Bed]

Now the rules (*vidhi*) for the gift of the bed (*śayyādāna*).

10^r Then the ground is besmeared with cowdung and an eightfold lotus (*maṇḍala*) is drawn with yellow powder. Then, having placed (it, i.e. the *maṇḍala*?) under a pot of one *prastha*,¹⁹⁸ a bed (should be established) on top of this (*maṇḍala*) out of strong wood, beautiful (and) stable, plated with ivory (*dantapattra*),¹⁹⁹ spread with a bed cover, the top (i.e. pillow?) of which is filled with goose down,

10^v (and one should) separate it with a cloth of five different colours,²⁰⁰ prepare the bed with a quilt (*chādana*) and a (night?) dress. On top of this (bed), an icon of Lakṣmī-Nārāyaṇa should be placed to-

¹⁷³ In Nepal generally sweets are offered as *naivedya*.

¹⁷⁴ Transl. follows HB₃, where the accusatives of the first part of the verse are vocatives. Agni is addressed here with epithets of Śiva.

¹⁷⁵ Verse not verified.

¹⁷⁶ Abbreviation for the *saṁkalpa*, cf. Michaels 2005.

¹⁷⁷ According to AKP p. 14, the first *piṇḍa* for the first month (*ūnamāsikapīṇḍa*) is to be offered on the 29th day, and the second (*dvitīyamāsikapīṇḍa*) on the 30th day after death.

¹⁷⁸ In the actual ritual, the priest Mahendra Śarmā recites *dvitīyakalāpiṇḍam upatiṣṭhātām* etc. Asked about the difference, he said that he follows a tradition which does not relate these *piṇḍas* to the *māsikapīṇḍas*.

¹⁷⁹ Only thirteen *piṇḍas* are mentioned, although in the ritual fifteen are counted and offered.

¹⁸⁰ Some ritual specialists claim that this portion is for three generations before the *pitarah*.

¹⁸¹ *Taṅgarāja* (Nev. *talāy*) is a large-leaved plant with white flowers; *bhṛṅgarāja* (Nev. *bhyalāy*) is *Eclipta prostrate* Ait.

¹⁸² Apparently the *piṇḍa*-vessel is addressed as Śivakumbha.

¹⁸³ These are the cities in the afterworld on the way to Yama.

¹⁸⁴ Transl. follows HB₂ p. 39.

¹⁸⁵ A member of the family is sent to worship Gaṇeśa in a nearby shrine.

¹⁸⁶ In the second half of the verse, the transl. follows HB₂ p. 43.

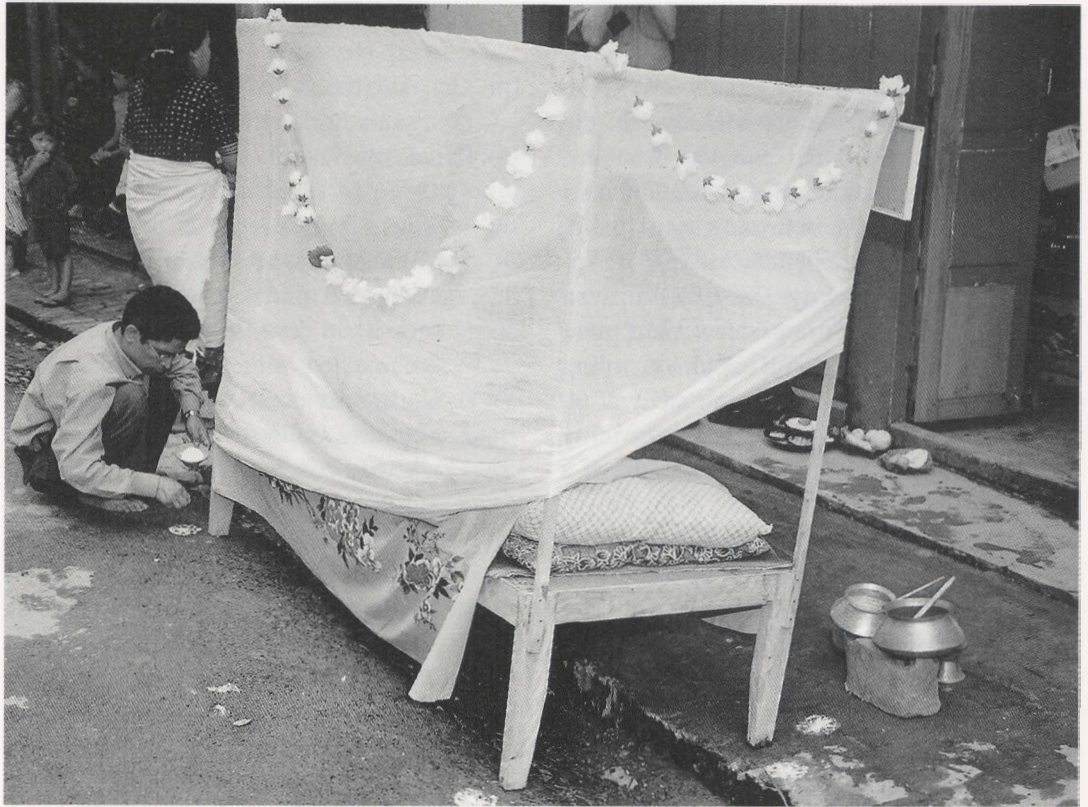
¹⁸⁷ HB₂ p. 43 speaks of the form which “was produced by your son” (*tvat sutotpannaṁ saṁsthitaṁ*).

¹⁸⁸ From this point onwards the *preta* becomes the first of the three *pitarah*, i.e. the father, which implies that the previous “father” of the *pitarah* becomes the grandfather etc. up to great-grandfather.

The ritual of offering a bed and household items on the 45th day after death:

sayah saman – offerings to the Brahmin including a bed and a hearth are being acknowledged by placing a small plate with rice, a coin and a betel nut with *akṣata* and *daḥṣiṇā* and a small water pot at the four legs of the bed by the priest.

Photo 22nd August 2002.



¹⁸⁹ The transl. follows the v.l. of HB₂ p. 43: it makes no sense to address great-grandfather (*mahātāta*), and *samānapadapiṇḍa* seems to be equally incomprehensible. Cf. the verse RV 14.7: “Hasten, hasten by the ancient paths (to that place) where our forefathers that went before us passed. May you (the departed) see the two kings Yama and god Varuṇa rejoicing as they will.” Transl. Kane (1991/IV: 192f.).

¹⁹⁰ The *saṃkalpa* is missing. According to HB₂ p. 43 it should be: *adyetyādi amukagotra asmat pitṛ... yathā nāmnaḥ... pretasya piṇḍam asmat pitāmaha yathānāmnaḥ piṇḍena saha samāno bhava*.

¹⁹¹ HB₂ p. 43 has “*preta*-world” instead of “form of a *preta*”.

¹⁹² Transl. follows the v.l. of HB₂ p. 43.

¹⁹³ The first *piṇḍa* representing the grandfather is now separated.

¹⁹⁴ Again a ritual decision (*saṃkalpa*) should be inserted.

¹⁹⁵ According to HB₂ p. 43 all of the verses from *fol.* 8^r should be repeated. The second *piṇḍa* representing the great-grandfather is now separated.

¹⁹⁶ According to HB₂ p. 43 all of the verses from *fol.* 8^r should be repeated.

gether with two golden *niṣka* coins. (Now) the tradition (*pramāṇa*) (of placing) five *kumbhas*.

11^r Northeast the *kumbha* (filled) with clarified butter, in the same way southeast the (*kumbha* filled with) saffron, southwest the *kumbha* (filled) with wheat (and) northeast (the *kumbha*) filled with water. Having placed on top a *kumbha* (filled with) clarified butter for the night,²⁰¹ a *pūrṇapāttra*²⁰² is laid down on top of the five *kumbhas*. Then, at the side of the bed seven kinds of grains are placed, according to the tradition:

11^v unhusked rice, barley, wheat, green lentils, black lentils, horse-gram (*kulattha*)²⁰³ and chick-peas (*caṇaka*) – thus are known the Seven Grains by the wise (men). Then betel nut, a water pot, a mirror, saffron, honey, camphor, a kind of wood (*aguru*²⁰⁴), black *aguru*,

sandalwood, a lamp, an umbrella, a pair of shoes, a yak tail, a fan, a mug, a seat, cooking pots

12^r and dishes, together with a ladle, (and other things used) for cooking etc. One should place these utensils (and) things, as far as possible, at the side of the bed (or) wherever possible.²⁰⁵ He (the *yajamāna*) should place, according to his capacities, clothes, ornaments etc. distinguishing between woman and man (i.e. wife and husband). Then, directed towards the east,

12^v he should worship the icon of Lakṣmī-Nārāyaṇa and the *śālagrāma* placed on the bed.

First the ritual decision (*saṃkalpa*). Three times *ācamana*, after placing black sesame seeds and water with *kuśa* grass on the ground. Recitation (*vākya*): three times *om tatsat* and three times

“Viṣṇu”. Now *brahmaṇa* etc. having defined place and time (*deśakālasamkīrtana*²⁰⁶):

13^r [Because I have the wish that all the sins of my father should be annihilated and he therefore ascends with a heavenly vehicle to the city of Indra, which is inhabited by troops of Ap-saras, enjoying the size of the heaven together with troops of women more than 6000 years with happiness, ruling over a kingdom with an extent of 60 yojanas, and afterwards attains unity with Śiva, I will perform the gift of a bed.]²⁰⁷

13^v In this way (and) through this ritual decision the gift of the bed is to be performed. (Now) salutation (and) water (*arghya*) for Lord Śrī-Sūrya. Flowers (*puṣpa*) should fall to the share of (Sūrya) with (recitation of) *om ākṛṣṇe...*:

[“Throughout the dusky firmament advancing, laying to rest the immortal and the mortal, Borne on his golden chariot he cometh, *Savitā*, God, beholding living creatures.”]²⁰⁸

Salutation to the *guru* with (recitation of) *ajñānatimirāndha...*:

[“Salutation to that Śrīguru who opens the eye which was blind through the darkness of ignorance with the help of collyrium (*añjana*).”]²⁰⁹

Worship with *nyāsa* (using) conch and water.²¹⁰ In the end worship of the self (i.e. taking a *ṭikā* etc.).

14^r After this, worship of the seat of the deity on the bed (i.e. Lakṣmī-Nārāyaṇa and *śālagrāma*). *Om*, salutation to the power of the vessel. *Om*, salutation to the seat of Ananta (i.e. Viṣṇu). *Om*, salutation to the seat of Śiva (Skanda). *Om*, salutation to the seat of the stem (*nāla*). *Om*, salutation to the seat of the lotus (*padma*). *Om*, salutation to the seat of the leaf (*patra*). *Om*, salutation to the seat of the filament

(*keśara*). *Om*, salutation to the seat of the pericarp (*karṇika*).

14^v *Om*, salutation to the seat of Garuḍa. *Om*, salutation to the seat of Kūrma.

(Now) meditation (with recitation of):

Om, I honour Lakṣmī-Nārāyaṇa whose body (*deha*) is like a mound of light and who appears with Lakṣmī as his left parts, who is rich in distinguished jewels, whose chest²¹¹ is ornamented with *śrivatsa*,²¹² and the *kaustubha* jewel, whose face is luminous and smiling, lord of the world,²¹³ who has conch, discus, club and lotus in his right hand (and)

15^r a book, a (nectar) pot (*kalaśa*), and a red lotus (*padmakumuda*)²¹⁴ in his left hand, (and) who has ascended Garuḍa and Kūrma²¹⁵ (tortoise).

Salutation to Lakṣmī-Nārāyaṇa with flowers and meditation (*dhyāna*). Then invocation (*āvāhana*) (with recitation of):

Om, come (here), oh Lord Viṣṇu, oh Lord of Everything, oh All-Seeing Lord, please, oh Lord of Gods, be present in front of me.

15^v I send my invocation to Lakṣmī-Nārāyaṇa. Salutation. Water for washing the feet (*pādyārghya*) etc. Salutation to Śrīnārāyaṇa with water for washing the feet (*pādyārghya*). Now water for washing the hands (*hastārghya*). Again water (*pratyārghya*). Bath (*snāna*) (with recitation of): *om svasti indro...*:

[“Illustrious far and wide, may *Indra* prosper us: may *Pūṣan* prosper us, the Master of all wealth. May *Tārṅṣya* with uninjured fellies prosper us: *Bṛhaspati* vouchsafe to us prosperity.”]²¹⁶

Milk (*dugdha*) (with recitation of): *om payaḥ pṛthivyām...*:

[“Store milk in earth and milk in plants, milk in the sky and milk in air.

¹⁹⁷ According to HB₂ p. 43 all of the verses from *fol. 8^r* should be repeated. The third *pinḍa* representing the great-great-grandfather is now separated. ¹⁹⁸ 1 *prastha* = 1 (Nep.) *pāthi* (4,54 litre). The meaning is obscure since the object of the sentence is missing.

¹⁹⁹ Lit. “ear-ornament”, according to the priest, however, it should be ivory.

²⁰⁰ Cf., however, *fol. 21v*, v.l. *viṭānika*, “canopy”; in Bhaktapur, a mosquito net is hung over the bed which separates it in a way from the outside world.

²⁰¹ The meaning of *nidrā-kumbha* remains obscure.

²⁰² A small earthenware plate filled with rice, coins and a betel nut.

²⁰³ According to AKP p. 21, the *saptadhānya* are (Nep.) *dhāna*, *gahūṃ*, *jau*, *til*, *māsa*, *mūṅga*, *kāḡunu*.

²⁰⁴ *Aloe*, *Aquila Agaloccha*.

²⁰⁵ These things are given to the priest, who represents the *preta* on his one-year journey after death. Nowadays they are mostly placed on or before the bed.

²⁰⁶ See Michaels 2005 for the details of the *saṃkalpa* formula.

²⁰⁷ Due to the very corrupt text, the transl. follows K.-W. Müller’s German translation of the *Antyeṣṣipaddhati* of Nārāyaṇabhaṭṭa p. 171, which has by and large the same wording.

²⁰⁸ YV 33.43, RV I.53.2.

Quotations from the Yajurveda are from Griffith/Arya 1997.

²⁰⁹ Quoted from the memory of Aiśvaryaadhār Śarmā; cf. Siddhāntakaumudī, Pāṇinīyaśikṣā verse 59. The similarity of the words collyrium (*añjana*) and ignorance (*ajñāna*) is used as a wordplay, similar to the two meanings of “eyewash” in English. The verse is a famous prayer for teachers.

Teeming with milk for me to be all the regions.”]²¹⁷

Curd (*dadhi*) (with recitation of): *om dadhikrāpno...*:

[“Now have I glorified with praise strong *Dadhikrāvan*, conquering steed, Sweet may he make our months: may he prolong the days we have to live.”]²¹⁸

Honey (*madhu*) (with recitation of): *om madhuvātā...*:

[“The winds waft sweets, the rivers pour sweets for the man who keeps the Law: So may the plants be sweet for us. Sweet be the night and sweet the dawns, sweet the terrestrial atmosphere: Sweet be our Father Heaven to us. May the tall tree be full of sweets for us and, and full of sweets the Sun: May our milch-kine be sweet for us.”]²¹⁹

16^f Clarified butter (*ghṛta*) (with recitation of): *om ghṛtaṃ ghṛtapāvanā...*:

[“You drinkers-up of fatness, drink the fatness; drink up the gravy, drinkers of the gravy! You are the oblation of the air’s mid-region. All-hail!”]²²⁰

Sugar (*śarkkarā*) (with recitation of): *om namaḥ śambhavāya ca...*:

[“Homage to the source of happiness and to the source of delight, homage to the causer of happiness and to the causer of delight, homage to the auspicious, homage to the most auspicious.”]²²¹

Ganges water (*gaṃgodaka*) (with recitation of): *ye tīrthāni...*:

[“Those who with arrows in their hand, and armed with swords, frequent the fords. Of these do we unbend the bows a thousand leagues away from us.”]²²²

Cloths (*vastra*) (with recitation of): *vasoḥ pavitraṃ asi...*:

[“You are the strainer, hundred-

streamed, of *Vasu*. You are the strainer, thousand-streamed, of *Vasu*. May *Savitā* the God with *Vasu*’s strainer, thousand-streamed, rightly cleansing, purify you.”]²²³

Sandalwood (*candana*) (with recitation of): *om yadayaka...*:

[“Whatever, *Vṛtra*-slayer! you *Sūrya* have risen on to-day, that, *Indra*, all is in your power.²²⁴ Swift, visible to all are you, O *Sūrya*, maker of the light, illumining all the radiant realm.”]²²⁵

Vermilion (*sindūra*) (with recitation of): *tvañjaviṣṭadā...*:

[“Do you, Most Youthful God, protect the men who offer, hear their songs, Protect his offspring and himself.”]²²⁶

Sacred Thread (*yajñopavīta*) (with recitation of): *yajñopavītaṃ paramaṃ...*²²⁷

[*Om*, the Sacred Thread is the highest means of purification, which was created formerly at the same time as *Prajāpati*. Put on the best and radiant Sacred Thread, which gives longevity. It should (bestow) strength and splendour.]

Rice (*akṣata*) (with recitation of): *akṣanamīva...*:

[“Well have they eaten and regaled: the friends have risen and passed away. The sages, luminous in themselves, have praised you with their latest hymn. Now, *Indra*, yoke your two Bay steeds.”]²²⁸

Barley (*yava*) (with recitation of): *yavosi...*:

[“Barely are thou. Bar off from us our haters, bar our enemies.”]²²⁹

16^v Black sesame seeds (*tila*) (with recitation of): *om tilosisoma...*:

[“Sesame are you, dedicated to *Soma*, created by the gods at the *gosava*, given in the offering by the elders, with *svadhā* delight the forefathers,

²¹⁰ Ritual assignment of body parts to the deities, usually accompanied with recitations and gestures.

²¹¹ The transl. follows here HB₃ fol. 4^v: *urasā*.

²¹² Sign of the goddess Śrī or Lakṣmī.

²¹³ The translation here follows HB₂ p. *gha*: *jagatprabhum*.

²¹⁴ Lakṣmī is generally depicted – besides with a book and nectar – with either two lotuses or a mirror and lotus. HB₃ fol. 4^v reads “lotus (and) mirror”.

²¹⁵ Transl. follows HB₂ p. *gha*: *tārksakūrmau*.

²¹⁶ YV 25.19.

²¹⁷ YV 18.36.

²¹⁸ YV 23.32.

²¹⁹ YV 13.27-29.

²²⁰ YV 6.19.

²²¹ YV 16.41.

²²² YV 16.61.

²²³ YV 1.3.

²²⁴ YV 33.35, ṚV VIII.82.4.

²²⁵ YV 33.36, ṚV I.50.4.

²²⁶ YV 13.52.

²²⁷ Quoted from memory by Pandit Aiśvaryaḍhar Śarmā; Cf. *PāraskaraGS* 2.3.

²²⁸ YV 3.51.

²²⁹ YV 5.26.

this world and us. Blessing (and honour!”]

Flowers (*puṣpa*) (with recitation of): *yāḥ phalanī...*:

[“Let fruitful plants, and fruitless, those that blossom, and the blossomless, Urged onward by *Bṛhaspati*, release us from our pain and grief (sic!).”]²³⁰

Then together with a Viṣṇumantra according to the respective Veda (tradition) three times (the gesture of) *añjali*. Six auspicious (cow?) products (*śadaṅga*). Incense (*dhūpa*) (with recitation of): *om dhūraṣi...*:

[“You are the yoke. Injure you him who injures. Harm him who harm us. Harm the man we injure. You are the Gods’ best carrier, bound most firmly, filled fullest, welcome, Gods’ best invoker.”]²³¹

Lamp (*dīpa*) (with recitation of): *om tejosi...*:

[“You are lustre: give me lustre. You are manly vigour: give me manly vigour. You are strength: give me strength. You are energy: give me energy. You are passion: give me passion. You are conquering might: give me conquering might.”]²³²

Sweets (*naivedya*) (with recitation of): *om annapate...*:

[“A share of food, O Lord of Food, vouchsafe us, invigorating food that brings no sickness. Onward, ever onward lead the giver. Grant us maintenance both for quadrupeds and bipeds.”]²³³

Fruits (*phala*) (with recitation of): *yāḥ phalanī...*²³⁴

Betel nut (*pūgiphalatāmbūla*)²³⁵ (with recitation of): *om namaḥ parṇāya...*

[“Homage to him who is in leaves and to him who is in the falling of leaves. Homage to him with the threatening

voice and to him who slays, homage to him who slays, homage to him who troubles and to him who afflicts. Homage to you arrow-makers, and to you bow-makers, homage to you sprinklers, to the hearts of the Gods. Homage (sic!) to the discerners, homage to the destroyers; homage to the indestructible.”]²³⁶

17^r *Om*, the incense, light and sweets for Lakṣmī-Nārāyaṇa, may the fruitful ritual decision (*saṃkalpa*) be successful. Then he should worship (Lakṣmī-Nārāyaṇa) on the bed in the direction of the east. *Om*, salutation to Indra. Salutation to Agni. Salutation to Yama and salutation to Nairṛtya. Salutation to Varuṇa. Salutation to Vāyu. Salutation to Kubera. Salutation to Īśāna. Salutation to Ananta.

17^v Salutation to Brahmā. Salutation to Āditya. Salutation to Soma. Salutation to Aṅgāra. Salutation to Budha. Salutation to Bṛhaspati (and) salutation to Śukra. Salutation to Śanaīścara. Salutation to Rāhu. Salutation to Ketu. Salutation to Janman (planetary constellation at birth). *Om*, salutation to Vināyaka. *Om* salutation to Durgā. Salutation to Vāyavi. Salutation to the directions. Salutation to the lunar mansions (*nakṣatra*) beginning with Aśvinī.

18^r Salutation to the conjunctions (*yoga*) beginning with Viṣkambha. Salutation to the solar mansions (*rāśi*) beginning with Aries (*meṣa*). Salutation to the fifteen lunar days (*tithi*) beginning with the new moon (*pratipad*). *Om*, salutation to Keśava with Śrī. Salutation to Nārāyaṇa with Vāgīśvarī. Salutation to Mādhava with Kānti. Salutation to Govinda with Kriyā. Salutation to Viṣṇu with Śānti.

18^v Salutation to Madhusūdana with Dhṛti. Salutation to Trivikrama with Ichā. Salutation to Vāmana with Pṛiti. Salutation to Śrīdhara with Rati. Salutation to Ṛṣikeśa

²³⁰ YV 12.89.

²³¹ YV 1.8.

²³² YV 19.9.

²³³ YV 11.83.

²³⁴ See fol. 16^v.

²³⁵ (Nep.) *pugi* or *pugiphal*.

²³⁶ YV 16.46.

with Māyā. Salutation to Padmanābha with Dhī. Salutation to Dāmodara with Mahimā. Salutation to Puruṣottama with Lakṣmī. Salutation to the sixty-four Yoginīs. (Now) fragrant materials (*gandha*) etc.

19^r He should prepare water (*argha*). Having placed two conches, cow milk, *kuśa* grass, barley (*yava*), mustard seeds, *dūrvā* grass, rice (*akṣata*), fragrant materials (*gandha*), flowers (*puṣpa*), coconut (*narikela*), gold (*hiraṇya*), valuable gifts (*ratna*), (and) water (*jala*), having taken the conch with his hands, holding it by its top, kneeling on the earth, he should give water (*argha*). Recitation (*vākya*) as before.

19^v As your bed in the ocean of milk is not empty, oh Kṛṣṇa, so should mine not be empty from birth to birth.²³⁷

(Now) raising of this water (*arghya*), (proclamation of) *svāhā*, muttered prayer (*jāpa*), recitation (*stotra*) of *namo 'stv anantāya...* (and) *pāpo 'ham...*

[Evil am I, an evil-doer, evil-minded, arisen from evil. Please save me, o god, he who has taken refuge in you is dear to you.]

(Now) fragrant materials (*gandha*) etc., sacrificial fee (*dakṣiṇā*), (then) four times²³⁸ circumambulation (*pradakṣiṇā*) of the bed. *Oṃ*, salutation to the authoritative Devī. Worship (*pūjā*) of the *brāhmaṇa*. A seat should be offered for the *brāhmaṇa* with his wife in the form of (i.e. representing) Lakṣmī-Nārāyaṇa.

20^r Flowers (*puṣpa*) should be offered. In this way water should be offered for washing the feet (*pādārghya*). Water should be offered for washing hands (*hastārghya*). Again water (*pratyaarghya*) should be offered. Sandalwood paste (*candana*) should be offered. Unbroken rice (*akṣata*) should be offered. Sacred Thread (*yajñopavīta*) and flowers (*puṣpa*) should be offered. Incense (*dhūpa*)

should be offered. Light (*dīpa*) should be offered. Fragrant materials (*gandha*) etc. should be offered. (Then) libation (*utsarga*) (taking barley, black sesame seeds, *kuśa* grass and water in the right hand and recitation of):

As long as the bed of Śiva and Keśava is not empty, so long the bed of the *preta* is not empty from birth to birth.²³⁹

20^v Through the power of the gift of the bed he should stay without doubt in the house of Indra and also in the heavenly house of the son of the sun.²⁴⁰

He should place two blades of *kuśa* in the hand of the *brāhmaṇa*. This gift of the bed together with household utensils is to be given according to one's capacities. Give (it) through the *brāhmaṇa* (to the *preta*). Ritual decision (*saṃkalpa*). Wording (*vākya*) (of the *deśakāla-saṃkīrtana*) as before:

21^r (I shall give)²⁴¹ this bed plated with ivory, ornamented with golden coins, addressing it to Prajāpati, erected at the four directions (lit. corners) beginning with north-east with (four) *kumbhas* full of clarified butter (and) filled with saffron, wheat (and) water, together with one *pūrṇapātra*²⁴² (each), (and) with a *nidrā-rūpakumbha*²⁴³ filled with clarified butter placed at the shining head (of the bed),

21^v covered with goose down, (and) a pillow as a pleasant head (of the bed) with a special blanket (*paṭṭi*) as bed cover and a five-coloured canopy with a golden icon of Lakṣmī-Nārāyaṇa, addressing it to Aṅgiras. Wishing to satisfy all, beginning with the inhabitants of Yama's city (and) the doorkeepers (of Yama's city) whose flag is *dharma* (I shall give) the Seven Grains (and)

22^r their supplements addressing it to Prajāpati.

²³⁷ Transl. follows GPS 13.71.

²³⁸ During the ritual the bed is only circumambulated three times. According to Pandit Aithal, the number of circumambulations for Viṣṇu is four.

²³⁹ Transl. follows AKP, p. 70.

²⁴⁰ i.e. Yama. Transl. follows GPS 13.79.

²⁴¹ See fol. 29^v.

²⁴² A small earthenware plate filled with rice, coins and a betel nut.

²⁴³ It is unclear what "nidrā" means in this context.

- Wishing to satisfy Yama etc. in the city of Yama (which) is difficult to reach, (I shall give) an auspicious betel nut which consists of Viṣṇu, Brahmā and Śiva addressing it to Vidyādhara.
- 22^v (I shall give) a mirror wishing to reach the world of Rudra, addressing it to Indra, the sight of which (grants) bliss, splendour, welfare, good reputation (and) pure knowledge to the people until the end of the sun and the moon. (I shall give) saffron and honey addressing it to Yakṣa. And then (I shall give) a lamp addressing it to Vahni in order to successfully and easily proceed on the way of great darkness (in order to) illuminate the departure.
- 23^r (I shall give) these shoes addressing them to Uttānāṅgiras (thus) successfully proceeding to the heavenly world, having ascended a horse (that) overcomes the difficulty of traversing (the hells named) “edge of a razor-blade”, “burning coals” (and) “blazing sand”.
(I shall give) this umbrella addressing it to Indra in order to prevent the exhaustion that stems from the heat of twelve suns (and) in order to prevent the heat and remove the great pain (of the hells named) “forest of sword-blades” (and) “deluge of stones”.²⁴⁴
- 23^v (I shall give) this yak-tail addressing it to Kāmadhenu in order to proceed successfully to the world of Surabhī while being fanned in the early morning by a troop of one-thousand Apsaras.
(I shall give) a fan addressing it to Vāyu preventing heat etc.
(I shall give) a stick addressing it to Viśvakarman for the time when proceeding on the way to Yama in the wish of attaining Viṣṇu.
(I shall give) a bench addressing it to Viśvakarman in the wish of dwelling in happiness wheresoever.
- 24^r (I shall give) this seat addressing it to Uttānāṅgiras in the wish of dwelling in happiness wheresoever, also on the way to Yama.
(I shall give) this waterpot addressing it to Varuṇa out of the desire of attaining happiness, wheresoever on the way to Yama, wishing to satisfy the messengers of Yama by preventing hunger and thirst etc. by perpetual satisfaction.
(I shall give) a brazen pot for cooking rice together with a ladle addressing it to Viśvakarman.
- 24^v (I shall give) a brazen pot for cooking side dishes together with a ladle addressing it to Viśvakarman.
(I shall give) a pot made of iron for cooking green vegetables.
(I shall give) a brazen plate addressing it to Viśvakarman for the purpose of washing hands and food and attaining purity.
(I shall give) a plate made of brass (*raitya*) or bell-metal (*kāṁsya*) with milk addressing it to Viśvakarman.
(I shall give) milk addressing it to Samudra.
- 25^r (I shall give) fuel addressing it to Vanaspati during the time of proceeding to Yama with the wish of preventing the freezing cold.
(I shall give) a vessel made of clay, containing charcoal, and a fire-vessel addressing it to Agni. (I shall give) a three-legged stove made of iron addressing it to Yama. (I shall give) a sword made of iron addressing it to Bhairava. (I shall give) a stove made of iron addressing it to Viśvakarman.
- 25^v (I shall give) a vessel made of iron, containing charcoal addressing it to Viśvakarman. (I shall give) a vessel made of iron containing green vegetables etc. addressing it to Viśvakarman. (I shall give) a vessel with coconut and smoke for inhalation to be always served address-

²⁴⁴According to GPS 2.1 ff. the deceased has to suffer from the heat of twelve suns on his way through the underworld. He tries to take refuge in the nearby shady forest, which consists solely of sword-blades, cutting the deceased into pieces.

The entire household presented to the spirit of the deceased, is displayed in front of the house of the chief mourner and offered to the priest.

Photo 22nd August 2002.



ing it to Vahni. For the sake of erotic decoration (I shall give) a vessel made of brass with oil for application addressing it to Viṣṇu. For the sake of holding water (I shall give) a thread made of grass addressing it to Varuṇa.

- 26^v (I shall give) a wooden door-box for clothes and things to be placed in addressing it to Viśvakarman. While proceeding to Yama and wishing to have ascended a vehicle (I shall give) crutches addressing it to Viśvakarman for (support in case of) shaking. (I shall give) an *icham*²⁴⁵ addressing it to Vanaspati to be placed on the limbs.
- 26^v While proceeding on the way to Yama wishing to satisfy all, beginning with those who live in the city of Yama, wishing to attain pure rice (I shall give) a winnowing basket addressing it to Vāyu. For the sake of preventing dust in the wish of attaining a pure house (I shall

give) a broom addressing it to Vanaspati. Wishing to satisfy all, beginning with the messengers of Yama, (I shall give) a stick made of iron for the application of collyrium together with collyrium addressing it to Viṣṇu.

- 27^r (I shall give) articles for erotic decoration (such as) vermilion and sandalwood paste and substances for the mark on the forehead, (and) a vessel for these (materials) addressing it to Śacī. (I shall give) a comb for adorning etc. (and) other articles for erotic decoration addressing it to Vanaspati. (I shall give) a necklace made of crystal (*kāca*) or gold addressing it to Viṣṇu. (I shall give) ornaments for the ears made of gold addressing it to Agni.
- 27^v At the time of proceeding on the way to Yama wishing to satisfy all, beginning with Yama, Citragutpa etc., the messengers (of Yama) and others (I shall give)

²⁴⁵ Meaning of *icham* obscure.

a ring made of gold or silver. At the time of proceeding on the way to Yama, wishing to attain happiness (by) preventing the freezing cold, (I shall give) an upper garment to support the limbs (and) a jacket addressing it to Brhaspati.

28^r On the way to Yama wishing to satisfy all, with recitations of the names of Hari (wishing to) satisfy Gandharvas, Nārada and Rāgiṇī (I shall give) together with cloth a drum²⁴⁶ etc. addressing it to Sarasvatī. (I shall give) a book etc. to be written by the highest lord addressing it to Sarasvatī.

28^v Wishing to satisfy the inhabitants of Yamas city (I shall give) the book so-and-so (with) fixed letters and bounded by the right number wishing to reach the world of Sarasvatī, which is different from the heavenly world, (I shall give) a book addressing it to Sarasvatī. In the process of time (while proceeding on the way) (I shall give) a *sūryasvadina*²⁴⁷ addressing it to Viṣṇu. For the sake of covering the eyes (I shall give) a *upana-yana*²⁴⁸ made from a handful of *darbha* grass addressing it to Viśvakarma.

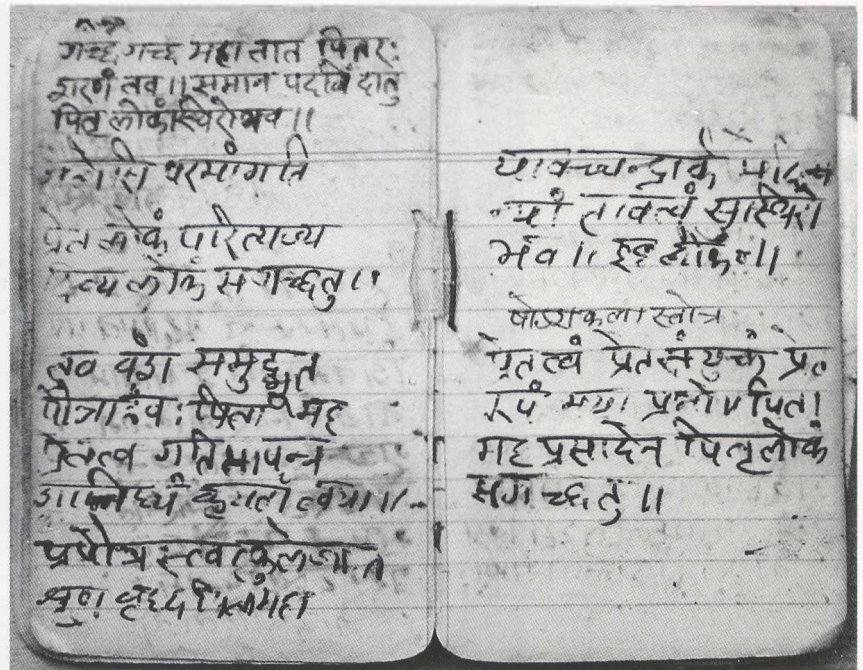
29^r (I shall give) a pot for oil made of brass (*raitya*) or bell-metal (*kāṁsya*) addressing it to Viśva(karma). (I shall give) a pot for eating made of brass (*raitya*) or bell-metal (*kāṁsya*). In order to see the figure (I shall give) a mirror for so-and-so to be drawn and represented in a picture addressing it to Viṣṇu.

29^v I shall give other materials and all domestic utensils addressing it to Viṣṇu to the Brahmin so-and-so Śarmā, together with his wife, being the form of Lakṣmī and Nārāyaṇa.

(The following *śloka*) should be said by the *brāhmaṇa*:

oṃ svasti kodāt...

[“Who has bestowed it? Upon whom bestowed it? Desire bestowed it, for



desire he gave it, desire is giver and Desire receiver, This, O Desire, to you is dedicated.”]²⁴⁹

He should (now) give all the utensils (to the *brāhmaṇa*).

30^r (Now) the dedication of the gifts.

Given in this way, I hand over to you as the sacrificial fee (*dakṣiṇā*) according to (my) faith (a) silver (coin) representing the moon (and a) copper (coin) representing the sun in order to firmly establish the gift of the bed together with the cooking utensils.

He should give all the ornaments. He (the *brāhmaṇa*) should sit on the bed. Circumambulation (of the bed).

30^v Oh Śrīviṣṇu, this very icon together with all of the utensils, provided with all (kinds of) valuable gifts is given to you, oh Brahmin. Because of this, by means of the gift of a bed, the self, Śambhu, Śiva, Gaurī (and) Śakra together with troops of gods, (and) this very self should be satisfied.

Worship, lying on the ground and touch-

Page of Mahendra Śarmā's personal handbook (HB₃), which he uses during the performance of the *latyā* ritual on the 45th day after death. Cp. fol 8^v of HB₁ and the *samānapadavākya* of HB₃ in the concordance on p. 174.

²⁴⁶ Special meaning of *adamaṛḍaṅga* not clear, most probably a kind of drum.

²⁴⁷ Meaning obscure, maybe a clock.

²⁴⁸ Meaning obscure in this context.

²⁴⁹ YV 7.48.

ing the feet of the *brāhmaṇa*, sacrificial fee (*dakṣiṇā*).

[Godāna]

(Now) the (symbolic) gift of a cow (*godāna*). Recitation (*vācana*).

- 31^r Benediction (reciting couplets of *ṛcas* of the Veda). Keep Sūrya as a witness. (Recitation of) *kāyena vācā...*²⁵⁰
[Whatever I do with body, speech, mind or the senses with intellect or the

self, or due to the natural disposition, everything I dedicate to the highest Nārāyaṇa.]

In the (Vikrama) era, in the year 1997 in the month of *phālguna*, the tenth lunar day of the bright half, the seventh day of the week, on that day (this) *śayyādāna* was written by the *brāhmaṇa* Devadhara. Hail.

- 31^r (indecipherable sketch for placing the *kumbhas* at the four corners of the bed)

Concordance of Mahendra Śarmā's personal handbooks (HB₃ and HB₁)

Transliteration of HB₃ and concordance to HB₁.

Name of the stotras (the names in square brackets are not written in HB₃).

1. <i>kravyādāgnistotra</i>	fol. 1 ^r
2. <i>kumbhakeśvara</i> [<i>stotra</i>]	fol. 1 ^r - 1 ^v
3. <i>piṇḍastotra</i>	fol. 1 ^v
4. [<i>āśīrvacana</i>]	fol. 1 ^v
5. [<i>samānapada vākya</i>]	fol. 2 ^r - 3 ^r
6. <i>ṣoḍaśakalāstotra</i>	fol. 3 ^r
7. [<i>śayyādāna kumbha pramāṇa</i>]	fol. 3 ^v
8. <i>prārthana</i>	fol. 3 ^v - 4 ^r
9. <i>dhyāna</i>	fol. 4 ^r - 4 ^v
10. <i>arghya</i>	fol. 5 ^r
11. <i>śaṃkha pūjā</i>	fol. 5 ^r - 5 ^v
12. [<i>kṛṣṇa stotra</i>]	fol. 5 ^v

HB₃

fol. 1^r [1.] *kravyādāgni stotraḥ* – *kuṇḍa karpūrasaṃkāsa ekavaktrals trilocana. pañcadaśakalāśrāddhe kravyādāgne namo lstu te.*

fol. 1^r [2.] *kuṃbhakeśvaraḥ* [*stotra*] – *sarvatīrthamayīmūrtikuṃbhakeśatṛtīya lnamāmi śiva śatataṃ xi lsarva jiveṣu tāraṇam. vidhiḥ viṣṇuharaś caiva ll (xxx ltilāraścana santu māyānixṣa letā satyāśiva santu)*²⁵¹ *trimūrtibhavatāraṇam. syāmaraktāti varṇas tvam pūrṇakumbhaṃ namo stu te.*

HB₁

fol. 3^v *kuṇḍaṃ karpūrasaṃkāsaṃ ekavaktraṃ trilocānaṃ. paṃcadaśakalāśrāddhe kravyādāgnimūrttaye namaḥ.*

fol. 2^v *sarvatīrthamayīmūrtikuṃbhakeśvaraḥ tṛtīyake. namāmi satataṃ devapūrṇakumbhaṃ namāmi te. lvidhir viṣṇuharaś caiva trimūrttibhavatāraṇam. śyāmaraktādikavarṇam praṇāmāmi sadāśivaṃ.*

²⁵⁰ Quoted from the memory of Pandit Aithal.

²⁵¹ In brackets: three lines added on the top margin.

fol. 1^v [3.] *piṇḍastotraḥ – caturdaśakalāpiṇḍe tṛptir bhavati sāsvatī |parataḥ śivakumbhena namas te |pitṛdevatā. iti.*

fol. 1^v [4.] [*āśīrvacana*] *pūjāṃ dhana vidyāṃ svargaxxx |va. prayakṣatu tathā sarjya xxx |pitāmahāṃ. āyurvṛddhi yasorvxxx |nāṃ sukhaśṛya. dharbharitāna xxx | xxx ||*

fol. 2^r [5.] [*samānapadavākya*] *gaccha gaccha mahātāta |pitarau śaraṇaṃ tava. samāna- | padaviṃ dātu pitṛlokaṃ sthiro |bhava. leṣa vo nugata pretah |pitaras tvaṃ ḍadāmiva |śivam astu viśeṣānāṃ |jāyatāṃ cirajīvināṃ |grhyatāṃ tvatsuto yantu |piṇḍarūpeṇa saṃsthitā |samānapadaviṃ dātum |prasadaśva pitāmaha |ihalokaṃ parityajya ||gaccha gaccha mahātāta pitarah |śaraṇam tava. samānapadaviṃ dātu |pitṛlokaṃ sthiro bhava.²⁵² |gato si paramāṃ gati pretalokaṃ parityajya |divyalokaṃ sa gacchatu. |tava vaṃśasamudbhūta |pautrāhavaḥ pitāmaha |pretatvagatiṃ āpanna |śannidhyaṃ kryatāṃ tvayā. |prapautras tvatkule jāta |śṛṇu vṛddhapitāmaha |lyāvac candrārka medinyāṃ tāvat tvaṃ susthiro |bhava. |liha lokaṃ. |*

fol. 3^r [6.] *ṣoḍaśakalāstotra |pretatvaṃ pretasamyuktaṃ |preta|rūpaṃxx |prabho. pitā|maha- |prasādena pitṛlokaṃ |sa gacchatu. ||*

fol. 3^v [7.] [*śayyādānakumbhapramāṇa*] *iśāne ghrtakumbhaṃ ca |āgneyāṃ kumkumam tathā |nairṛtyāṃ caiva |godhūmaṃ |lvāyavye jalapūritam.*

fol. 3^v [8.] *prārthanā |śrīviṣṇu pratimāheṣā |sarvopakaraṇair |yutā. sarva|ratnasamāyuktā tubhyaṃ |vipra |niveditā. ātmāsambhu |śivāgaurīsakrasuragaṇai|| saha. tasmāt |śayyā-pradā|nena ātmā |hy eṣa |prasādatu |*

fol. 6^v *caturdasakalāpiṇḍe tṛptir bhavati sāsvatam. |pitarasivakumbhaṃ |ca namas te |pitṛdevatā.*

fol. 8^r *eṣa vonugatapretapitaras tvaṃ |dadāmi te. |śivam astu viśeṣānāṃ |jāyatāṃ cirajīvināṃ. |grhyatāṃ tatsvarūpeṇa |piṇḍarūpeṇa saṃsthitāṃ. |gacha gacha mahātāta |pitarau śaraṇaṃ tava. |samānapadapīṇḍam tu |pitṛloke sthiro |bhava. vākya. |ihalokaṃ parityajya |gatosi |paralmāṃ |gati. |pretarūpaṃ parityajya |divyalokaṃ |sa gacchati. 1. |tava vaṃśasamudbhūta||prapautrohaṃ |pitāmaha. |pretatvagatiṃ |āpannaṃ |śāmnidhyaṃ |krīyatāṃ |tvayā. vākya. |ihalokaṃ |pari°. 2. |prapautras tvaṃ |kule |jātā |śṛṇu |vṛddhapitāmaha. |yāvac |candrārkkau |medinyāṃ |tāvat tvaṃ |susthiro |bhava. |ihalokaṃ |pa°.*

fol. 9^v 3. *ṣoḍaśakalāstotra. |pretatvaṃ |pretasamyuktaṃ |pitṛrūpaṃ |mayā |prabho. |pitāmahaprasādena |viṣṇulokaṃ |sa gacchati. |iti |ṣoḍaśakalāstotra.*

fol. 10^v *pañcakumbhapramāṇaṃ. |iśāne |ghrtakumbhaṃ |ca |āgneyāṃ |kumkumas |tathā. |nairṛtyāṃ |goldhūmakumbhaṃ |vāyavyāṃ |jalapūritam*

fol. 30^v *śrīviṣṇo |pratimā |hy eṣā |sarvopas-|| karaṇair |yutā. |sarvaratnasamāyuktā |tava |vipra |niveditā. |ātmāsambhu|śivāgaurīsakrah |suragaṇaisaha. |tasmāc |chayyāpradānena |ātmā |hy eṣa |prasādatu.*

²⁵² This verse is the same like that on fol. 2^r. It is added on the top margin and written much more clear than the writing on fol. 2^r.

fol. 4^r [9.] *dhyāna* |vidyutpuñjānibham deham
|lakṣmībāmāṅgasamsthitam |pravibhakta vi-
bhūṣādhyam |śrīvatsāṅkita vighrahaṁ |urasā
kaustubhaṁ vighraṁ |smitavaktrama jagatpra-
bhūṁ |śaṅkhaṁ cakram gadāṁ padmaṁ
|dakṣahaste virājitam |pustakaṁ kalaśaṁ
padmaṁ |mukuraṁ vāmahastake tārṣya |
kūrma samārūḍhaṁ lakṣmī |nārāyaṇabhaje.
iti. ||

fol. 5^r [10.] *arghyaḥ* – *oṃ jāto daitya* |vad-
yārthāya devānāṁ pālanāya ca. tasmai de-
vāya |satyāya devāya saguṇātmane. vyaktā
|vyuktasvarūpāya hr̥ṣīkapataye namaḥ |grhā-
ṇārghyam mayā dattaṁ ramayā |sahita pra-
bho.

fol. 5^r [11.] *śaṅkhapūjāḥ* – *tvaṁ purā*
sāgarotpānnā viṣṇunā vidhṛtaḥ kare. ||na-
mitaṁ sarvadaivatyaṁ pāñcaljanma namo
stu te. ||jātaḥ kaṁsabadhārthāya devānāṁ
|pālanāya ca. tasmai devāya |kr̥ṣṇāya saga-
ṇāya mahātmane.

fol. 5^v [12.] [*kr̥ṣṇastotra*] *kr̥ṣṇāya vāsudevā-*
ya devakī |nandāya ca. nandagopakumārāya
govindāya namo namaḥ. || *kastūrīti lakaṁ la-*
lāṭayāṭale vakṣasthale kaustubhaṁ |nāsāge
gajamauktikaṁ |karatale veṇaḥ karer kaka-
|ṇam. sabāṅge hari canyā |na ca tulasā
kaṁthe |ca muktāvalī gopa |strī pariṣeṣṭito
vijayate gopāla cūḍā |mañiḥ. ||

fol. 14^v *dhyānaṁ. oṃ vidyutpuñjani-*
bhaṁ dehaṁ lakṣmīvāmāṅgasamsthitaṁ.
pravibhaktavilbhūṣādhyam śrīvatsāṅkitavak-
śasaṁ. darasā kaustubhaṁ vibhratsmi-
tavaktraṁ jagatprabho. śaṅkhacakraḡadā-
padmaṁ dakṣahaste villrājitam. pustakaka-
laśaṁ padmakumudaṁ vāmalhastake. tārṣa-
kūrmā samārūḍhaṁ lakṣmī |nārāyaṇaṁ
bhaje.

