Niels Gutschow
Axel Michaels

Getting Married

Hindu and Buddhist Marriage Rituals among the Newars of Bhaktapur and Patan, Nepal



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With a film on DVD

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The rite of *kanyādāna* on the occasion of the marriage of Rupesh and Sajani Bajracharya in Bhaktapur, 18 November 2005

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DVD Getting Married – The Wedding of Mahesh and Benela

FOREWORD

Marriage is certainly the most important life-cycle ritual in the life of both a man and a woman. But more than simply bringing two individuals together, it also brings together two families and two clans; it is not only a private but also a communal event that concerns the relationship between groups or clans, the question of descent and kinship, social and caste status, the power, prestige and hierarchy of individuals and families within the society, and their social and religious identities. No wonder that the organisation and effort involved outstrips that of all other life-cycle rituals, sometimes with an overwhelming impact as a result of the costs of the wedding and the dowry.

Since, viewed traditionally, only a married Hindu can set up his own household, light the sacred fire, and produce legitimate children, only marriage makes a person "complete" in a ritual sense: a young man becomes a husband and householder (*gṛhastha*) and a young woman a wife. Although love marriage has become an issue in South Asia, it is through a traditional marriage ritual that a love relationship between two people is fully accepted and recognized by society.

Such a ritual is full of symbolic connotations and meanings which act out and demonstrate the new roles of the bride and groom. The focus is on rites of separation as well as aggregation: the girl is given to another household where she is then integrated. However, even though the marriage culminates in the wedding ceremony, it is a process of integration with a number of rituals in both households stretching over a long period of time, and connected with an extensive exchange of gifts and visits.

Core elements include the confirmation of the marriage by the groom's family, the circumambulation of the domestic fire, holding hands (*pāṇigrahaṇa*), the "gift of the girl" (*kanyādāna*), the "seven steps" (*saptapadī*), the exchange of ornaments, and sharing the same meal.

Newar marriage, which is at the focus of the present book, is mostly performed in accordance with these Brahmanical-Sanskritic rituals, but it shows some peculiar features. In the ritual practice one does not necessarily find, for instance, the sacrificial fire (*homa*), the seven-step-rite (*saptapadī*), or – most notably – the gift of the girl (*kanyādāna*), although they appear as elements in the Daśakarmavidhis. This relates to the fact that the marriage to a man is the third marriage in the life of a Newar girl. Before that she had been married in the Ihi ritual to the bel-fruit, considered to be Viṣṇu, Buddha, or some other god (Gutschow/Michaels 2008: 93-172), and in the Girl's Seclusion (Bāhrā tayegu, ibid.: 173-187) to the Sun god. The above-mentioned subrituals have already been performed during these rituals.

Outline of the Book

The present account of marriage rituals is the third and final volume in an attempt to provide a comprehensive study of life-cycle rituals among the Newars of Bhaktapur. While *Handling Death*, the first volume, focussed on the dynamics of death and ancestor rituals among the Newars of the ancient city of Bhaktapur in Nepal, particularly on the (Nev.) *latyā* or (Skt.) *sapiṇḍīkaraṇa* rituals, and *Growing Up*, the second volume, focussed

on the rituals of childhood, adolescence and youth, especially the male and female initiation rituals such as the Kaytāpūjā or Ihi marriage, the present volume deals with a number of rituals related to marriage (Skt. *vivāha*, Nev. *ihipā*, colloquially also called *paynaṃ or biyā chvayegu*, lit. "to send for having sex", or *hvākegu*, "to let (the couple) join").

The introduction of the present volume contains an overview of studies on marriage rituals in Nepal. In the first part we shall look at some basic marriage rules of the Hindu and Buddhist Newars, especially of Bhaktapur, the social topography and hierarchy, the families of the marriage partners, the problems of endogamy and exogamy in Bhaktapur, the marriage economy and the role of marriage bands. In the second part we shall give a more detailed description of Hindu and Buddhist marriage rituals among Newars. These rituals are partly documented on the DVD included in this book. In the third part, we will arrive at certain conclusions about life-cycle rituals in general and the place marriage rituals occupy in Newar society. In the fourth part we have again edited and translated the texts used by Brahmin (Rājopādhyāya) and Buddhist (Bajrācārya) priests during these rituals. And in the fifth part (Appendices) we have listed elements of Newar rituals and mantras that complement the list we published in *Growing Up*, as well as a mantra and general index to all three volumes.

Actors and Places

In this book, we shall continue our practice of naming the actors and places involved. In the foreword to *Handling Death* we argued that ethnographic research has tended to anonymise places and persons, purportedly out of respect for those who were involved and whose actions were documented to support a more general analysis. We, however, feel that the observed rituals are examples *par excellence* in time and space. As with most rituals, Newar rituals follow their own dynamics, and are as Don Handelman terms it "rituals in their own right" (see the introduction to Handelman 1998, and 2004) because they depend on situational factors. The dynamics of ritual are therefore discussed from the perspective of an identified case, the prescriptions of the Brahmins, and the textbooks of the high culture. Rituals, then, show their "individuality", their uniqueness through a specific event – despite the fact that they belong to categories and genres.

So once again our method is to focus on individual rituals and then try to understand them by using the priests' texts and the locally used or distributed texts of the so-called Great Tradition. This method is inductive rather than deductive. Our starting point is – as we must repeat – the actual ritual practice, we do not consider these rituals or so-called "corrupt" texts as deviant, but as authentic. What happens *in situ* is not for us a more or less accurate realisation or enactment of what is textually prescribed, but a ritual performance in its own right.

At the same time we do not feel prey to the confusion that arises when it is mooted that there is a realm of privacy that should be left untouched. The families concerned agreed to be filmed, and close-up photographs were only ever taken after an affirmative gesture was given. We will also often introduce the family background to a described ritual in order to bring out the peculiarities and sometimes problems relating to the family or clan involved. We feel that the identification of an actor and his or her place in time, space and society is an open expression of respect. The actors have been freed of the veil of anonymity in order to underline that they are not simply objects of research and victims of theory, but subjects, agents, often even ritual artists.



The marriage of Sajani and Subin Chitrakar. Having exchanged garlands and jewellery, the groom smears vermilion into the parting of the bride while with both hands she holds the mirror, resting on a piece of cloth. Marking the parting is one of the more essential act in the process of getting married and the mirror seems to be placed in between the new couple as a witness. Photograph 7 December 2008

Spelling and Transcription Rules

If not otherwise indicated or evident from the context, all terms and place names given here are based on Nevārī (Nev.) or Nevāḥ as spoken by farmers (Jyāpu) in Bhaktapur or Bajrācārya in Patan. The majority of these terms are also listed in the glossary. Some more common names and terms have been spelt in their anglicised form, i.e. without diacritics.

We are aware that there is neither a standard Nevārī language nor a standard spelling (cf. Gellner 1992: xxi-xxii and 35-38). Variations are commonly found among the different communities and especially between the urban and rural dialects of Kathmandu Valley. This variety is also reflected in the way rituals are performed. Some of the problems of spelling and transcription stem from the language itself, others from the various techniques for rendering the language in writing, irrespective of whether in Devanāgarī or Roman script, whether old or new.

Few of these issues were solved for the *Dictionary of Architectural Terms*, presented in 1987 by Niels Gutschow, Bernhard Kölver and Ishwaranand Shresthacarya. For example, the question of the high vowels, the *i/e/ya-* and the *u/o/va-* series: alternations within the series are characteristic of Classical Nevārī manuscripts and persist to the present day. More worrying, because indubitably cutting across a phonemic opposition, are alterations between the low front and the low back vowels *ā/a* and *a/a*. In most cases we prefer to transliterate the closed *a*-vowel by *va*, pronounced *o*, e.g. *tvāḥ* = *toḥ*.

Sometimes spelling is a matter of preference, and depends on the importance given to a term. Thus, since there are no retroflex sounds in Nevārī, loan words from Sanskrit or Nepālī can be regarded as foreign words or as incorporated words. In the first case one would, for example, write (Nep.) *ṭikā* or (Skt.) *tilaka*, in the second (Nev.) *tikā*. We have mostly opted for the Nevārī version when it refers to a ritual context and to the Sanskrit version when the term appears in a textual context.

In addition to this are the effects resulting from the loss of certain consonants in the word-final position, which lead to compensatory lengthening – a process that some words appear to have undergone repeatedly, producing chains such as *cākala-* (obl.): *cākaḥ*, *cāka*, *cāḥ*, all of them renderings of Skt. *cakra*. Rules have yet to be discovered as to which stem to select in compounds.

With regard to terms that have been recorded from an oral context, every single one was pronounced several times by native speakers. Sanskrit or Sanskritic (Skt.) terms and names have been transcribed according to the standard conventions. However, at times it is a matter of personal choice and meaning whether one regards a term as a *tatsama* (loan word from Sanskrit to be written in the standard form) or as a *tadbhāva* (loan word from Sanskrit that changes its spelling and meaning). Thus, (Nev.) *mandaḥ* is not always the same as (Skt.) *maṇḍala*, but sometimes it is. It is almost impossible to establish coherent rules for such cases. Moreover, the inherent *a* in names of deities has mostly been spelt, although in spoken language it might not be heard (e.g. Gaṇeś versus Gaṇeśa). As for Nepālī (Nep.), mostly the transcription follows the *Bṛhad Nepālī Śabdakoṣa* or Ralph L. Turner's Dictionary.

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The marriage of Ishvar Joshi and Sahan Sila Maskey, both from Bhaktapur.
The bride's paternal uncle's wife guided her hand while sharing food with the groom.
30 November 1998

Sangita Shahi in November 2008, Subin and Sajani Chitrakar in December 2008 Dilaram Duval and Sumitra Kvaju in February 2009, Mahesh Bhaju and Benela Joshi in November 2010, Kailash Dhaubanjar and Monika Shrestha in November 2011 – all in Bhaktapur – as well as Naresh and Rashmi Shakya in November 2010 in Patan. We are also again very grateful to the priests, especially to Mahendra Sharma from Khaumā, Lava Kusha and Hari Sharan Sharma from Lalāchē, Shiva Raj Subedi from Harisiddhi, and Dipak Bajracharya from Patan for their patience in sharing their priestly knowledge with us. It is to them and their priestly wisdom and ritual knowledge that we once again dedicate this book.

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Christiane Brosius provided the passage on Valentine's Day, and the chapter on wedding bands and videos. Tessa Pariyar, who not only interviewed brass band members but also helped to provide background information, assisted her in her fieldwork. Thanks go particularly to Rabin Kumar Pariyar and Saroj Kumar Pariyar, Shri Santoshi Band Baja, Bhaktapur.

It was again our great pleasure and a challenging experience to collaborate with Christian Bau in shooting the film "Getting Married – The Wedding of Mahesh and Benela" that is included in the present volume. It comprises the visual case study of a Hindu marriage described in more detail in this book. We regard a film as a genre in its own right that focuses on the visual and aesthetic aspects. Despite enduring problems with the long and many power cuts in Nepal, we were able in Bhaktapur to jointly preselect about 70 minutes from the approximately sixteen hours of film material. The final editing was done by Maria Hemmleb. Bikal Banepali, the professional filmmaker of the Bhaju family, kindly provided some footage of the ritual when the bride's party visits the bride in her new environment (*khvaḥ sva vanegu*, Nep. *mukh herne*). All participants in the wedding ritual consented to the filmed scenes.

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However, it goes without saying that we alone are responsible for any mistakes that may arise in the present volume.

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INTRODUCTION

The Newars

In *Growing Up* (Gutschow/Michaels 2008) we expanded at length on Newar life-cycle rituals and life-cycle rituals in general, as well as on our theory of ritual dynamics.[1] We also gave an overview of various Newar rites of passage and described the calculations for finding the auspicious moment (*sāit*) for the rituals. We wish to concentrate in this introduction on the literature of marriage rituals and present an overview of the main ritual events.

The Newars[2] are the indigenous group that inhabits the Kathmandu Valley. They speak a Tibeto-Burmese language with considerable differences in its dialects, although most Newars are also fluent in Nepālī.

Newars are subdivided into numerous castes that gain their specific identity largely from their locality and people's professions. Making generalisations without specifying the place and the caste is therefore mostly inappropriate (Gellner 1991: 120). The Maharjan farmers of Pyangaon studied by Gérard Toffin (1977) follow cultural patterns and rituals different from those of the Jyāpu farmers in Bhaktapur; they, for instance, do not perform the Ihi marriage. The high caste Śreṣṭhas in Dhulikhel studied by Declan Quigley (1984, 1986) are not the same as the Śreṣṭhas in Kathmandu.

Most Newars are rooted in an urban and at the same time rural culture centred on the three old royal cities, Kathmandu, Lalitpur (Patan) and Bhaktapur. Despite considerable change and processes of modernisation, many Newar castes in Bhaktapur are still identified by their traditional occupation or occupational specialisation. It is therefore locality, religion, kinship, commensality and purity that govern the caste system of Bhaktapur.

The table on "Castes and sub-castes (*thar*) of Bhaktapur" in *Growing Up* (Gutschow/Michaels 2008: 23) presents the hierarchy of castes and sub-castes and shows that Bhaktapur's society differs considerably from those of the other cities of the Kathmandu Valley, but adopts David Gellner's division into "six 'blocs' or levels of hierarchy" (Gellner 1995: 16-18). The first category presents Hindu and Buddhist priests side by side: a hierarchy does not exist because they act within their own respective communities. But one could argue that the Rājopādhyāya Brahmin priests are superior because they acted as the preceptors of the Malla Kings and only serve clean castes, while a very small group of debased Brahmins, the Dvivedī Brahmins, and the Buddhist Bajrācārya priests serve marginally pure castes and, as the example of the drummakers (Kulu) demonstrates, even impure castes. The Dvivedī Brahmins are also called Lakhe Brahmins, although they maintain their original designation as Rājopādhyāya.

The Brahmin priests serve families of high status (Chatharīya and Pāñctharīya), all of them former courtiers, merchants and ritual specialists, while the Bajrācārya serve goldsmiths (Śākya) who in the table are placed beneath the Pāñctharīya, although they should be seen as in a parallel location.

As "fallen" Brahmins (Levy 1990: 358), the Śivācārya mark the border between "high" and "middle" in the social hierarchy. They

[1] Since *Growing Up*, only very few new publications have appeared: Christof Zotter (2009) has published his thesis on initiation among the Indo-Parbatiyā Brahmins; Zotter/Zotter 2010 includes a number of articles on initiation; Kaji 2010 is based on the *Daśakarmavidhi* and contains detailed descriptions of all major *saṃskāras*.

[2] On the Newar caste system see Levi 1905/I: 230-48, Chattopadhyay 1980 (1923), Nepali 1965: 146-97, Rosser 1966: 68-139, Gutschow/Kölver 1975, Toffin 1984 and 2007, Löwdin 1985, Pradhan 1986: 14-35, Gellner 1992, and Levy 1990.

act as priests on the tenth day after death (Gutschow / Michaels 2005: 109) for purifying the mourning family and the house, and in Ihi rituals they empower the fruits of the wood-apple tree (*belpūjā*).

Within the sub-castes of Jyāpu (farmers) and occupational groups, the notion of hierarchy varies according to the perspective of each of these sub-castes. The next lower group, termed the Chipi, marks however the border between clean and "borderline clean status". The offspring of inter-caste marriages often hide their origins behind names that veil this. Only once a western researcher comes is the hidden story behind these names revealed, while people of Bhaktapur are only concerned when it is a question of their daughters marrying a Chipi. Already a girl from the higher echelons of the Jyāpu, such as Suvāl or Bāsukala, face a problem when marrying a member of an occupational caste. Even if the lineage members agree to such a liaison, the funeral association (*siguthī*) usually accepts neither the wife of their members nor their children. The *siguthīs* of Jyāpu serve in fact as the guardians of status. The pronouncements of their elders confirm who is of their status and who is "below" and thus unacceptable.

Below the middle section with contested hierarchies follow the "nine castes" (*nau jāt*), which are of "borderline clean status", as Robert Levy puts it (1990: 358). These are served in rituals by Dvivedī Brahmins or by Buddhist Bajrācārya priests. The barbers mark the borderline, because they serve all those who are "higher" while butcher women have to serve all who are "lower". The question as to why Buddhist priests serve the *nau jāt* cannot be answered. However, it seems instructive that the members of these "nine castes" are either purity specialists, or belong to occupational groups such as oil-pressers, dyers or blacksmiths whose activities are considered to be "unclean".

Girls from all nine castes undergo the Ihi marriage in either a Hindu or Buddhist framework. The daughters of the Gāthā, however, only join the ritual on the second day because joining the feast on the first day would be considered polluting. It is unclear what specific quality it is that excludes them from full participation. Is it that they will become the wives of those who perform as the Navadurgā deities, the "living" gods who grace the city with their presence? Their sons are usually initiated by the eldest of the lineage.

Referring to "marginal groups" similar to the nine castes on the edge of the Valley and in neighbouring towns, Gérard Toffin (1984: 19-20) has argued that these are "relatively poorly assimilated to the Newars". Asking whether "these groups represent an old, strictly Newar tribal substratum that was gradually pushed back towards the edges of the Valley [and to the edges of society, we should add] and in which it should be possible to discover the traces of a putative 'primitive' social organisation", Toffin touches on issues that have also been discussed by Gellner (1995: 32) but that remain unsolved.

Below the nine castes follow sub-castes whose touch does not require purification by those who consider themselves "higher". These are butchers (Nāy) and purity specialists (Jugi) who as musicians had until recently headed the processions on the occasion of Macā jākva (Skt. *annaprāśana*), Kaytāpūjā (Skt. *mekhalābandhana*) and Ihi, and who work as tailors. Buddhist priests from Patan, so-called Nāygubhāju, serve the butchers, while the Jugi are served by the sole Danyā of Bhaktapur, who belongs to the larger group of Jugi. The only remaining drum-maker (Kulu) in Bhaktapur had, until fifteen years ago, life-cycle rituals performed by the eldest (*nāyaḥ*) of the lineage. In an attempt to attain a higher status, the Kulu started to call in a Subedi Brahmin from Harasiddhi, but shifted to a Bajrācārya from Patan seven years ago. Such

shifts demonstrate the wide range of possibilities in a society undergoing change. For Jugi, the boys' initiation is introduced by music played on a shawm, an instrument that is played exclusively by them. Nāy celebrate the tying of two loincloths, a white one by the eldest of the lineage and a green one by the paternal aunt (*nini*), without the presence of a priest but do not worship the knot.

At the bottom of the hierarchy are the untouchables (Pvaḥ), from whom "clean castes" take no water and, if touched by them, are supposed to purify themselves. The Pvaḥ do not require any priest for the enactment of their life-cycle rituals; the tying of the loincloth is done by the eldest of the lineage. Neither members of unclean nor of untouchable status perform the Ihi marriage.

The table (in Gutschow / Michaels 2008: 23) omits a number of sub-castes that have died out (Duĩ, Hālāhulu, Cyāmākhala), moved away (Dvã, Dhobi), or been assimilated by other groups (Pasi) over the past three decades.

There are also high castes, both Hindu (the Chatharīya) and Buddhist (Śākya, Tulādhar), peasant castes with many members, the Maharjans (Jyāpu) with several sub-castes; numerous small artisan and ritual specialist castes; an ‹unclean› butcher caste, and several untouchable castes.

The Structure of the Smārta Marriage

"Each caste, and indeed each local clan, has its own traditional ways of performing these [life-cycle] rites," (Gellner 1992: 200). Indeed, while some castes call a Hindu (Brahmin) or Buddhist (Bajrācārya, Gubhāju) priest for their rites of passage, other castes perform it without any priest at all. In particular, high castes celebrate weddings at a considerable cost, and involve auxiliary priests and helpers and large amounts of catered food with sometimes over a thousand invited guests.

However, even today many Newar marriages, especially in the lower castes and in cases of elopement, are performed with little ritual. And even among high castes an appreciable number of love marriages are carried out with very simple rites when there is no consent from the families. In these cases it is sometimes enough that the groom applies vermilion to the bride's parting in a temple (Nepali 1965: 231).

High caste marriages in Nepal are normally performed by following the course of events as presented in marriage manuals. Thus, the marriage handbook of the Parbatiyā Brahmin Dadhirāma Marāsini (1882-1963), the *Vivāhapaddhati* (part of his *Karmakāṇḍabhāskara)* lists a number of rites as presented in the table. Like most Nepalese manuals of this kind, the text is based on the *Pāraskāragṛhyasūtra*, a domestic manual of the Mādhyandina school of the *Vājasaneyisaṃhitā*.

Dadhirāma Marāsini sometimes refers to the marriage rules of other Gṛhyasūtras. Comparing six Gṛhyasūtras (Āpastamba-, Gobhila-, Aśvalāyana-, Hiraṇyakeśin-, Pāraskara- and Śaṅkhāyana-GS), it becomes evident that the following subrites have been essential because they are mentioned by all of the manuals (cf. Winternitz 1892: 18 with variations): astrologically determining the auspicious moment, selecting / receiving the groom (*kanyāvaraṇa*), the couple clasping hands (*pāṇigrahana*), seven steps (*saptapadī*), circumambulation of the fire (*agnipradakṣiṇa*), stepping on a stone (*aśmārohaṇa*), oblation into the fire with roasted rice (*lājāhoma*), looking at the Pole Star (*dhruvadarśana*), and to consummate the marriage after *caturthī*.

These ritual elements must be considered the backbone of the Smārta marriage ritual. Indeed, most Parbatiyā marriage rituals follow a similar pattern, even if the variants are considerable.

Hindu Newars basically follow the same procedure. The following is a list of the main subrites of the two Hindu Daśakarmavidhis from Bhaktapur edited in the present volume.[3]

However, despite many congruences between Hindu Parbatiyā and Hindu Newar marriage handbooks, it becomes evident that Newar marriage handbooks mention specific ritual elements that cannot be found in the Bramanical-Sanskritic texts. They incorporate the Great Tradition but do not neglect local customs or ritual elements that might even come from a folk or tribal background – a point that we shall return to in the Conclusions.

Newar Hindu marriage handbooks thus show a pattern that differs in several aspects from the Parbatiyā structure. Besides repeatedly prescribing Newar ritual elements (cf. Gutschow / Michaels 2008: 38f. and below, App. 2), they list a number of rites that diverge from the Gṛhyasūtras and partly follow a different sequence.

[3] In Dkv_3 rules for royal marriages are mixed with rules "for one's own", i.e. Brahmins. However, except for some specific rules and places, both marriage rituals are basically the same.

The marriage rituals according to Dadhirāma Marāsini's *Vivāhapaddhati* (after Bechler 2007: 46-8)

Rules for the engagement *(vāgdānavidhi)*
Asking for a girl's hand *(kanyāyācana)*
Betrothal *(vāgdāna)*
Worshipping the groom's father etc. *(varapitrādipūjana)*

Rules for the ritual choosing the groom *(varaṇavidhi)*
Worshipping and choosing the arriving groom at the threshold or door *(dvārāgatavarapūjanavaraṇe)*, his praising *(varaprārthanā)* and worship *(varapūjana)*
Giving of *argha (arghadāna)* with mantra *(arghapradānamantra)*
Praising of the groom (*varaprārthanā*)
Worship with fragrant material etc. (*gandhādibhir varaṇa*)

Rules for the marriage *(vivāhavidhi)*: Worshipping the groom *(varapūjana)*
Ceremonial address *(sambodhana)*
Offering a seat *(viṣṭaradāna)*
Gift of water with which to wash feet (*pādyadāna*)
Again offer of a seat *(punarviṣṭaradāna)*
Gift of *arghya*-water *(arghadāna)*
Gift of water to rinse the mouth (*ācamanīyadāna*)
Gift of *madhuparka (madhuparkadāna)*
Taking *madhuparka (madhuparkaprāśana)*
Touching specific body parts *(aṅgālambhana)*
Cutting *kuśa* grass *(kuśacchedana)*
Setting up the fire *(agnisthāpana)*
Clothing the groom and bride *(varakanyāyor vastraparidhāpana)*
Positioning them opposite each other *(parasparasammukhīkaraṇa)*

Gift of the girl *(kanyādāna)*
Ritual intention *(saṃkalpa)*
Praising of the groom *(varaprārthanā)*
Preparing the gift (of the girl: *dānapratiṣṭhā*)
Recitation of mantras by the groom *(varadvārāmantrapāṭha)*
Leaving the house *(niṣkramaṇa)*
Looking at one another *(parasparasamīkṣaṇa)*

Marriage *homa (vivāhahoma)*
Selecting the Brahmin *(brāhmaṇavaraṇa)*, the *brahman* priest *(brahmavaraṇa)* and the *hotṛ (hotṛvaraṇa)*, strewing *kuśa* grass around the fireplace *(paristaraṇa)*, putting vessels *(pātrāsādana)* and other ritual utensils on their places
Preparing the ground for the *homa (homaprṣṭhabhūmisampādana)*
Ritual intention for the *homa (homasaṃkalpa)*
Āghārājyahoma
Mahāvyāhṛtihoma
Pañcavāruṇīhoma
Rāṣṭrabhṛddhoma
Jayahoma
Abhyātānahoma
Guptāhuti
Lājāhoma

(Other *vivāha* rites)
The groom takes the bride's hand *(pāṇigrahaṇa)*
Stepping on a stone *(aśmārohaṇa)*
Singing a song *(gāthāgāna)*
Circumambulation of the fire *(agnipradakṣiṇā)*
Offering the remaining grains of roasted rice *(avaśiṣṭalājāhoma)*
Seven steps *(saptapadī)*
Sprinkling the bride *(abhiṣecana)*
Looking at the sun *(sūryodīkṣaṇa)*
Looking at the Pole Star *(dhruvodīkṣaṇa)*
Touching the heart *(hṛdayālambhana)*
Giving vermilion *(sindurārpaṇa)*
Placing the bride to the left of the groom *(varasya vāmabhāge vadhvāḥ sthāpana)*

Concluding rites (*homa* etc.)
Offering for Sviṣṭakṛt *(sviṣṭakṛdhoma)*
Gift of a filled vessel *(pūrṇapātradāna)*
Dismissal of the *praṇītā (praṇītāvimoka)*
Offering sacrificial grass *(barhirhoma)*
Full ladle oblation *(pūrṇāhuti)*
"Making three lives" *(trāyuṣakaraṇa)*, i.e. marking the forehead and other parts of the body with the ashes of the sacrificial fire
Sacrificial payment *(dakṣiṇā)*

Ritual elements in two Newar ritual handbooks (Daśakarmavidhis)

(+ = Newar ritual element, cf. App. II; numbers in brackets refer to the folios)

Dkv_3	Dkv_4
I. At the house of the bride and the groom	**I. At the house of the bride and the groom**
1. Preliminary rites *(pūrvasevā)* (21^r)	1. Preliminary rites *(pūrvasevā)* (1^r)
Ancestor worship *(yavodaka)*	Worship of the *pīṭha* deities
Worship of the *pīṭha* deities	
2. The day before *(dusala)* (21^r-21^v)	2. The day before *(dusala)* (1^v-6v)
+ Cutting the toenails of the priest and other persons	Cutting the toenails of the priest and other persons
+ Worshipping clay at the potter's place (for making the Alīdyaḥ)	Worshipping clay at the potter's place (for making the Alīdyaḥ) with *puṣpabhājana* etc.
Reception of the groom (in royal marriage) and ancestor worship *(yavodaka)*	Ancestor worship *(nāndikamukhaśrāddha, yavodaka)* with ritual welcome *(puṣpabhājana)* of the Brahmin priest, Ācāju, Śivācārya etc., worship of the self (by the Brahmin), *saṃkalpa* for food *(annasaṃkalpa)*, worship of the cows and the Viśvedevāḥ, reception of bride or groom, conclusion of the *yavodaka*
Ritual welcome *(lasakusa)* of the bride or groom with offering of a *svastika* seat, worship with lamp, measuring vessel and key, offering of sandalwood and flowers, *pratiṣṭhā*, waving the lamp	
Conclusion of *dusala* worship with ritual payment to the priest *(dakṣiṇā)*, worship in a nearby temple, grinding of lentils by the groom, leading the groom to the upper floor, meal *(dusalajā)* for the marrying persons	Conclusion of *dusala* worship with grinding of lentils by bride or groom, feeding of *dusala* to the bride or groom and Brahmin, tying of the *dusala* thread
3. Rituals on the main day (21^v-27^v)	3. Rituals on the main day (6v-8r)
+ Arrangements for and worshipping of the sacrificial flasks *(kalaśa)*	Arrangements for and worship of the sacrificial flasks *(kalaśa)*
Offering of oil and vermilion, purification of the barber, grinding of lentils by the groom, and paring his toenails, bathing and change of dresses	Ancestor worship *(yavodaka)*
	Reception of the Brahmin by the Śivācārya
	Offering of oil with purification of the barber, grinding of lentils by the groom, and paring his toenails, bathing and change of dresses, offering of vermilion
At the auspicious moment *(sāit)* applying vermilion and presenting two golden rings and music	Applying vermilion and presenting two golden rings
+ Offering of *phalina* food	Offering *phalina* food
Concluding rites of the flask worship with *dakṣiṇā, pratiṣṭhā, visarjana* etc.	
II. At the house of the groom	**II. At the house of the groom**
4. Ritual welcome and purification of the groom (27r-29r)	4. Ritual welcome and purification of the groom
Reception of the bride with gifts of dresses and ornaments	Preparing the ritual arena with *maṇḍalas*
+ Grinding of lentils by the groom (28r)	
+ Offering of *phalina* food	
Ritual intention *(saṃkalpa)* for *kanyādāna* by the father-in-law (28v)	Ritual intention *(saṃkalpa)* for *kanyādāna* by the father-in-law (10r)
Worshipping and praising the groom as Viṣṇu (29r)	

5. Gift of the Girl *(kanyādāna)* I: Welcoming the groom (31v-37v):
Preparing the seat *(viṣṭara)*, joining of the couple's hands *(pāṇigrahaṇa)*,washing the feet *(pādya)*, *arghya* water, water for mouth rinsing *(ācamanīya)*, *madhuparka*, touching of specific body parts, gift of a cow *(godāna)*
Giving of the costume and ornaments to the groom
Giving and consecration of a dress for the bride
Applying *tikā* made of sandalwood paste and vermilion
Recital of marriage verses and mantras
Kanyādāna saṃkalpa by the father-in-law with pouring milk and water *(hvākegu)*
Concluding rites: Giving fruits, flowers etc. in the maṇḍala to the groom
Gift of the girl *(kanyādāna)* II (38r-46v): Similar to *kanyādāna* I, but also changing of dresses and gifts of gold and ornaments to the bride

5. Gift of the Girl *(kanyādāna)* (10v-17r)
Offering of seats *(viṣṭara)*, washing feet *(pādya)*, *arghya* water, water for mouth rinsing *(ācamanīya)*, *madhuparka*, touching of specific body parts, gift of a cow *(godāna)*
Consecration of the bride's dress
Consecration of the groom's dress and ornaments
At the auspicious moment *(sāit)*: *pāṇigrahaṇa*, *saṃkalpas*, recital of marriage mantras, handing over of the girl, blessings
Bridegroom takes out the bride

6. Fire sacrifice *(vivāhahoma)* (46v-57r)
+Worship of various deities in flasks and *praṇīta* vessel etc.
Rāṣṭrabhṛddhoma, Jayāhoma, Abhyatānahoma, Guptāhutihoma, Tilāhuti, Saṃkhāhuti, Lājāhoma

6. Fire sacrifice *(vivāhahoma)* (17v-33r)
Worship of flasks and *praṇīta*
Ten rites for Agni
Rāṣṭrabhṛddhoma, Jayāhoma, Abhyatānahoma, Guptāhutihoma, Tilāhuti, Saṃkhāhuti, Lājāhoma

7. Other marriage rites (57r-58r)
Joining the couple's hands *(pāṇigrahaṇa)*
Stepping on a stone *(aśmārohaṇa)*
Circumambulation of the fire *(agniparikrama)*
Seven steps *(saptapadī)*
Looking at the sun *(sūryadarśana)*
Applying vermilion *(sindūra)* by the groom and handing the vermilion container to the bride
Touching the bride's heart by the groom
Ascending the cattle cart
Looking at the Pole Star

7. Other marriage rites (33r-34r)
Stepping on a stone *(aśmārohaṇa)*
Circumambulation of the fire *(agniparikrama)*
Seven steps *(saptapadī)*
Looking at the sun *(sūryadarśana)*
Applying vermilion *(sindūra)* by the groom and handing the vermilion container to the bride
Touching the bride's heart by the groom
Ascending the cattle cart
Looking at the Pole Star

8. Concluding rites (59r-60r)
+Dismissal of the Brahmā (flask)
Sending offerings to the absorbing stone
abhiṣeka, blessings with *sagā* etc.
Bride is taken upstairs by the *nakhī* (59v)
Shared meal
At night the couple should lie together in one bed

8. Concluding rites on the main day (34r-39r)
Worship of the Brahmin, the directions, and the *maṇḍala*
Concluding *saṃkalpa* recitation of the *ratnoṣadhi* verse
dakṣiṇā, *visarjana*, blessings, *ṭikās* etc.
Visiting the Kaumārī shrine
Couple shares a meal from the same plate
At night the couple should lie together in one bed

9. The day after (60r-61r)
Combing the bride
Welcoming rites, blessing the bride and taking her upstairs
+Grinding of lentils by the bride
Joint meal for the couple and sending the impure food to the Kalādyaḥ
+Dismissal of the Brahmā flask (if in wife-giver's house; if in wife-taker's house: on *caturthī*)
Ritual outing by the couple *(bhramaṇayātrā)* and welcoming and blessing on their returning

10. Ritual of the Fourth day *(caturthīkarma)* (62v-70r)
+Worship *(pañcopacāra)* of the clan deity *(digudyaḥ)*
+Taking the Alīdyaḥ inside
Joint meal for the couple
Ancestor worship *(yavodaka)*
Ritual intention *(saṃkalpa)* for the fire oblations, joint worship of Brahmā and other deities by the couple with ghee and sesame oblations, sending the *bali* to different places
Purification of the bride by the groom: applying vermilion and offering dresses to the bride by the groom, marking the bride's hair with a porcupine quill, sprinkling water onto the bride
+?Tying knots in the bride's hair
Bridegroom offers (again?) vermilion to the bride
Bridegroom takes the bride to the ground floor
Bride makes 54 oblations to the fire and *pūrṇāhuti*
Touching the heart of the bride
Dismissal of the fire and the Brahmā flask

III. At the house of the bride
11. Concluding rites of the fourth day (70r-71v)
Special meal for the bride
Looking in the mirror by the bride
+Husband ties bel-fruit into a shawl (?)
Husband takes her back to his house with welcome and purification
+Taking the couple to the upper floor or the shrine of Taleju with offering of betel nuts and joint meal
+Burning wicks are sent to different deities in the vicinity

9. The day after (39r)
Ritual outing *(bhramaṇayātrā)* by the couple and welcoming and blessing on their return, grinding of lentils, joint meal for the couple

10. Ritual of the Fourth Day *(caturthīkarma)* (39r-40v)
Grooming the bride
Joint meal for the couple
Homa by the couple
Purification of the bride by the groom: parting the bride's hair with a porcupine quill
Tying knots in the bride's hair by the groom
Applying vermilion to the bride's hair
Looking in the mirror
Touching the heart
Concluding rites

The Newar Marriage

The Newar marriage can be distinguished by three phases: preparatory rituals which mostly entail pre-marriage rituals in the bride's and, to a lesser extent, in the groom's household; the wedding rituals that take place predominantly in the bride's house; and rituals which come after the wedding. The following table is an overview of the major subrituals and ritual elements during Newar Hindu and Buddhist marriages (cf. Pradhan 1986: 154, Asha Kaji 2010: 123-135).

The Newar marriage pattern

○ = in the bride's house
• = in the groom's house

1. Pre-marriage rituals

○ Arranging the marriage through a mediator or matchmaker *(lami)*, not least comparing horoscopes
○ Approval of the marriage, betrothal: acceptance of betel nuts and a silver coin sent by the groom's parents *(gvẽ biyegu)*
○ Applying a yoghurt mark *(dhau svagã)* to the bride and later to the groom as another confirmation of the marriage
○ Visit to the woman's household by the man's family, bringing sweetmeats *(lākhāmari chvayegu)*
○ Putting on bracelets *(kalyā nhyākegu/chvayegu)*
○ Four days before marriage: sending trays with seasonal fruits, vegetables, yoghurt, gifts, *pūjā* plate and other items to the bride's house *(gvẽ yẽkegu)*
○ "Farewell" meal with cooked rice *(paynajā bhvay)*
• Ancestor worship *(śrāddha)*

2. Wedding

• Farewell ceremony of the groom by his mother: worship of / with *sukũda* lamp
• → ○ Procession by the groom's party to the bride's parental home *(janta vanegu)*
○ Reception of the groom's party with spices, snacks and drinks
○ Ritual choosing the groom *(svayaṃvara)*
○ Giving the daughter as a gift *(kanyādāna)*[4] with circumambulation of the groom, touching his feet, parting her hair by the groom, mutual offering or ornaments
○ Worship of *sukūdā* (Gaṇeśa) and the bride's lineage deity
○ Recitation of *maṅgalasūtra* by the bride's father and *phukī* members of the groom (only Buddhist)
○ Offering of various food items and drinks to the bride (only Buddhist)
○ Offering and distributing betel nuts *(gvẽ (biyegu/sāyegu)*
○ Shared meal *(thyābhu nakegu)*
○ Tying the bangles *(tutibaki nhyākegu)*
○ Handing over of the bride *(bhamcā lalhāna biyegu)*
○ Formal discussion between fathers at a Gaṇeśa shrine *(bhamcā khā lhāyegu)*.
○ → • Marriage procession *(janta vanegu)* to the groom's house
• Welcoming of the bride *(bhamcā dukāyegu)*
• Distribution of betel nuts to the bride's in-laws *(bhamcā yāgu gvẽ sālegu)*
• Joining the heads together *(hvākegu)*
• Shared meal *(thāybhu nakegu)*
• Oiling, combing or wetting the hair *(sā pyākegu)*

3. Post-wedding rituals

• Worship of the local guardian deity (*pīṭhapūjā*) with animal sacrifice (only Hindu)
• Distribution of the sacrificial animal's head (*syūkabhvay*, only Hindu)

[4] Only for *thars* who do not practice the Ihi ritual.

- Gaṇeśapūjā *(caturthī)*
- Looking at the bride's face *(khvā sva vanegu)* by the bride's party
  - Accepting the son-in-law *(jilancā du kāyegu)* by the bride's family
- Admission of the bride to the groom's lineage association *(digudyaḥ guthī dukāyegu)*
- The groom's party *(bhvay)*

Marriage Rituals and its Literature

The literature on marriage and wedding in South Asia in general is vast so that no one can survey the thousands of articles and books that exist. The following is thus a rough synopsis of some of the publications that have been important to us or have attracted the attention of a larger audience.

Studies focused on the situation of women in general (Altekar 1959, Cormack 1974, Kapadia 1966, Meyer 1915, Uberoi 1993), kinship aspects (Dumont 1961, 1964, 1966 and 1983, Fürer-Haimendorf 1966, Karve 1965), gender (Harlan 1995), the role of the married wife or *strīdharma* (Leslie 1989 and 1991), the changes in social roles (Chatterjee 1972, Srinivas 1978), legal aspects, especially the Hindu Marriage Act (Aggarwal 2005, Menski 1984 and 2000), women's rituals (Pintchman 2007), marriage songs (Agarwala 1982), and much more.

The Indological research on the traditional wedding ritual focused on such relevant texts as the Gṛhyasūtras (Haas 1862, Winternitz 1892, Hillebrandt 1897, Fay 1899, Zachariae 1903, Apte 1939, Sengupta 1965, Keßler-Persaud 2010) or the history of marriage and the role of the wife in Vedic times (Apte 1978, Ch. K. Chatterjee 1978, Chauduri 1940, Jamison 1996, Sarma 2005, Schmidt 1987, Upadhyay 1941). For *saṃskāras* in general see also Hillebrandt (1897), Gonda (1965) and (1980), Kane (1968 ff.), Pandey (1969), Olivelle (1993) and Michaels (2010b).

A number of modern handbooks in English can also be found that try to explain the marriage ritual to the Indian or Nepalese middle classes, e.g. Sarma (1993) with reference to Rāmadatta's *Vivāhapaddhati*, or, for Nepal, Suvedī (1999) and Majapuria/Majapuria 2009.

The regional focus of marriage patterns and rules has always been recognized, from the Dharmaśāstras and Gṛhyasūtras up to the Hindu Marriage Act of 1955. It is an essential part of customary or regional law (*jāti-*, *kula-* or *deśadharma*):

> So the norms of the Dharmashastra have always coexisted with an abundance of variations and contradictions of its tenets, with its express sanction. The unitary character of the Hindu culture of marriage has always been a loose synthesis presiding over a pluralism of particular cultures that cannot be deduced from the texts although they point to it. … Thus any discussion of marriage patterns in India has attended both to the regional patterns and the legal cultures of marriage with the great religious traditions. (Trautmann 2009: 68)

This is precisely what we try to achieve in our study of Newar marriage rituals, in keeping with many other studies that are related to specific regions, e.g. Bengal (Fruzetti 1982), South India (Thurston/Rangachari 1909), Kerala (Mencher 1967), Kashmir (Madan 1965). Other publications deal with special problems such as the dowry system (Tambiah 1973), child marriage (Sagade 2005), the divine marriage (Gatwood 1991, Shulman 1980) or love marriage (Ahearn 2004, Moody 2008, Weiss 1996).

When it comes to marriage rituals in Nepal, especially of the Newars, so far they have mostly been looked at as part of more comprehensive studies, e.g. Nepali (1965: 198-231) on Kathmandu, Bennett (1979: 71-

92) on Parbatiya castes, Toffin (1984: 401-422, M. Allen 1987) mostly on Pyāṅgāon, Pradhan (1986: 148-179) on Kathmandu high castes, Levy (1990: 126-144 and 673-676) on Bhaktapur, Löwdin (1985: Ch. VI) on the Uray, or on Buddhist Newars in Patan (Asha Kaji 2010: 123-128). To these have to be added the articles by Bajracharya (1959) on Bajrācāryas, Ishii (1995 and 1999), Dumont (1964), Quigley (1986), Vergati (1982), Vajracharya (1992) and Toffin (1975), and the poetic description of the Buddha's marriage in *Sugata Saurabha* (ch. 7), which fairly follows a Newar marriage pattern.

A variety of publications are mostly related to other castes or caste groups. Thus, Bennett (1983), Fürer-Haimendorf (1966 and 1971), Gray (1980 and 1995), Kondos (1991) and Niraula 1994 focus on the Parbatiyās, Ahearn (1994) and Oppitz (1988) on the (Northern) Magars, MacDougal (1979) on the Kulunge Rai – to mention just a few such studies. Bennett (1979) presents a sociological overview on the status of women in Nepal.

There are also a few publications by scholars from Nepal who focus on such rituals from the perspective of the tradition (Bajrācāryya and Bajrācāryya 1962, Prajapati et al. 1997, Dkv-Kaji 2010). A rather simplifying introduction is given by Majupuria/Majupuria (1989).

The marriage of Mahesh Bhaju and Benela Joshi, 22 November 2010.
Prior to the actual marriage ceremony, the Brahmin of the bride's family prepares the ground: A decorated garland of ḍubo grass is displayed in crescent shape on a layer of unhusked and popped rice. The centre is marked by the sacred vase (kalaśa) with an earthenware cup (kisli) on top, filled with ritual rice (kigaḷ), a betel nut, a coin and a red flower. From the vase emerges a twig of white jasmine. Behind the vase stands a silver tray with a small container with vermilion, to be rubbed to the forehead and the parting of the bride. The container stands on the embroidered cloth with which the face of the bride is covered.

Part I

MARRIAGE ARRANGEMENTS



Introduction

In this first section we shall elaborate on the arrangements and actors in marriages. This includes considerations on kinship and alliance, marital age, divorce and separation, but also the economics of marriage or the organisation of feasts and the music bands. The focus will be on Bhaktapur and, for the Buddhist rituals, Patan. We will not reiterate the details of the spatial and social background of the Newars in Bhaktapur, which we have dealt with in the two previous volumes (Gutschow / Michaels 2005 and 2008).

Marriages are generally arranged, even though the couple in some cases knows each other. Bride and groom are chosen by the fathers or helpers (see below) and presented to the marriage partners, who sometimes can meet under the supervision of relatives and thus get to know each other. The initiative for such marriages usually comes from the bride's side.

A marriage is therefore an affair between wife-givers and wife-takers. The daughter is given by her own kinship group to another one. This creates an alliance between them that is expressed through many acts of exchange.

The criteria for a good choice of a bride have been established according to rules of kinship, caste and clan, *gotra* exogamy and subcaste endogamy, age, education, character, health, beauty, skin colour, and especially important, the stars: no marriage would be concluded without previously consulting the Jośi astrologer who examines the couple's horoscopes.

A good wife should be healthy and physically well-formed, and be of a good mood and temperament. She should be modest and reserved, shy almost (even if this is merely feigned). She should respect her new family, especially elderly members. She should not refuse to work. The husband should be likewise of good character, capable of caring for his wife, respectful to his and her kin. He should not drink too much alcohol or gamble or use abusive language. As Levy (1990: 129) aptly remarks, "the reputation and behavior of the other household members, and the extended-family group, the *phukī*, are also of great importance. Immorality, crime, insanity, scandal anywhere in this group will affect the desirability of all its members."

The Ihi marriage system made child marriages – which are so common in northern India – almost obsolete among Newars. This is remarkable since in northern India and other castes in Nepal, Hindu women are often married in early youth. Newar marriages – except for those of the Rājopādhyāya Brahmins who often do not practice Ihi – are mostly post-menarche marriages. But this "does not make rules for human marriage, or general sexual conduct, any more lax than among Hindus elsewhere" (Quigley 1986: 87).

Nowadays, child marriage is illegal in India and Nepal, where the law, i.e. the Mulukī Ain, has set the age for marriage for males at 20 and females at eighteen without parental permission and at eighteen for males and sixteen for females with parental permission. Gopal Singh Nepali (1965: 198-231) in an earlier survey (1957/58), reports that most girls in Kathmandu were between thirteen and twenty (the majority between thirteen and fourteen) when they married, and most boys between fifteen and twenty-four (the majority between fifteen and eighteen). According to the 2001 Census (summarised in the Nepal Population Report 2002) the singulate mean age at marriage has been 19.5 for females and 22.29 for men. However, according to a 2011 UNICEF report 51 per cent of Nepalese children get married before turning eighteen and ten per cent before fifteen – despite the Bihari Bish Barsa Pari (marriage after 20) campaign of the Ministry of Health and Population. It

seems that urban areas with a high percentage of Newars have higher rates.

The Matchmaker (*lami*)

Important for match-making among Newars is a person approved by both families, often called *lami* (lit. = the maker (*mi*) of the way (*la*)), who helps to search for a potential bride if it is an arranged marriage. These middlemen mediate and communicate between both parties and help the couple through the sometimes emotionally difficult procedures. Sometimes it is the groom's maternal uncle (*pāju*) or the husband of the groom's paternal aunt (*jicāpāju*) who helps in this regard (Pradhan 1986: 154), but more often friends (*pāsā*) of the bride and groom take on these roles during the rituals. They sit beside them making jokes, teasing or consoling them. The *lami* sometimes also helps during the performance of certain rituals. The *lami* can be a man or a woman (Asha Kaji 2010: 123).

Thus, in a Citrakār marriage between Sajani Chitrakar, daughter of Madhu from Bhaktapur, and Subin Citrakar from Naṭol, Patan, on December 7, 2008, the first negotiation started in Chauni in the house of Bishnu Kumar, who acted as the middleman. He, the son of the elder sister of Madhu's mother, Chaitya Maya, arranged a meeting between Madhu, his wife, and their daughter Sajani and the prospective groom, his three sisters and his mother's younger sister. The meeting took place in their *kulchẽ* in Cikāmugal in Kathmandu on August 25 to explore the possibility of a marriage between Subin and Sajani. The couple hat not met before and had had no chance of meeting each other. They liked each other and agreed to marry.

The third meeting then took place in Madhu's new house in Ramanjil in Bhaktapur on September 4. The father of the groom, Praya Lakshmi, his mother Suba Ratna and his grandmother Narain Devi (who is called by her nickname Jyaputata) came to meet Madhu, his wife and the bride to get acquainted with the life-style of the prospective wife-taker's family.

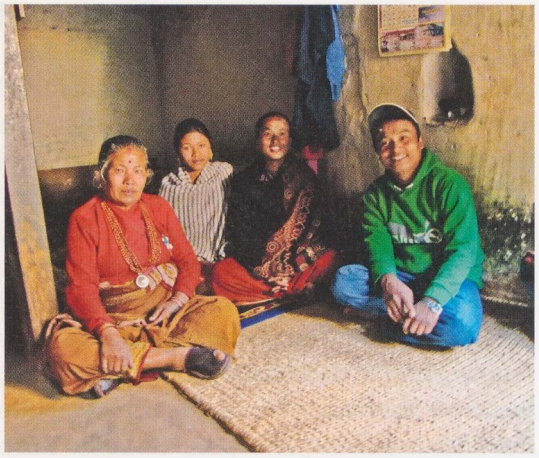
The formal negotiations concluded on September 11 when the bride's party brought yoghurt, eggs and flowers to the groom's house, an act called *dhausvā haygu* that confirms that Subin would marry Sajani. Subin's mother's elder sister *(cimacā)* came with her husband as well as her younger sister with her husband. On that occasion, Madhu's father's sister, his *nini* (the bride's *niniaji*), performed *pūjā* and gave a *tikā* to them.

The *lami* has explicitly said that after the first meeting in the presence of the family members, the bride and groom should not meet. Sajani, however, met Subin on September 2 and 7 at her workplace, the eye clinic. She planned another meeting on 28 September, but a strike (Nepal Banda day) made it impossible.

The *lami* thus helps to make the arrangements and meetings possible. He does not select the prospective marriage partners. Given the rising percentage of love marriages, the *lami* is becoming increasingly obsolete.

However, the *lami* sometimes remains pivotal during the performance of the rituals, as can be seen from the following description of the betrothal and pre-marriage rituals of Sumitra Kvaju and Dilaram Duval in Bhaktapur that took place from February 11 to 13, 2009.

The ritual is regarded as a kind of marriage promise. Krishna Kumari Kvaju as *misā lami* (helper of the bride) and her husband Tulsidas Kvaju as *misan lami* (helper of the groom), both from Cvachẽ, Bhaktapur, had been the matchmakers arranging the marriage after the groom had fallen in love with the bride. The couple had met once or twice on the street before the marriage. The groom is the son of the elder sister of the *misā lami*.



Pre-marriage betrothal ritual of Dilaram Duval and Sumitra Kvaju in Bhaktapur, 11 February 2009
The bride is framed by a female and a male matchmaker (misā lami / misan lami), in this case a couple. The bride's paternal aunt (nini) presides over the bethrothal.

The approval of the marriage of Sumitra and Dilaram takes place at around noon with a kind of engagement ritual called *gvẽ biyegu* (lit. "to give betel nuts"). Both the *misā lami* and *mijan lami* come to the house of the bride in order to hand over the ten betel nuts (*gvẽ*, Nep. *supāri*) which are kept in a decorated silver cup (*lampicā*). This sub-ritual should have happened four days before the marriage but, because of inauspicious days, it was postponed.

Apart from the betel nuts, the *mijan lami* brings four plates from the house of the groom: a clay bowl of yoghurt decorated with flowers and inscribed with the number "2065"; a second bowl with round sweetcake (*lākhāmari*[1]), a third bowl with fruit (oranges, bananas, apples), and a fourth with sweetmeats. These gifts inform the wife-givers about the impending wedding. They are later distributed among the bride's relatives. Sometimes the sweetmeats come with cash (Nepali 1965: 215) or a vermilion container (Pradhan 1986: 157).

The *mijan lami* then hands over ten betel nuts to the *nāyaḥ* (= bride's father), who sits opposite him. Afterwards the *misā lami* gives *dhau svagã* to the father and the bride after she has first thrown small pieces into the air (for the gods) and put some aside (for the ancestors). She then gives *dhau svagã* to all those present: the mother of the bride, the *mijan lami*, and the guests. The whole ceremony lasts no more than half an hour.

The offering of a set of ten betel nuts is the actual betrothal practice, so it seems, used by all Newar castes (Löwdin 1985: 98f.). By accepting them, the *nāyaḥ* and the bride officially confirm the match. Interestingly, neither the groom's father nor the groom are present; it is the *lami* who represents them. The girl is now regarded as engaged, and the betel nuts can be seen as a token for the alliance that is to be completed with the wedding. Afterwards it is not possible for her to marry somebody else. The couple should also not meet privately until the wedding is over.

During the rituals the *lami* sits beside the bride and often hands the betel nuts to her.

The *lami* (or the *pāsā*) are especially helpful when it comes to the emotional aspects of the bride's departure, as expressed by giving betel nuts to several members of her own *phukī*, and, especially moving, at the end to her father and mother, who cries openly. The bride hesitates to give the nuts away and is forced to do so by her friend and the *lami*, who press the nuts through her hands. This moment, called *lhāgoye phaye* ("begging betel nuts with open palms"), is regarded as a culmination because it marks the moment of separation from her natal house.

Sometimes the *lami* is active even after the wedding. Thus, on the morning of the fifth day of the above-mentioned Kvaju marriage, the mother or the *lami* came to the groom's house to invite the bride back to her natal house. The bride returned to her parental house the next day and after four days she was taken back by the *lami* and received by the eldest woman of the wife-taker's household (*nakhī*) with *sukũda* etc.

[1] The *lākhāmari* can have different sizes and standards, sometimes said to depend on the closeness of kinship bonds: cf. Nepali 1965: 214-5, Löwdin 1985: 99-100.

Kinship and Alliance

The Brahmanical system

The North-Indian Brahmanical marriage system (the following after Michaels 2004: 120-124) may be isogamous, endogamous, exogamous, hypergamous and sometimes even anagamous, depending on social group, locality and status. In principle, the class (*varṇa*) is isogamous; class, caste and subcaste are endogamous; extended family and clan are mostly exogamous but sometimes also endogamous; and the extended family and clan are generally hypergamous groups.

According to the Dharmaśāstra, one should marry within one's class and subcaste (Manu 3.12). This means that within the classes, there are no hierarchies: no Brahmin or Kṣatriya is higher or lower than another Brahman or Kṣatriya solely because of his class. Similarly, the obligation to marry outside of one's kinship group, extended family, and often village does not imply any hierarchy in the choice of a partner. Other factors such as rank in the army, police or in companies, education, prestige, wealth, status and family reputation etc. might, however, make for such hierarchies within the classes.

It is predominantly through the hierarchical structure of the gift (*dāna*, Michaels 1997, 2004: 197-200) and the conception of the marriage as such a gift (*kanyādāna*) that the hypergamous structures in the marriage system come into play through the various forms of marriage (Fürer-Haimendorf 1966: 30-31; Bennett 1983: 16). Thus, a higher and purer status is ascribed to the one who takes the woman rather than to the one who gives the woman.

The choice of male and female candidates for marriage is a complex affair, primarily because the boundaries of kinship are not firm. Kinship is a human concept, not a natural law. Because humans create their own rules for it, those rules can be changed. Thus, every marriage is an opportunity to clarify who belongs to one's kinship group, from whom one may expect (unpaid) help, and whom one considers to be one's peers. These questions are discussed when marriage partners are looked for and at the latest, when the list of wedding guests is drawn up.

Social status is not absolutely firm either, but is ascribed and thus is always relational. The parties to the marriage must reach a consensus over its definition. This also applies to kinship boundaries, hence ultimately to the question of when a marriage is considered incestuous. The ritual gives a number of opportunities to express social status and difference.

Moreover, at least in the higher castes, two systems of kinship have to be coordinated, which weaken overly rigid criteria of hierarchy: the fictional-genealogical *gotra* system and the blood kinship *sāpiṇḍya* system of acknowledged kinship relations. The introduction of these regulations in post-Vedic times was coterminous with other drastic changes affecting women in the upper classes: child marriage, the ban on remarriage, the exclusion from sacrifice and the right of inheritance, as well as an increase in widow-burning.

Gotras (and *pravaras*) are patrilinear clans or units, who call on a common ancient ancestor, one of seven or eight seers (*ṛṣi*), and draw their names from him: e.g., Jamadagni, Gautama, Bharadvāja, Atri, Viśvāmitra, Kaśyapa and Vasiṣṭha, as well as Agastya. According to this fictional kinship system, a man and woman may not marry if the same ancient ancestor appears in their paternal lines. So if someone is of the Vāsiṣṭhagotra, belonging to the line of descent of the seer Vasiṣṭha, he cannot marry a woman whose father also has this fictional descent. In reality, there are not only seven *gotras*, but hundreds of exogamous units and many regional variations.

According to Brahmanical legal literature, violations of the *gotra* system and marriages between classes had serious consequences (Manu 10.24 ff.): a man became casteless and so did his progeny, he destroyed the heavenly living space of the ancestors, was despised, and was threatened with being cast into hell.

Despite legal bans (e.g. the Hindu Marriage and Divorce Act of 1955), this exogamous marriage system has been preserved to this day, primarily in northern India and Nepal where it is normally the Jośi who says whether a prospective marriage partner is a match or not.

The *gotra* system is strictly patrilinear: at birth, a woman acquires the *gotra* of her father; when she marries, occasionally even at the betrothal (Bennett: 1983: 74), she receives the *gotra* of her husband; she loses her "ancestors" or those of her patrilineage. The married daughter is no longer considered a blood relative; she loses the "physical" relationship after marriage and subsequently has only an indirect (kinship) relation to her paternal family (Raheja 1994: 56). Such relationships become especially visible in death rituals. Thus, when the married daughter dies, her husband's relatives perform the death rites; and if her own parents die, she must not include them in her ancestor worship. Among the Newars, a married daughter observes four days of pollution when her parents die, but ten days when she is unmarried.

Traditionally, the rule of blood relationship excludes marriage bonds in direct ascent and descent within the paternal line to the seventh generation and in the maternal line to the fifth generation. *Piṇḍa* denotes rice or flour balls, which are central in the death ritual and are a sign of kinship proximity (Gutschow / Michaels 2005: 128 ff.). Thus, relatives in a *sāpiṇḍya* relationship are to fast or be ritually purified in cases of death or birth.

Gotras cannot and may not overlap in a marriage, but one can be part of several *sāpiṇḍya* relationships, including one which incorporates the maternal kinship line. Belonging to the *gotra* is relatively unambiguous, even if only the priest can name it. In cases of doubt, consulting the household priest or a glance in the personal birth horoscope helps. On the other hand, the *sāpiṇḍya* system is more open and variable.

Through the *gotra* system, extended families form a common, pan-Indian social group, even though the members often do not know one another, hardly have anything to do with one another, and often live far apart. What is noteworthy is that the *gotra* system continues to exist even when everything else in Hindu societies is changing. The norms of purity and hierarchy deviate so much from one another that they exist only as strategies for delineating extended families. But the criterion of patrilinear descent of the *gotra* system remains – at least among the Twice-Born – and even resists modern influences. An untouchable may become a minister or a film star, he can achieve wealth, influence, and respect; but in the village it will still be hard for him to marry off his daughter to a conservative Brahmin or Kṣatriya. He lacks a *gotra*, the ritual identification with the Vedic seers and thus the soteriologically crucial identification with the Veda.

Why do two families let their son and daughter marry if neither emotional nor economic reasons are decisive? When neither of the two decide this themselves and the families have nothing directly to do with one another? Axel Michaels (2004) has argued that there appears to be only one conclusive answer: pure patrilinear descent is the surviving, integrative principle of Brahmanical Hindu society, because only thus is the Brahmanical path to salvation substantially opened. Marriage endangers this strictly patrilinear path to salvation; it can be integrated only by ritually denying or downplaying matrilinear aspects.

The Newar system

The North-Indian Brahmanical kinship system is basically also valid for the Newars. However, there are differences.

Newars do not marry within their patrilineal group (*phukī*), i.e. agnates up to the third generation who share the same ancestral deity (*dugudyaḥ*). Marriages within the bounds of kinship exogamy would be regarded as incestuous and lead to being outcast and banished (Levy 1990: 129).

High caste Newars (Rājopādhyāya Brahmins, Chatharīya castes) follow a kind of *gotra* system, for they forbid marriages within "larger groups thought to have a significant and close patrilineal connection, to be of the same patrilineage or *kul*" (Levy 1990: 128).

The *sāpiṇḍya* system is followed by the fact that within the subcastes (*thar*), exogamous units are distinguished that mostly forbid marriages within less than six generations (Levy ibid., Löwdin 1998: 98) to which one can trace one's ancestry. If there is a scarcity of brides, this rule might be circumvented "if the relationship is traced through the female links only" (Nepali 1965: 205).

Thus, Newars are in principle isogamous as far as their caste and even their subcaste is concerned. Jyāpu marry Jyāpus, Rājopādhyāya marry Rājopādhyāyas (though they sometimes also marry Bares). However, among Śreṣṭhas outside the Kathmandu Valley, cross-caste marriage is common (Quigley 1986: 77-78) and hypergamy is practiced among some Jyāpu and Śreṣṭha subcastes. Even marrying partners with the same *digudyaḥ* seems to be possible (Löwdin 1998: 98).

Territorial endogamy is another point that differs from the practice in northern India, where village exogamy is often the rule (Nepali 1965: 209, Pradhan 1986: 155, Quigley 1986: 88 and 91). Almost all the Jyāpu subcastes marry within Bhaktapur, and often within the same locality of the city. Among Rājopādhyāyas there are also marriage links to Patan and Kathmandu. This territorial aspect is remarkable because for Newars it is one of the most important factors in organising social life:

> In order to be a full member of the Newar community, it is necessary to frequently participate in local rituals and feasts. ... Not to participate – minimally in the rituals of the *deo pūjā guṭhi* and the functions of *śī guṭhi* (particularly cremations), and rites of passage of other lineage members – is to provoke an immediate sanction: fine, defamation, and ultimately, for repeated absences, expulsion from lineage and subcaste. The man who forgoes these responsibilities takes serious risks – even his brother will not be obliged to observe pollution in the event of a death in his household. To abstain from observing pollution is essentially to deny kinship. Cut off from his own lineage in this way, a man will find it extremely difficult to find brides for his sons among other lineages of his subcaste. (Quigley 1986: 88f.)

Despite these isogamous tendencies, wife-givers are considered to be of slightly lower status than wife-takers. Pradhan (1986: 156) reports a statement by an informant: "those who give daughters have to bow down (*mhyāmcā bi pī koswemā*)."

All these criteria are discussed and controlled by social groups that are essential to Newar society: the *guthīs*, especially the funeral or *siguthī* through which caste status is publicly marked. The person helping in a marriage alliance, the *lami*, sometimes uses *guthī* membership to verify subcaste membership.

Thus, caste identity becomes a public concern. In a closed society, such as the Newars create, it is always important to know who belongs to one's own and who not. This means there is a significant emphasis on con-

formity (Quigley 1986: 83, Fürer-Haimendorf 1956: 37). What matters is expressed in these rituals, which are organised by the *guthīs* or lineages. Membership to such groups denotes caste status.

The homogenisation of rituals through Sanskritisation does not blur the unique diversity of the Newar marriage system based on territorial and subcaste endogamy. This guarantees relatively closed marriage circles, since only a limited number of families are eligible for alliances (Quigley 1986: 91). Thus, ultimately in the Newar system a person marries an affine. Apart from marrying into the lineage of one's parent's mother or that of any grandparent's mother's brother, which would be a cross-cousin marriage system, alliances between affines are possible and even desirable.

How Bhaktapur differs

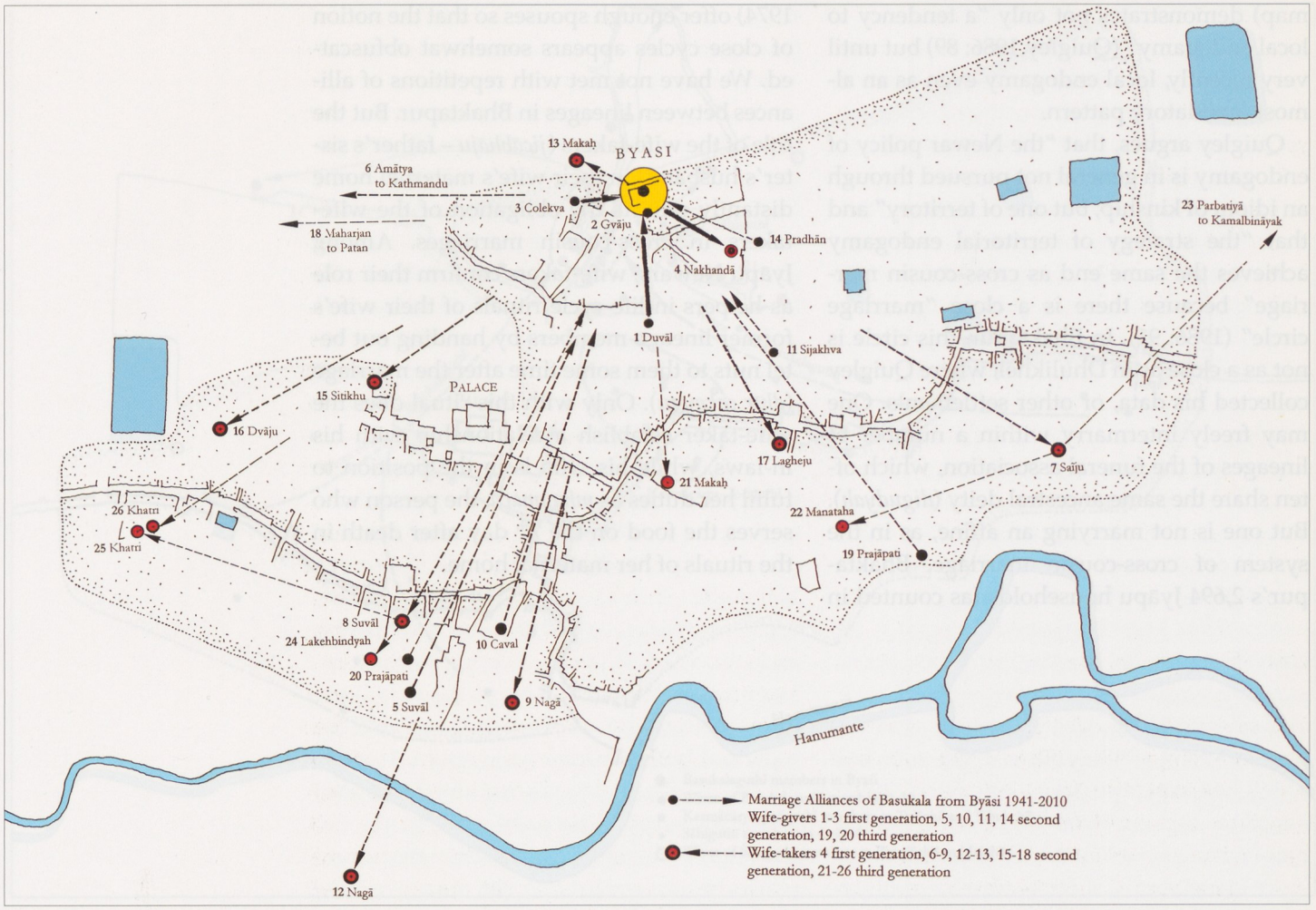
The case of the Basukalaguthī may serve as a good example to recall earlier accounts of social mobility among the Newars. Declan Quigley has pointed out that "caste identity is hidden by adopting [the caste names] Shrestha or Pradhān" (1986: 78) in the Newar diaspora settlements. This obviously happened to gain access to a wider range of spouses. This is certainly not the case in Bhaktapur.

A mésalliance is inevitably based on love marriage, often between a Jyāpu and a woman from sub-castes of the marginally pure range. People who conceal their erstwhile caste status have in the past regularly been teased or even abused. Only in recent years has the designation Śreṣṭha become more vague because many Jyāpus have opted for that designation with the arrival of citizenship certificates. People try to get rid of their lineage names, which are often nicknames such as "monkey" (Makaḥ) or "copper face" (Sijakhvaḥ). The second option is to acquire a widely known and respectable name from a Jyāpu sub-caste such as Suvāl. When it comes to registering the sale of plots at the land-registration office, this change in name creates difficulties and requires a long administrative process. At least four witnesses have to be found to certify that the former Lava or Makaḥ – who often is only registered by his shortened first name, such as "Gane" – has a grandson named Suvāl. Within the current generation, territorial mobility will probably create a situation similar to that found in the diaspora settlements.

No case of social upward mobility, as suggested by Colin Rosser (1966), is known to us from Bhaktapur. A Jyāpu will at best remain a Jyāpu when marrying a spouse of higher status and if he marries a spouse from a subcaste of inferior status, he faces problems in having his wife and children admitted to the funeral association (*siguthī*), whose caretakers guard the purity of their status. Quigley confirms this notion by saying that conformity to the lineage and the funeral association "underpins the cohesion of local, caste-based groups, and this severely limits the possibility for mobility" (1986: 83).

In view of these limits, Fürer-Haimendorf's notion of "customary provision for inter-caste unions" (1957: 245) seems farfetched. At any rate, we know of no such case in Bhaktapur, where inter-caste unions almost inevitably create dramas. A survey of sub-castes in Bhaktapur in 1974 (Gutschow/Kölver 1975) revealed that 309 households belonged to lineages of Śreṣṭhas, Pradhān, Śākaḥ(karmī), Devpradhān, Ulak and others – designations that reveal earlier cross-caste marriages.

Increasing spatial mobility and a new freedom of contact between the sexes will lead to a partial collapse of the isogamous ideal. Similarly, spatial mobility not only obliterates the functions of the funeral associations but also their role as guardians of caste purity. The case of the Basukala funeral association (see



Bhaktapur

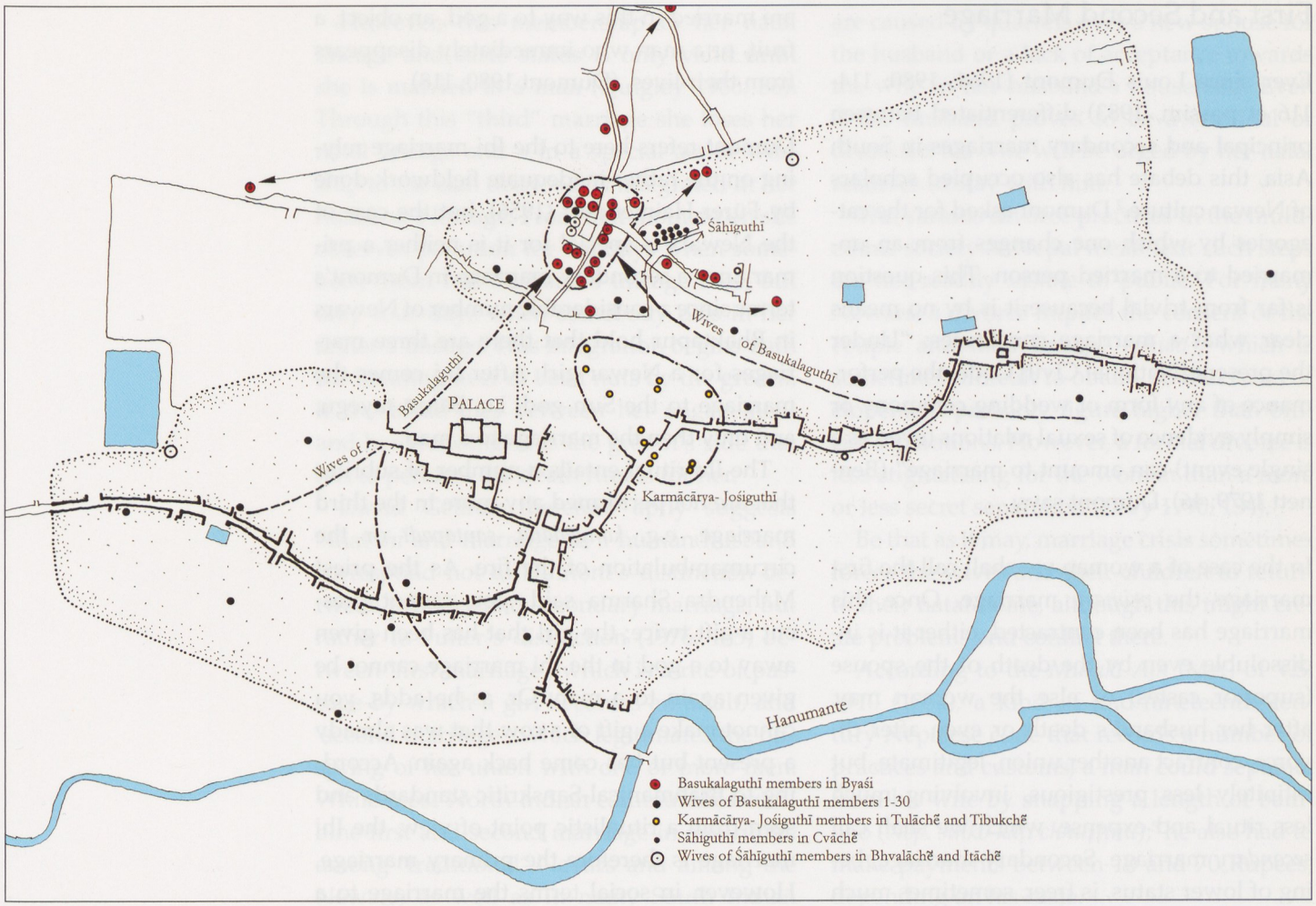
Marriage alliances of a single Basukala family (of Jyāpu status) in Byasi, covering three generations (1941-2010): destination of daughters (after marriage called mhaymacā) and the origin of daughter-in-laws (bhamcā). Ganesh Bahadur (1922-82) married a Duvāl (1), his brothers a Gvāju (2) and a Colekva (3), his sister a Nakhanda (4), all of them Jyāpu. The following generation (5-18) not only married Jyāpus from Bhaktapur (5, 7, 8. 9, 10, 11, 12, 13, 15, 16, 17) but also a Maharjan-Jyāpu from Patan, an Amātya (high sub-caste) from Kathmandu and a Pradhān (a Chipi claiming high caste). This generation witnessed ruptures that seem to herald an overthrow of traditional marriage patterns. Two daughters left their drunkard husbands and joined a Śākya and a Jyāpu without formally marrying, one married a husband from a "dubious" background, who was accepted, one "ran away" (melay vane) for a love marriage.

Of the present generation (20-26), two married girls from the sub-caste of potters (19, 20, Prajāpati), who were not accepted by the Basukala funeral association. Marrying a Parbatiyā Brahmin, one daughter even engaged in an inter-ethnic alliance. However, within three generations, three brothers, four sons, and two grandsons, one sister, eleven daughters and five granddaughters married Jyāpus.

The mapping of wife-givers and wife-takers demonstrates that in the 1940s marriage relations were established in the immediate neighbourhood, within a radius of 150 metres. In the 1960s the pattern covered the entire urban territory and even crossed its narrow borders for inter-caste and inter-ethnic relations.

map) demonstrates not only "a tendency to local endogamy" (Quigley 1986: 89) but until very recently, local endogamy even as an almost mandatory pattern.

Quigley argues, that "the Newar policy of endogamy is in general not pursued through an idiom of kinship, but one of territory" and that "the strategy of territorial endogamy achieves the same end as cross-cousin marriage" because there is a close "marriage circle" (1986: 91). In Bhaktapur, this circle is not as a close as in Dhulikhel, where Quigley collected his data, or other settlements. One may freely intermarry within a number of lineages of the funeral association, which often share the same ancestral deity (*digudyaḥ*). But one is not marrying an affine, as in the system of cross-cousin marriage. Bhaktapur's 2,694 Jyāpu households (as counted in 1974) offer enough spouses so that the notion of close cycles appears somehwat obfuscated. We have not met with repetitions of alliances between lineages in Bhaktapur. But the role of the wife-takers (*jicābhāju* – father's sister's husband) in their wife's maternal home distantly reflects the obligation of the wife-takers in cross-cousin marriages. Among Jyāpu Newars, wife-takers confirm their role as helpers in life-cycle rituals of their wife's former lineage members by handing out betel nuts to them some time after the marriage (*dhīr cakaygu*). Only with this ritual does the wife-taker establish a relationship with his in-laws, while his wife is in the position to fulfil her duties as *mhaymacā*, the person who serves the food on the 7th day after death in the rituals of her maternal home.



Bhaktapur, location of the members of three funeral associations and of the wives of the members of the Basukala funeral association.

Of the association of Jośī (astrologers, 4), Karmācārya (auxiliary priests, 7), Baidya (physicians, 2) and Munankarmi (1) the wives of the Jośīs originate from Kathmandu, Sanga, Panauti and Kharpu, the wives of the Karmācārya originate from Kathmandu (3), Banepa, Sanga and East Nepal, only one from Bhaktapur itself, the wives of the Baidya originate from Dolalghāt and Patan.

Of the wives of twelve members of the funeral association of Śāhi (butchers, also Nāy or Kāsāī) from Cvāchẽ, only two originate from Bhaktapur, the others from Dhulikhel, Banepa, Khokana, Thaiba, Capagaon and Kathmandu.

The majority of the thirty active members (guthīyār) of the Basukala funeral association (marked by red dots), still settle in Byasi, while seven have recently moved to new houses. Four have married wives from the sub-caste of Suvāl, two of Duvāl, two of Tvāyna, two of Caval, two of Sitikhu, two of Kvaju, and one each of Baidya, Gvacā, Baiju, Tyata and Lakhā. Only seven originate from Byasi itself, two from the neighbouring quarter of Cvāchẽ eleven from the lower town (Kvane), eight from the upper town (Thane) and one from the eastern periphery. The marriage pattern is isogamous as all of the brides come from sub-castes of the farmers (Jyāpu), and endogamous because the population of farmers in Bhaktapur is large enough to observe rules of exogamy.

First and Second Marriage

Ever since Louis Dumont (1964, 1980: 114-116 et passim, 1983) differentiated between principal and secondary marriages in South Asia, this debate has also occupied scholars of Newar culture.[2] Dumont asked for the categories by which one changes from an unmarried to a married person. This question is far from trivial because it is by no means clear what a marriage constitutes: "Under the present [National Civil] Code, the performance of any form of wedding ceremony or simply evidence of sexual relations (even as a single event) can amount to marriage" (Bennett 1979: 46). Dumont says:

> In the case of a woman we shall call the first marriage the *primary* marriage. Once this marriage has been contracted, either it is indissoluble even by the death of the spouse (superior castes) or else the woman may, after her husband's death or even after divorce, contract another union, legitimate, but infinitely less prestigious, involving much less ritual and expense, which we shall call *secondary* marriage. Secondary marriage, being of lower status, is freer, sometimes much freer, than primary marriage. In the case of a man his first marriage becomes the *principal* marriage only if it bears him children, preferably sons. But a man has the option, either in the case of the barrenness of the first marriage, or freely in other castes (royal, etc.) of taking other wives, either with full rite (necessary for the wife if she has not been married before) or with secondary rite (if the wife has already been married). Thus for a man there are supplementary or subsidiary marriages, with a corresponding hierarchy of wives. ... In various groups, in order to secure for women great freedom of [secondary] marriage or of sexual unions in general, primary marriage is, or rather was, reduced to a mere ritual formality. Sometimes women are married in this way to a god, an object, a fruit, or a man who immediately disappears from their lives. (Dumont 1980: 118)

Dumont refers here to the Ihi marriage relying on the rather inadequate fieldwork done by Fürer-Haimendorf (1956), but the case of the Newars is special for it is neither a primary nor a secondary marriage in Dumont's terms since a considerable number of Newars in Bhaktapur hold that there are three marriages for a Newar girl. After Ihi comes the marriage to the Sun god, i.e. Bāhrā tayegu, and only then the marriage to a man.

The Ihi ritual entails a number of subrites that are not performed any more in the third marriage, e.g. *kanyādāna*, *saptapadī* or the circumambulation of the fire. As the priest Mahendra Sharma said, you cannot present a gift twice; the girl that has been given away to a god in the Ihi marriage cannot be given again to a man. Or, as he adds, you cannot make a gift of a cow that was already a present but has come back again. According to Brahmanical-Sanskritic standards and seen from a ritualistic point of view, the Ihi marriage is therefore the primary marriage. However, in social terms the marriage to a man is the primary marriage since only this ritual is prestigious and binding and legitimates the offspring.

Anne Vergati has argued that the main purpose of the Ihi marriage, which she, following Dumont, calls primary, is to "maintain the hierarchical status of the woman and to confer on her the full status of a lineage and caste membership. This primary marriage ensures that she will never suffer a loss or decline in status because of the death of her husband or following divorce from him" (1982: 285). It is true, as we have also argued in *Growing up* (Gutschow/Michaels 2008: 185-7), that Ihi is to be seen more as an initiation ritual for the girls into the lineage than as marriage proper.[3]

[2] Nepali 1965: 198, Pradhan 1986: 149, Quigley 1986: 87, Levy 1990: 673.

[3] See also Gonda (1977: 566): "It has often been observed that there exists a certain parallelism between the marriage and initiation rites; what the latter are for a boy, the former are for a girl." Cf. Keßler-Persaud 2010 or Allen 1982.

However, this membership to her natal lineage and caste status is only valid until she is married to a man (Quigley 1986: 86). Through this "third" marriage she loses her natal lineage and – in a special act of worship to the clan deity – gets integrated in her husband's lineage. From that moment on she observes pollution for ten days when somebody from her husband's lineage dies, but only four days when somebody dies in her father's lineage. This integration begins with the handing over of betel nuts by the groom. If the bride dies between her engagement and her wedding, it is the groom's side that has to perform the death rituals for her.

David Gellner therefore aptly suggests "that *ihi* and marriage to a human husband correspond not to Dumont's distinction between primary and secondary marriage, but rather to Fuller's distinction (1976: 105) between 'first marriage', which is a rite of passage by which a girl becomes an adult, and 'second marriage', which legitimates the offspring of her union with one or more men. While most North Indian communities combine first and second marriage in one ritual, among 'traditional' Nayars and among the Newars, as well as in many South Indian cases (Good 1982), they are kept separate," (Gellner 1991: 114).

Divorce and Separation

Traditionally Hindu marriages, being a sacred bond, cannot be dissolved. Sometimes in high castes this bond was even stronger than life itself, as shown by widow-burning. In Nepal, the practice of *satī* was forbidden only about hundred years after it was in India[4] and underlines the emphasis on marriage as a life-long union.

However, divorces are legal, even if not often openly practiced. The reasons for divorce and separation are manifold. Very often they are caused by quarrels over a new spouse for the husband or a lack of acceptance towards the wife in her husband's household. Even if the husband proves to be a criminal or drunkard his wife will be urged by her natal relatives to stay with him.

The various divorce practices in the multiethnic society of Nepal mean that such steps are not readily visible in public. For many Newars, a divorce implies the consent of the couple and their lineage (*phukī*), which is sometimes difficult to obtain, so that cases of elopement probably figure higher than official separations. However, a formal divorce is less stigmatising for the woman than a more or less secret separation (Levy 1990: 134).

Be that as it may, marriage crisis sometimes forces the wives and their children to return to their natal home, although this might create problems and conflict there.

According to the *Mulukī Ain* (MA) of V.S. 1910 (1854), a kind of mid-nineteenth century Nepalese code that records a number of practices and customs, a man could separate from his wife by snapping a length of bamboo (*Nep. sinko-kāṭi chhuṭṭinu*);[5] he also had to make payments between 10 and 70 Rupees, depending on his caste.

The MA of 1854 apparently tries to make divorce for Newars more difficult, but it confirms the right of Newar women to divorce under certain circumstances (which was not permitted for other ethnic groups or castes): at the end of three years, if the husband had gone abroad, mostly to Tibet, leaving her without any support; if he had committed a crime and been branded; if he became an ascetic (*phakir*); or if he got some severe disease or injury (leprosy, loss of a leg, loss of speech, impotency). The divorce was performed by returning betel nuts, as B.H. Hodgson (1836: 130-1) notes: the Newar woman had to see the head court of the district and give two betel nuts and one *mohar* (half a rupee) to the judge, who then sent the betel nuts on to the husband.

[4] For a history of suttee in Nepal including the edition and translation of the relevant passages in the MA see Michaels 1992, 1993 and 1994.

[5] See the chapters Pāuke Garnyāko ("On Divorce") and Lognya Swasniko Mahal ("On the Section of Husband and Wife").

But a Newar wife was not allowed to return the betel nuts and leave her husband even if he was ill (except for the diseases mentioned above), took a second wife, or if she wanted to marry a lover beyond the caste limitations; and a Newar husband could not abandon his wife just because he did not like her anymore.

In a later amendment of the MA from V.S. 2055 (1997/98) that basically is still valid, four provisions are mentioned to make a divorce effective:

1. The wife or husband must have lived separately for at least three years.
2. Either the wife or husband must have engaged in a conspiracy against the life of the other or have committed a crime of serious physical assault against them, causing grave injuries.
3. The wife is found to have engaged in extramarital sexual affairs or to have eloped.
4. The wife has made a confession in a competent court that she has had sexual relations with somebody besides her husband. (Acharya 2006; cf. MA V.S. 2055: 135)

The right of child custody generally remains with the father's household (Bennett 1979: 64).

It is often said that due to the Ihi ritual, Newar woman can more easily divorce and remarry and are less stigmatised than widows (Pradhan 1986: 149, Levy 1990: 122). This is certainly not true. It is quite difficult for women to remarry, and even so for men. Mostly the "new marriage" is not a proper wedding but simply a matter of cohabitation.

Such observations sometimes come with remarks that the allegedly lax Newar women are easily allowed to leave their husbands and practice polyandry.[6]

However, Declan Quigley (1986: 85) has shown that divorce and widow remarriage rates do not differ appreciably from those among the rest of Nepal's population. In a sample of 226 married women, only one widow had taken a second husband; Gopal Singh Nepali reports that 13.3 percent of his male and 14.4 percent of his female informants had been divorced or lived in separation and only 4.9 percent remarried (Nepali 1965: 247ff., see also Levy 1990: 132). According to research by the sociologist Bala Ram Acharya in the Pokhara area, Newar divorce rates are at the lower level (Acharya 2006). Widow marriage is easier when no children are born.

Newar widows are no better off than other Hindu widows. Especially when they are young they face being blamed for the death of their husbands, and sometimes are regarded as witches. They are seen as impure and can only marginally participate in the rituals. They cannot become a *nakhī*. This also holds true for the marriage of their own daughters, as our cases described in the next chapter demonstrate.

Nevertheless, Newar widows often remain with their fathers-in-law und thus are members of the *siguthī*, even if they do not have any children. We do not know a case where a widow has been expelled from her in-laws' house.

[6] See, for instance, Kirkpatrick 1811/1975: 187, Hamilton 1819/1971: 41 ff., Hodgson 1880/2: 129-130; cf. Gellner 1991: 109.

Love Marriage

Love marriages, sometimes forced through unexpected pregnancy, become agreeable to the families involved if the partners are within the acceptable *thar* relationships. It seems that about half of the Newar marriages are love marriages. This means that the couple has known and frequently met each other before marriage, sometimes even for years. They mostly meet at college or school. For a few years now, boys and girls in Bhaktapur also meet around temples and at water tanks, such as Kamal Pokhari and Siddha Pokhari. Another occasion is the Valentine's Day that has recently become popular.

Valentine's Day: Experimenting with modernity

Valentine's Day, the "Day of Lovers", celebrated on 14 February of every year, was introduced to Kathmandu Valley in the early 1990s. Celebrating romantic feelings of two people towards each other, and catalysing the declaration of love through a plethora of material objects and events that mark 'special time' and 'special place' ritually, Valentine's Day in Nepal is a witness of social as well as economic change. It grew even further with the new millennium, with an increase in new media technologies, privatised media landscape such as television, with a thriving urban landscape that brought along shopping malls, but also gift and card shops, cafes and restaurants (Brosius 2011). Moreover, newspapers and magazines became important tools of communicating and legitimising the 'language of love'.

A few weeks before Valentine's day, they would carry special features about happy relationships of selected married couples who would recall their first celebration of Valentine's Day, give advise as to how to stay in a happy marriage, and how to use Valentine's Day to declare one's love and affection in the most convincing and effective way. Readers advise others about what gifts to present, what love-songs to listen to, and what movies to watch in order to convey and recognise 'love'. Romantic 'dating' spots are listed, mostly religious or tourist sites in the Kathmandu Valley or the nearby hill resorts, and restaurants advertise special 'candle-lit dinners' for two, consumer brands such as 'close up' toothpaste organise Valentine's parties. The celebration of intimacy between two people does not find approval throughout and is linked to economic liberalisation (comparatively weaker than in neighboring India) and a more affluent and professional middle class and consumer culture based on conspicuous consumption. Romantic Love, and a festival celebrating affection between two individuals was visualised by means of cards and gift shops, with the first Archies card shop from India being established in Kathmandu in 1995. Many youth in the valley appreciate Valentine's Day to indulge in 'doing fashion' (Liechty 2002) and socialising with peers, showcasing their knowledge of the latest trends.

Below the surface of celebration of love and consumption lie various levels of tension and conflict linked to the idea of 'being in love'. In a conservative society like Nepal, where marriages are still largely arranged by two families and not the result of individual decision-making and desire, Valentine's Day may also challenge traditional values and cause anger and dissent. Although the festival is widely celebrated by married couples, it is with the idea of premarital affection where tensions emerge. The public display of affection in parks or temples finds critics particularly during the advent of Valentine's Day. Courting couples have been pushed out of sacred places such as the Paśupatināth temple or the Svayambhūcaitya, with the introduction of fines of up to Rs 500 for 'immoral' behav-

iour. Newspapers stir discussions about the disadvantages and 'low' moral standard of 'live-in'-relationships and question the value and sincerity of feelings stated on that day. As if Valentine's Day was a catalyst of all these changes and ruptures, it is often blamed for the dilution of values, at best as an 'experiment with modernity'. Albeit, its popularity does not seem to be affected by worries about morality. Last but not least, it is also just one more festival among the many other festivals in Kathmandu Valley. And most youth prefer arranged love marriage, thus trying to combine both 'the past' and 'today's aspirations.

Three examples of love marriage

Love marriages seldom imply sexual contact before the wedding. Although bride and groom might know and love each other, they rarely dare to transgress the endogamic rules mentioned earlier.

In most cases a love marriage ends in an arranged marriage, during which the couple pretends not to know each other.

Given these patterns there are many stories of both happy and unhappy love marriages:

Thus, Maya Prajapati and Prem Palikhel, both from Bhaktapur, grew up in the same lane, leading from Inacva down to the shrine of Maheśvarī. In 2002, they decided to marry although she comes from the Prajāpati subcaste of potters and he from a family of high-caste Chatharīya, who for generations have been traders.

Maya left her house for the love marriage with the consent of her parents. The day she left the house she received *svagã*. The new couple had rented a room in Itāchẽ where they took up residence. In order to celebrate their "marriage", Maya went to the Nārāyaṇa temple north of Itāchẽ, from which both of their friends organised a formal *svayaṃvara*, taking the "bride" to the rented room. The following day the couple threw a party with their friends, but family members did not join in.

Following this love marriage, the husband joins his wife when she is invited by her *pājū* (mother's brother) and her elder sister (a requirement unique among Prajāpatis). She will not, however, be invited by her father's lineage members. Nor is her elder sister invited, who is married to a Basukala. The third daughter, who married a brick-maker (Avāḷ), is the only one who was accepted by the lineage members because brick-makers are on par in status with potters – both working with the same material, clay.

Prem will eventually perform the duties expected from a *jicābhāju*, the wife-taker, although he has never performed the *dhīr cakaygu* ritual, the handing-over of betel nuts to the members of his wife's lineage. For example, he came to help when the initiation (Kaytāpūjā) of his wife's brother's son was performed in 2006 – one of those occasions when the wife-takers are expected to serve. She joins her husband at his parents' house on certain ritual occasions (e.g. Mhāpūjā, or *kuchibvay*, *aṣṭamī* of Dasāĩ, Yāḷmārhipunhi, Bisketjātrā etc.) and she fulfils her duties at the *guthī* meetings of her husband's *siguthī*, but does not participate in the ensuing feasts, a fact which implies that she is not an accepted member. The problem will be discussed again once her husband takes over his *guthī* caretakership (*pālaḥ*).

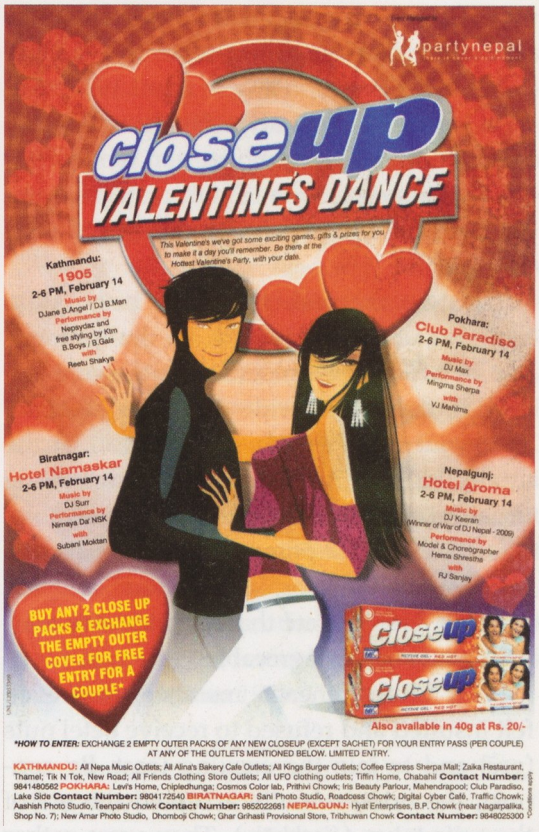
Nevertheless, it seems that both have made their way and lead a happy life – despite the ritual constraints they still have to face. In 2003, they built a house at Surjebinayak. They have one son.

Another story is that of Ganesh Munankarmi and Sita Libi. The couple met before 1990 as activists of the United Marxist and Leninist Party (UML). They often provided shelter for the leaders of the party in the 1980s when they came to Bhaktapur undercover. They

Men buying roses for V-Day at a makeshift stall set up in front of the Archies Gallery in Khichhapokhari, Kathmandu, on Valentine's Day, 14th February 2010.
This stall was set up especially to meet the high demand for cut flowers and roses on Valentine´s Day. On other days the Archies Gallery sells a limited selection of flowers.



"Close-up Valentine, 2010" – advertisement for a party called "Close-up Valentine´s Dance", which is going to take place on Valentine´s Day, 14th February 2010, in four different cities in Nepal (Kathmandu, Pokhara, Biratnagar, Nepalgunj). The party is organized by the event management collective "partynepal.com" and the toothpaste company "Close-up". An entry ticket for a couple can be obtained by exchanging two empty "Close-up" toothpaste boxes at one of the shops listed at the bottom of the advertisement.
Source: The Himalayan Times, 10 February 2010



Bottom
Shop in Kathmandu selling hearts for Valentine's Day.



even had to support them with small sums of money. They married after the Janaandolan I (the first uprising in April 1990). Ganesh is from a Chatharīya family of Ghatka, his father being a local historian who writes books. Sahana is from a sub-caste of farmers from Laykvẽ, the quarter on the way to Yaḥśimkhel.

The two married, the bride being duly brought with *svayaṃvara* to the groom's house, where his parents alone were expecting them. The bride was fully accepted as *bhamcā* (at other places *bhaumacā*), at the threshold. The lineage members were willing to accept the bride if the wedding ceremony was done without pomp and without a party. The groom however was "proud" and decided to demonstrate that his intercaste marriage was socially agreeable.

Most of the lineage members, however, felt insulted and refused to receive betel nuts (*gvẽ*) and to join the ensuing feast. By contrast, the bride's family accepted the *gvẽ* of the wife-taker (*jicabhāju*). They were rather proud of gaining a *jicabhāju* of Chatharīya status. The bride joined her in-law's house, but her mother-in-law still considered her to be impure. She secretly added *ghyaḥ* (clarified butter) to the rice cooked by her daughter-in-law and thus purified the rice. After the death of the husband's father, his mother left the joint kitchen and started to cook her own rice to ensure its purity.

Ganesh and Sita have two sons who will certainly not find a bride from the same status group. They belong to the emerging generation that may opt for love marriages.

A third story is the love marriage of Prem Bahadur Basukala and Ritu Shakya from Byasi, from the Basukalaguthī with 30 active and 250 non-active members.

Prem Bahadur first married a Suvāl girl from Cvāchẽ in 1975. As the wife was not liked by her in-laws and especially by her husband's four sisters (a common phenomenon in Newar society), she returned with her son to her maternal home for more than ten years. In the meantime Prem Bahadur was studying health in Birgunj, where Ritu worked as a nurse. They married in 1978 without any pomp.

Afterwards he joined his parent's household but was expelled from his *phukī*, i.e. from the group of parental relatives. This also implies that they have to perform the worship of the ancestral deity at Bisīkyaḥ as a nuclear family. His father (who died in 2007) used, however, to be an active and thus quite influential figure. As such he was successful in persuading the funeral association to accept his new daughter-in-law. After his sisters were married, the first wife joined her husband again, who has two sons from his Śākya wife. The first son left his parental home and lives in Sallaghari, the second and third sons have been studying in the USA since 2005. Ritu had no problems from her family in Kathmandu. Also the fact that she served as the royal Kumārī in Kathmandu in the late 1960s did not play a role, although it is said that ex-Kumārīs have difficulties in finding marriage partners (Allen 1975). She joins the seasonal feasts at her maternal home in the company of her husband without any problems.

Such stories emphasise the relevance of traditional social structures and the tensions that arise from breaking them. Even if the love marriage couple is accepted by their families, it might not be accepted by the lineage groups.

However, love marriages have now become an integral part of Newar life. Even the priests respond to this. Some ritual handbooks contain portions of the *gandharva* marriage ritual (see manuscript 3 in Appendix I). According to the traditional scheme of acceptable and unacceptable marriages (cf.

Manu IX: 88-103), this means a form of illegitimate and low caste marriage. But most Brahmin priests in Bhaktapur now celebrate and sanction such inter-caste marriages in a very short and abbreviated form.

It seems that the term *svayaṃvara*, the act of the bride personally choosing her husband – as made so prominent by Sītā's choosing Rāma in the Rāmāyaṇa – has become a kind of substitute for the love aspect in marriages. According to priest Hari Sharan, *svayaṃvaras* have only been celebrated for a few decades. As Pramod Shamsher Rana recalls (Rana 2000: 85), Maharaja Bir Shamsher Jang Bahadur Rana (1852–1901) still faced serious problems when he wanted to marry off two of his many daughters without prior consultation of an astrologer. Faced with the opposition of the traditional pandits, he sent royal priests to Varanasi to consult legal advisers (*dharmaśāstrin*). They proposed *svayaṃvara* as the only solution. "If the bride chooses her partner by putting a flower garland over his neck there was no need to match the horoscopes", writes Pramod Shamsher Rana, adding: "From that day 'Swayambara' came into practice in Nepal. The wedding was celebrated with great pomp and show" (ibid.).

Today *svayaṃvara* basically implies this hanging of a flower garland round the husband's neck. Among the Newars it is often regarded as the central aspect of the wedding, perhaps due to the fact that *kanyādāna* and *saptapadī* are not normally celebrated by them.

Seen from a tradional Gṛhya or Smārta point of view, the Newar marriage is not therefore a *saṃskāra*, because the core element *kanyādāna* is generally missing. However, Newars who perform the marriage ritual do see it as one of the ten obligatory sacraments (*daśakarma*, Gellner 1991: 116).

The Economics of the Wedding

In the long process of the various marriage arrangements and rituals there are many exchanges involving gifts, prestations and visits between the bride's and the groom's parties.

One of the most striking elements in this economics of marriage is the exchange of betel nuts between and within the families: the groom's family sends betel nuts to confirm the betrothal, the bride gives them to her relatives in a farewell ritual, and her husband's relatives take them, thus signifying her acceptance in her new family.

However, the offering of betel nuts, on which we will elaborate in the final conclusions, is only one form of prestation. The wife-taker and wife-giver exchange *masalā* pouches at the wedding (*svayaṃvara*); the wife-taker also gives the same item to the wife-giver during the "Looking at the Bride's Face" ceremony (*khvā svayegu*). Both sides offer snacks and meals, which they consume together: the wife-giver at the betrothal and *svayaṃvara*, the bride-receiver at Khvā svayegu. The bride-receivers send more than 40 trays with food, fruits, make-up utensils etc. to the bride's side; many are returned to the groom's side a few days later. Bride and groom exchange ornaments during *svayaṃvara*.

In this way both sides demonstrate their equal status, which is also evident by the polite forms of hospitality on both sides. When the friends of Mahesh, the groom in the one marriage that we shall describe below, refused to accept the dinner at the bride's house at the "Accepting the Son-in-law" ritual (*jilancā dukāyegu*) because they had just had an opulent meal at the *khvā svayegu*, it was taken by the bride's sisters as an affront, so that they had to eat at least a symbolic morsel.

It is true, as David Gellner observed, that "the scale of the celebration is slightly less munificent on the wife-giving side (who are losing someone), but otherwise the rituals balance each other out, and are a clear demonstration of isogamy. Wife-givers are not inferior to wife-takers; the relationship is one of equality" (Gellner 1991: 113).

However, some goods go in only one direction and are not balanced. This concerns the dowry, the items that the bride brings into her new family: money and mostly kitchen items presented by family members and guests at the farewell rituals and party.

While the core elements of the ritual, such as offering betel nuts (*gvẽ sālegu*) and sharing food (*svagā and thaybhū*), do not seem to have changed, other elements suggest a considerable dynamism: With the introduction of *svayaṃvara*, the Newar marriage has adopted prominent features of what can be called the South Asian mainstream. Only a few subcastes have been immune to this overwhelming restructuring.

Beyond the actual ritual, changes in the economics of marriage are even more conspicuous. The wish to comply with trends that appear "modern" and a growing affluence has contributed to these changes. The second half of the 20th century witnessed the total replacement of processional music, including the performers: the bride is now only ever brought by car to her new home, the dowry includes western-style furniture and washing machines, and the jewellery includes rings and necklaces as well as imitations – to mention only a few characteristic elements that have recently been introduced.

Dowry – gifts to the bride and others

The presentation of gifts (*kvasa*) to the bride by her parents, her brothers and sisters, the eldest of the household (*nakhī/nāyaḥ*), her father's and mother's brothers and sisters, the eldest (*nakhī/nāyaḥ*) of the clan (*phukī*) and one from each family of the clan constitute the



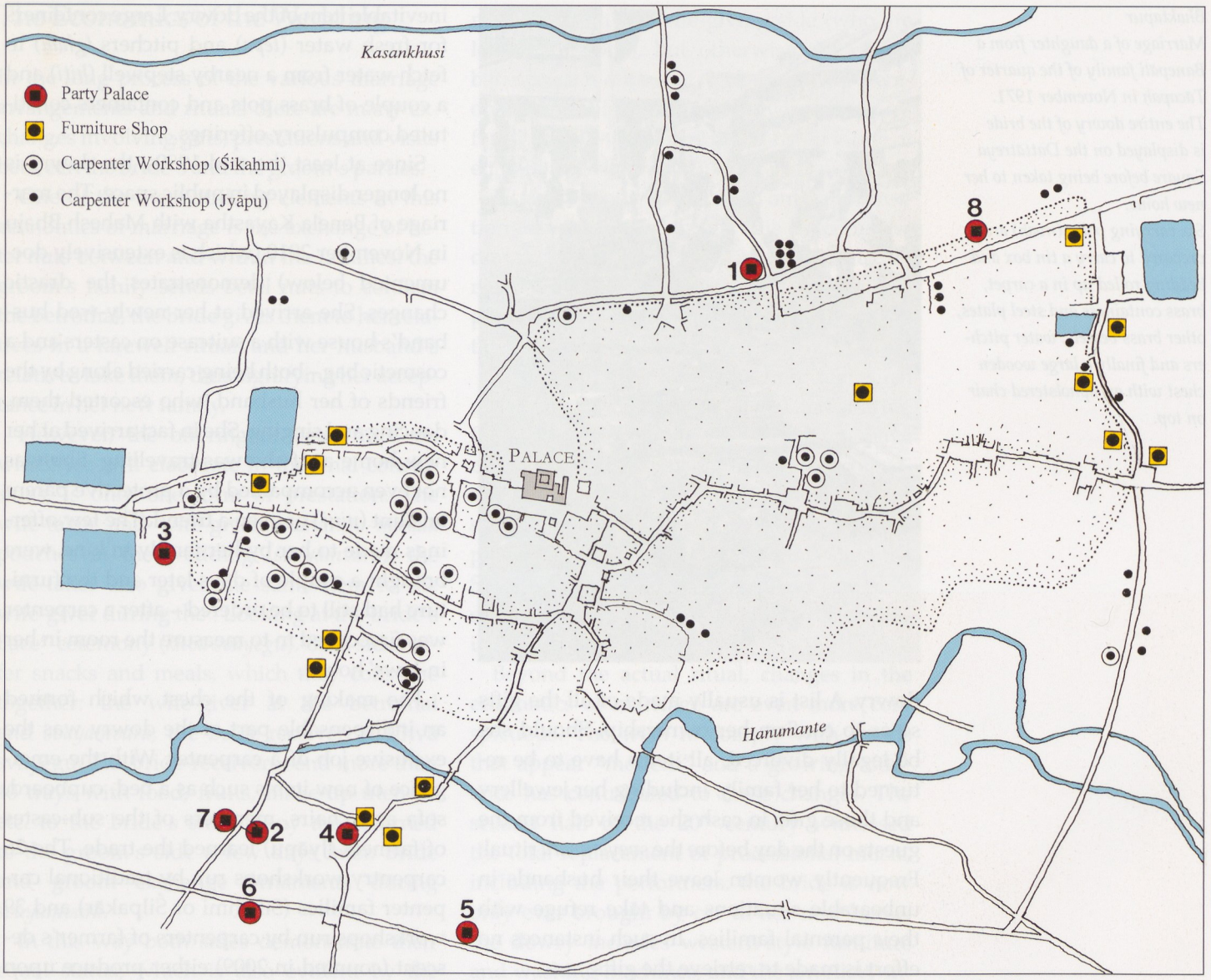
Bhaktapur
Marriage of a daughter from a Banepāli family of the quarter of Tācapaḥ in November 1971. The entire dowry of the bride is displayed on the Dattātreya Square before being taken to her new home.
Six carrying poles (nvaḥ) are prepared to carry a tin box and bedding rolled up in a carpet, brass containers and steel plates, other brass vessels, water pitchers and finally a large wooden chest with an upholstered chair on top.

dowry. A list is usually made of all the gifts so as to confirm her ownership. Should she be legally divorced, all items have to be returned to her family, including her jewellery and those gifts in cash she received from the guests on the day before the *svayaṃvara* ritual. Frequently women leave their husbands in unbearable situations and take refuge with their parental families. In such instances no effort is made to retrieve the gifts.

Until a generation ago, until the early 1980s, most brides left their parental homes in the company of their gifts. These gifts regularly included a tin box and a large wooden chest, both stuffed with clothes and kitchen utensils. A large roll with blankets, bedsheets and a two-inch cotton mattress for the couple constituted the "bedding", because beds were not used in Newar households. Mattresses were always rolled up in the morning and stored in a corner of the second floor (*cvata*) room or on top of a wooden chest (*sanju*), which was an inevitable item of the dowry. Large containers for fresh water (*tepa*) and pitchers (*ghaḷ*) to fetch water from a nearby stepwell (*hiti*) and a couple of brass pots and containers constituted compulsory offerings.

Since at least the mid-1980s, the dowry is no longer displayed in public space. The marriage of Benela Kayastha with Mahesh Bhaju in November 2010 (which is extensively documented below) demonstrates the drastic changes. She arrived at her newly-wed husband's house with a suitcase on casters and a cosmetic bag – both being carried along by the friends of her husband, who escorted them, dancing and singing. She in fact arrived at her new home as if she was travelling. She was not even accompanied by a protective parental aunt (*nini*) or even a friend. The few offerings made to her by her family in kind were brought a couple of days later and the furniture had still to be ordered – after a carpenter was first called in to measure the room in her in-laws' house.

The making of the chest which formed an indispensable part of the dowry was the exclusive job of a carpenter. With the emergence of new items such as a bed, cupboard, sofa and chairs, members of the sub-castes of farmers (Jyāpu) learned the trade. The 26 carpentry workshops run by traditional carpenter families (Sikaḥmi or Śilpakār) and 39 workshops run by carpenters of farmer's descent (counted in 2009) either produce upon advance notice by an individual client, or for one of the thirteen furniture shops, the first of which opened in the late 1980s. The majority of carpenters, however, deliver to shops in Kathmandu. A whole marriage-set cost 40,000 Rs (approx. 400 euros) in 2009, a bed (size 4 x 7 feet) cost 6,500 rupees. Surprisingly, the design for a double bed did not change for a decade, but in 2003 the wardrobe changed in design and colour. A large wardrobe was now black and had two doors framing a large mirror in the centre, at a cost of 21,000 rupees.



Bhaktapur
Location of eight party palaces, thirteen furniture shops, 26 carpentry workshops run by traditional Śikaḷmi (members of the sub-caste of carpenters) and 39 carpentry shops run by Jyāpu (members of the sub-caste of farmers). Survey November 2009

***1** Party ground at Mahākālī Pīṭha in a courtyard on the hill since the early 1990s, space and shelter has been provided at the foot of the hill by the caretakers of the shrine since March 2001; **2** Party space at Vārāhī Pīṭha, provided by the caretakers of the shrine since the 1980s; **3** Party ground at Bhajupūkhū, run by Shiva Prasad Hyonju since 2010; **4** Party Venue at Gapali, run by Prithivi Prajapati since 2005; **5** Shubhakamana Party Palace near Jagati, run by Jitendra Khanakkhusi since 2007; **6** Ajima Party palace, run by Narendra Thapa since 2009; **7** Varahi Party Mahal, run by Rakesh Khatri since 2009; **8** Kamal Binayak Party Palace, run by Rabindra Shakhakarmi since 2010. One more is located on the ground of the Shri Padma High School, adjacent to the compound of the palace.*







Bhaktapur
Top, furniture shop in Itāchẽ, displaying upholstered armchairs, sofas and cabinets.
Bottom, carpentry in Bharbacva
Right, poster of the "navadurga farnichar so rum".
Photographs 1 November 2009

Since 2005 another new development started which – similar to many other trades such as tailoring – threatens the autonomy and survival of carpentry. Furniture made in China is assembled in Nepal, and catalogues for this are presented in the very same shops in Bhaktapur that trade locally produced marriage-sets.

The first example is the marriage of Mohan Yakami with Mina Kvaju – both from the subcaste of farmers from Byasi in Bhaktapur – on the 16th day of the month of Māgha in BS 2057 (February 2, 2000), when a wide range of household and especially kitchen utensils are presented to the bride by her family members in exchange for betel nuts (*gvẽ slegu*):

List of items brought by the bride

1 *sijatepa*: large copper pot for storing drinking water
2 *sijaphvasī*: copper vessel for making alcohol (*ailā*)
2 *dhacā panecā*: ladle and scoop in brass
4 *libātā*: brass bowls
6 *istil tapes*: steel bowls for storing and serving vegetables
7 *ligaḥ*: containers (Nep. *gagro*) for fetching fresh water (*nīnaḥ*)
1 *gvēbātā*: container for betel nuts
1 *sinhamu/jvālānhāykã*: vermilion container and mirror (both of brass)
1 *sukũda*: lamp with Gaṇeśa
1 *sinhatalā*: twin cups for vermilion and yellow powder
3 *karuvā*: water jugs with spout
1 *tapa*: jug without spout, to drink water
5 *kayabhū*: bronze plates
3 *likisti:* plastic trays
1 *likisti*: brass tray
1 *āti*: jug with spout for serving brandy
1 *dharaj*: cupboard
1 *mekap misin*: hairdryer

1 *taruva*: lampstand
1 *pakabhū istil*: moulded steel plate
1 *liyagu pūjābhū*: brass plate for worship

Most items are of brass or bronze and are only occasionally used in the kitchen. The large copper water container (*sijatepa*) is a symbolic offering because almost every household in Bhaktapur has had running water since the mid-1970s. In times of scarcity, however, small containers (*ghaḷ*) are used to bring fresh water from the step-wells (*hiti*). Significant is the conical copper bowl (*sijaphvasī*) for making liquor (*ailā*), mostly from wheat, which is usually presented by the father.

Essential for the establishment of a separate household is the pair of vermilion containers (*sinhamhū*) and ritual mirror (*jvālānhāykā*), representing Lakṣmī and Śrī, small cups for vermilion (*bhuisinha*) and yellow powder (*mhasusinha*), as well as the lamp with Gaṇeśa (*sukũda*). These three objects are preferably presented by the parents. The maternal uncle (*pāju*) used to present a goat (*bakra*) or sheep (*phaicā*), nowadays he prefers to offer a brass container (*lighaḷ*) for water.

The list also contains a hairdryer (*mekap misin*), and a cupboard (*dharaj*), which is handed over in the form of the keys.

A second example is the marriage of Dilaram Bohoju and Sumitra Kvaju in February 2009 in the quarter of Jēlā in Bhaktapur. The donor was noted for each item: the mirror was presented by her father, the vermilion container by her mother, a pressure cooker by her elder sister (*tata*), the jug for liquor by her cousin (father's elder brother's son), three brass objects by the cousin's wife, a brass tray by her younger sister, a bell and plate by another cousin, the keys for a cupboard by her older brother and a water container (*lighaḷ*) by her maternal uncle and another younger sister (*kehẽ*).

Since quite a number of relatives present identical items – for example up to fifteen brass water containers – these are returned by the couple to shops for cash. They may also be stored and presented on similar occasions.

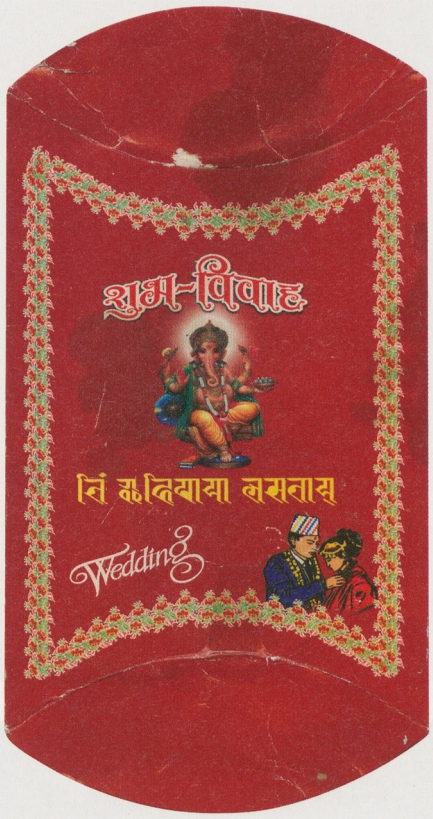
Offerings of food and clothes

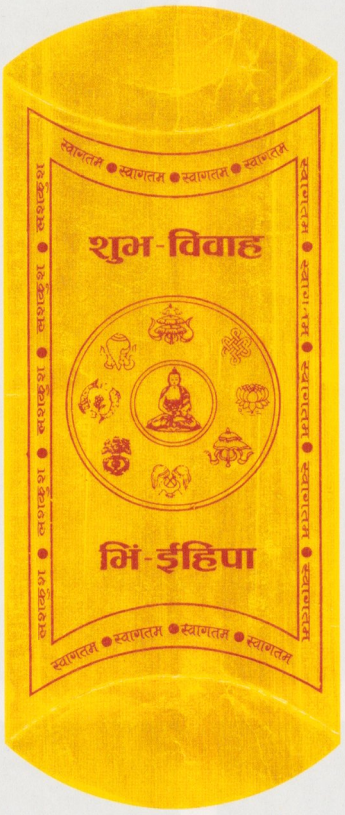
A week in advance of *svayaṃvara*, both parties, the wife-giver and the wife-taker organise packing the sweets, nuts, herbs and spices (*masīpva* – *masī* from *masala* and *pvaḥ* – packet or pouch). Another option is to order some hundred packets, ready-made from a shop in Bhaktapur, or to buy all the raw ingredients separately and enjoy preparing the individual bags as a social event.

Mandatory items are a betel nut (*gvẽ*), clove (*lava*), cardamom (*sukumel*), brown cardamom (*yelā*), coconut (*nankyaḥ*), popped prickly water lily (*makhã*), walnuts (*khvāḥsã*), cinnamon (*dalchin*) and sugar-candy (*misri*). Dates (*codā*), ground-nuts (*badam*), cashew nuts (*kāju*), dried apricots (*korpani*), raisins (*kismis*), pistachios (*pesta*) and dried figs (*anjir*) have only recently become available through imports from India and Iran. In some cases even Tibetan cheese (*durkva*) is included and candies wrapped in colourful paper and small Cadbury's chocolates (*chaklet*).

Shops in Bhaktapur provide packets shaped as boxes or oval pouches which are often packed again in velvet pouches. Inscriptions in Sanskrit (*śūbha vivāha*) and Nevārī (*bhīihipā lasataya*) indicate that the packet is presented on the "auspicious occasion" of a "happy marriage". The English term "Wedding" is occasionally added and a central picture heralds either the all-encompassing protective deity Gaṇeśa or Buddha Śākyamuni in his earth-touching gesture (*bhūmisparśamudrā*).

On the occasion of *gvẽ yẽkegu*, the "taking" (*yẽkegu*) of betel nuts to the bride's place, a number of plates are brought bearing sweets, vegetables and fruits, along with clothes,





Pouches for masala (a variety of sweets, nuts and spices such as clove), inscribed in Sanskrit Śubha-Vivāha and in Nevārī Bhī-Ihipā (happy marriage). Reflecting the religious affiliation of the marriage parties, either the Buddha, surrounded by the eight auspicious objects, or Gaṇeśa graces the cover.

Right
The marriage of Sajani and Subin Chitrakar, 20 November 2008.
Prior to the marriage,the groom's party brought 34 brass trays with offerings of fruits, vegetables and sweets (in the front row āmala and nimki). In the background the bride with her paternal aunt (nini) to her right.



shoes, make-up, bangles and a small container with vermilion (to perform the colouring of the bride's forehead and hair parting). From the bride's side this act may be called *gvẽ haygu* (the coming of betel nuts), while the bringing of those many plates with offerings may be called *lākhāmari cvayegu* (the sending of sweetmeats). In this case, *lākhāmari* stands for a variety of deep fried breads made of white wheat flour (*maidā*) such as *nimki*, *phini*, *kajuri* and *svari*, or of whole-wheat flour (*chucũ*) such as *lākhāmari* and *sayguli*. In addition, *jeri* is offered, made of deep-fried white wheat flour soaked in sugar water.

Until the 1970s, clumped-together balls (*laddu*) of *svari* were sent in large quantities to the bride's family. These in turn constituted an offering to all the families who were invited for the feast the day before the marriage and the distribution of the betel nuts (*gvẽ sālegu*). The size of the ball indicated which families were expected to come: large balls were sent to families of which all members (*bhvaḥ pāhā*) were invited, while small balls were for families from which only one member (*yākhā pāhā*) was expected. When ordering the *laddu* some four weeks in advance, the bride's father had to specify the number of large and small ones.

While sweetmeats were always presented in large quantities such as 32 or 64, pairs of doves, fish and frogs formed of white wheat flour, deep-fried and soaked in sugar water constitute a compulsory offering. No specific symbolism is tied to these animals of the air and water. But it should be remembered that frogs receive symbolic food offerings on the occasion of Janaipūrṇimā, full moon in August, and fish are an essential offering in ritual food (*kẽ svagā*). Doves do not appear in any Newar ritual context but constitute sacrificial offerings by other ethnic groups such as the Tamang.

The making of these pairs of animals is documented in the attached film: hot vegetable oil (invariably imported from Singapore or Saudi Arabia) is added to white wheat flour to create a consistent dough. The dough has to be kneaded for about ten minutes before the animals can be formed. First a rough shape is created from which the legs or wings are separated. A teaspoon is used to mark the body of the dove and a knife to create a pattern of feathers and the triangles of the fins. Black soybeans mark the eyes. It takes less than five









Production of pastries in the shape of a dove, a fish and a frog, documented in November 2008

Offering of pastries, brought by the groom's party to the bride's house prior to the marriage,

Top
Three auspicious animals, fish, pigeon and frog, are made in wheat flour, deep-fried and dipped in sugar-water.

Bottom, right
Large rings of up to 60 cm diameter of deep fried whole wheat flour, mixed with ginger and black pepper and covered with sugar constitute a prestigious offering.

Bottom, left
Token of invitation to the marriage feast
Small oval-shaped balls (18 x 12 cm) lumped together from fragments of the lākhāmari dough were traditionally distributed to those families who were expected to attend the feast with all members (bhvaḥ pahã).









minutes for one of the animals to attain its full shape. They are then deep fried for ten minutes and subsequently soaked for one minute in sugar water. Finally they are rubbed carefully to ensure that the entire surface has absorbed the sugar equally all over.

Often, the groom's father offers a set of new clothes (*daura/suruval*) to the eldest members of his (and his son, the groom's) lineage (*nāyaḥ*) in a gesture of respect. Rarely, his wife and even other female relatives of the groom receive new clothes, a sari. On the occasion of the marriage of Kailash Dhaubanjar on November 21, 2011, his father gave away 70 saris at the price of seventeen Euros each.

Offerings collected for masĩpva pouches – spices, nuts and sweets presented on several occasions during the marriage ritual.

Traditional offerings 1-10:
***1** betel nut (gvẽ, Nep. supari), **2** cardamom (sukumel, Nep. sukumel), **3** cinnamon (dalchin, Nep. dalchin), **4** clove (lava, Nep. lohan), **5** brown cardamom (yelā, Nep. alainchi), **6** walnut (khvaḥsĩ, Nep. okhar), **7** coconut (nankyaḥ, Nep. narival), **8** eurale, popped prickly water lily (makhã, Nep. makhan), **9** sugar-candy (Nev./Nep. misri), **10** date (codā, Nep. coḍa).*

Imported nuts and sweets 11-16:
***11** apricot (korpani, Nep. khurpani), **12** almonds (Nev./Nep. marsya badam), **13** pistachio (pesta, Nep. peṣta), **14** cashew nut (Nev./Nep. kāju), **15** raisin (Nev./Nep. kismis), **16** candy and chocolate (Nev./Nep. chaklet).*
Other varieties include Tibetan cheese (durkva, Nep. anjir) and fig (Nev./Nep. anjir).

Offerings on the occasion of marriage:
1, 2, 3, 4, 6 for gvẽ haygu, the bringing of betel nuts by the bride's house, three or five days prior to the actual marriage, 5 also on the occasion of khvaḥ sva vanegu, to "see the bride's face", c. 3-4 days after svayaṃvara.
***1** phini, made from white wheat flour in ghee or soy bean oil, without sugar or salt, **2** nimki, made from white wheat flour with salt and colour, preferably in ghee, **3** svari, made from white wheat flour, done in ghee, **4** kajuri, made from white wheat flour with sugar, in ghee, **5** sayguli (small pieces of lakāmari), made from whole wheat (cuchũ), mixed with ginger, black pepper, done in ghee, then covered with sakhar (these days with sugar), **6** jeri (white wheat flour (maida), deep-fried and soaked in sugar water).*



Decorations for the bride, which only recently have been adopted in imitation of the customs of Parbatiyā.
Heart-shaped pendants, decorated with red and green glass beads (jhumakhā) are fixed to cotton threads, entwined with the hair of the bride. Fake jewellery for ears and forehead add to the bride's colourful outfit.

Jewellery

Originally, that is until the introduction of the *svayaṃvara* ritual in the early 1960s, rings were not exchanged. The bride merely received a very few ornaments from her father on the occasion of *gvẽ sālegu*, the parting from her parental home and her lineage, or from the groom on her arrival in her new home and lineage.

Brides received up to five golden earrings (*tuki*, each weighing three *ṭola* = 33 g.) on each ear, to decorate the upper curve of the earlobe. Inserted into the lower end of the earlobe was a flat, circular piece of gold (*tap*) shaped like a drawing pin. On the occasion of the old-age ritual (*jākva*), women received a pair of *tap*, attached not to the earlobe but three centimetres higher up on the outer edge of the ear. A bracelet of five different metals (*pañcaratna*), often of only iron, copper and brass (without gold and silver) was also presented to women some time after the marriage.

Necklaces of gold, bracelets, anklets and bangles of glass or other material were unknown.

Small children still receive silver anklets, which are worn till the age of four. Otherwise, no silver ornaments were worn. With the growing influence of South Asian wedding customs, however, silver toe-rings and ankle-chains have become common. Since the 1980s, gold rings are exchanged on the occasion of *svayaṃvara* and in recent years again at engagement parties. Gold necklaces, earrings and bracelets are added, presented both by the groom and the bride's father and even her sisters and aunts.

To quote only two examples: in November 2008, Sajani Chitrakar from Bhaktapur received from her father gold jewellery totalling twelve *ṭola* (134 g.) while Benela Kayastha (whose marriage is documented in Part III) received 35 *ṭolas* (390 g.) in November 2010.

Some time after the marriage, women from the farmer sub-castes used to receive a coral necklace (*bhĩpau*) from their father which, when put tenfold around the neck, extends almost down to the navel. The prefix *bhĩ* designates the necklace as an auspicious ornament, similar to the term *bhĩ ihipā*, "auspicious marriage." In contrast to Tibetan coral necklaces, those of the Newars have small links of no more than five millimetres in diameter. Coral necklaces were widely worn until the early 1980s. Since the late nineties

they are worn on certain public occasions by women of Jyāpu (farmer) status together with a black sari and a white shawl. Such occasions have been newly invented as representing indigenous folklore.

Single chain-links of coral are usually given to newborn children after the purification ritual (*mācabhū byẽkegu*) and tied around the waist on a black thread. It protects the children against evil spirits that appear in their dreams.

Imitating mainstream features of Nepalese-style marriages among the Parbatiyās, Newar brides wear ear hangings and ornaments on the forehead in imitation gold and strands of red cotton threads (*jumakhā*) to beautify their hair-do.

A generation ago there were not more than six goldsmiths of the sub-castes of Śākya or Bajrācārya in Bhaktapur; their workshops used to face the street, complete with a small forge and a clay water basin to cool the works. They did not have any ornaments in stock but worked exclusively on order. In 2011 there were 27 shops, mostly located along the main street, selling readymade gold rings, bracelets and necklaces and silver anklets. Most shops have a selection of photographs and magazines showing ornaments that can be made on order.

Apart from ornaments, these shops also sell ritual objects such as lamps (*sukũda*), mirrors (*jvālānhāykã*), and vermilion containers (*sinhamhu*) worked in thin sheet silver. These objects tend to be presented to the bride by her parents, but are rarely used in rituals. They are kept rather in glass cases to demonstrate the owners' affluence.

Three more shops in Bhaktapur are specialised in imitation gold (*nakali sun*) and a couple of other shops cater to tourists with a variety of necklaces produced at large workshops in Kathmandu or India.

Objects worked in red cotton thread such as a plait-like addition to the coiffure, and garlands and necklaces with glass beads have, however, been traditionally produced by a few Muslim (Nev. Musmã) families who used to cater to the needs of Parbatiyā and Tamang from the surrounding villages. For that reason they occupy public space. For over a hundred years Bhaktapur has even had a small mosque for the Muslim minority of Nepalese origin, which speaks Nevārī. Bangles of glass are either sold by Musmãs or in shops dealing in cosmetics.

Flowers

Almost every ritual requires special flowers of a particular colour. For death rituals, for example only yellow and white flowers may be used, such as false daisy (Nev. *talāy*, Skt. *taṅgarāja*) or crape jasmine (Nev. *bhyalāy*, Skt. *bhṛṅgarāja*). For the Ihi ritual the flower and even the stem of *micikisvã* is mandatory.

For marriage rituals white narcissus (*gunakera*) and narrow-leaved mugwort (*dācāsvã*) and lotus (*pale*) were mandatory until recently. White narcissus blossoms in the month of Māgha (January/February) and thus must often be used in dried form, as is also true of lotus and mugwort. Narcissus and mugwort are often handed to the bride by the Gāthānī lady from the sub-caste of gardeners. None of these flowers, which are used to decorate the hair, is easy to find at the market, but they can simply be replaced by asters (*godāvarīsvã*), poinsettias (*lālpate,*) or red hibiscus (*hiphaḥsvã*). The most common, now rarely used decoration is a band of 40 braided lilac globular-shaped flowers (*gvẽcāsvã*, lit. "areca nut flower", Nep. *makhmali*). These braids are made on request by a woman from the Gāthā sub-caste. She fixes a thread to a basket containing flowers, folds a leaf of the Asian butterfly bush (*sinasvã*), ties it to the thread and adds a pair of *gvẽcāsvã*. As soon as these have formed a row they are called *tāsvã*. A similar braid of 14 or 16 flowers is made as



Three flowers which are mandatory for marriage rituals: white narcissus (1, gunakera), narrow-leaved mugwort (2, dhācasvā) and a lotus bud (3, pale). As the lotus only blossoms in August and the narcissus in January, dried flowers are used.

ear-hangings on the occasion of the first occasion on which a boy's head is shaved (*busā khāyegu*, Skt. *cūḍākaraṇa*, see Gutschow/Michaels 2008: 53). On various other occasions such as the worship of the younger brothers by their sister (*kijāpūjā*), or Satyanārāyaṇapūjā in the month of Maṅgśīra, *gvẽcāsvā* are used to make garlands (*gvẽcāsvāmā*).

Almost none of these flowers are indigenous to the Indian Himālaya – which supports the notion of a widespread syncretism with an inherent dynamism. The most common flower in rituals, the marigold (*bare taphaḥsvā* for the small budded variety and *taphaḥsvā* for the large budded one, Skt. *śatapatrikā*, Nep. *śāyapatrī*), originated from South America and must have reached the Himālaya in the 16th or 17th century (Zotter forthc.). It may even have reached India before the landing of the Portuguese and later reached the Mediterranean Sea, thus leading it to be known as a flower from India.

Likewise, the poinsettia (*lālpate*) originated from Middle America and seems to have replaced the truly indigenous rhododendron as a prominent red flower in the course of the 19th century. Hibiscus (*hiphaḥsvā*) must have reached the Himālaya via Orissa from China. Sanskrit texts occasionally refer to it as *oḍrapuṣpa*, the "Orissa flower".

Organising the Marriage Parties: from feasts to party palaces

Engagement parties

Since the beginning of the millennium, engagement parties have gradually become fashionable. Earlier, the parents of the bride and groom would agree on a date for the marriage in an informal way. Now it is an event to which the relatives of the paternal clan as well as maternal relatives are invited.

The following describes the more recent form of engagement between Kailash Dhaubanjar, son of Suresh Dhaubanjar and his wife Indira Karmacharya, and Monika Shres-



Bhaktapur
Sajani Chitrakar wearing a tress of ball-shaped, lilac flowers, which are usually called "betel-nut flowers" and which are famous for not wilting for a long time, similar to the everlasting daisy.
7 December 2008





Bhaktapur
The making of a hair decoration (tasvā) for the bride by Mohan Maya Banmala from the sub-caste of Gāthā.
A long tress of 40 flowers are braided together with green leaves of Buddhleja asiatica (sinasvā).
Photograph 8 November 2009

tha, whose family had moved a decade ago from Sanga to Bauddha, building a large house along the main road of the latter. Monika's family had originally been Dhaugoda, who had adopted the more anonymous title Shrestha when they moved to Bauddha. The wife of his maternal uncle (*pāju*) had acted as mediator when Suresh had been searching for a suitable bride for his son. Information and photographs were exchanged in May 2010 and on 13 July Kailash met Monika for the first time in the presence of the matchmaker.

Kailash left the following day for a training programme in China and kept talking to Monika on the telephone. Back in Nepal they continued to telephone but did not meet because Monika was reluctant to leave the house prior to the engagement. Only when the two parties met did it became clear that they are related to each other – a relationship which did not, however, exclude the planned alliance. The groom's grandfather's first wife was a Dhaugoda from Sanga, whose daughter was present on the occasion.

The groom's father conceded that the idea of having an engagement party mirrors the influence of Indian films. The core event of exchanging rings to symbolise the promise has become a good excuse for another get-together and exchange of gifts. The father-in-law of the groom's sister insisted that tradition has to be dynamic and that the Newars will happily grasp any new opportunity to add to their customs. Asked how he feels, Kailash answered in a stereotyped way "like in a dream", as if he felt obliged to reflect the dream world of the silver screen.

The meeting had been fixed for the afternoon of December 12, 2010 in Bauddha. The groom's party had six trays prepared with offerings such as apples, Chinese pears, *laddus* (sweetmeats), *anarsa* and *phini* (two types of sweet bread) and *selroti* (deep-fried rings of wheat flour). Furthermore, a yoghurt bowl was inscribed with the words "Happy Engagement – Kailash – Monika", and a tray with a set of clothes (sari and blouse) and bangles was organised. The father admits that upon the advice of others, his wife had prepared a *pūjā* plate. Thus it became clear that the meeting of the two parties would be more than an exchange of rings. The casual mention of "the advice of others" further demonstrates that an engagement party has no fixed rules – at least for the time being. It is in fact an event that is about to turn into a fomalised ceremony or ritual. More often







"Engagement" of Kailash Dhaubanjar and Monika Shrestha on 11 December 2010 at Bauddha.
Kailash's mother Indira applies a tikā to his forehead in an act of ritualizing the recently invented event of "engagement". To his left sits Monika.
Monika puts a golden ring on the ring finger of Kailash's "pure" right hand.

than not, nobody takes the lead, so the outcome is the result of constant consultation: it is shaped cumulatively and will eventually attain a more stereotyped form that will be performed by others.

As the party arrived from Bhaktapur, a professional cameraman was at the ready with his video camera. It took almost an hour before about 30 relatives arrived from Bhaktapur. The same people were also about to meet again that evening at the marriage party of the groom's great-grandfather's eldest son's grandson.

Two large rooms on the first floor, which have been rented out to a beauty parlour, had been vacated for the occasion. Kailash's family was welcomed by Monika's father and her eighty-four-year-old grandfather and asked to take a seat in one room while Monika's family busied itself in the other room with preparations. Once snacks and drinks had been served, Monika was led into the room to take her seat to the left of Kailash. His mother Indira performed the usual *pūjā*, took yoghurt from the large bowl, prepared *svagā* with *abīr* and marked the forehead first of her son, and then of the prospective bride. Rosani Nayaju, the wife of one of Kailash's paternal uncles assisted her. The entire scene of the couple-to-be sitting in chairs, the mother officiating from behind a low table bearing the trays of offerings, appeared to be a bit awkward. Holding the *pūjā* plate with the Gaṇeśa lamp in her left hand and reaching out for *svagā* with her right hand across the table ends up in quite an unfamiliar gesture. Traditionally, the mother would be seated cross-legged in front of her son with the *pūjā* plate in front of her.

Following the *pūjā*, Indira handed the tray with the clothes and two apples and two pears on top over to Monika's mother, who asked her daughter to touch it with her forehead in a gesture of acceptance. She then offered two balls of sweetmeat, wrapped in a paper napkin, first to her son, then to Monika, expecting them to take small bites. The two did not actually share the food in the way they would do during the marriage ritual, but they were offered food from the same tray.

Finally, Kailash took the ring from his six-year-old brother's son and put it on Monika's left ring finger, while she put the ring on his

right ring finger. Having completed this central gesture of exchange, a form of *pāṇigrahaṇa* performed to the applause of both parties, Indira offered *svagã* to Monika's parents. At that moment, Monika's father was overcome by emotion. He went into convulsions and was unable to stop his tears, while his son consoled him and took him into his arms. The emotion then reached Monika, who averted her gaze as she suppressed her sobs and wiped her eyes with her handkerchief. In strong contrast to the tears that are expected from the bride when the betel nuts are handed to the relatives and when she leaves the maternal house on the occasion of the *svayaṃvara* ritual, the father of the bride seems to have been caught by a feeling of imminent loss and his daughter seems to have been engaged in sororal loyalty.

After everybody had received or taken *svagã*, the atmosphere brightened. Both parties had now mixed in the same room and engaged in conversation. In a final gesture, the father of Kailash, his brothers, and his daughter's talkative father-in-law invited Monika's father to take a seat with them on a carpet to discuss the forthcoming wedding, which was scheduled for the end of November the following year. Not short for words, Suresh assured Monika's father that he would treat his daughter like his own, while the assurance was returned from the other side. Later, Monika's brother joined his father, jokes were cracked and the atmosphere was a happy one in anticipation of a viable marriage alliance between two families. Kailash stood to one side and had repeatedly to confirm that he would be a "good boy", worthy of this wonderful woman, who had by then moved to the second room with her female relatives to prepare the buffet dinner – which came as a surprise for the party from Bhaktapur and probably also as a burden, because two hours later all of them had to attend another buffet dinner at Bhaktapur.

In the late afternoon, the Dhaubanjars and their relatives returned to Bhaktapur. Having exchanged rings, the couple-to-be was free to meet in public.

Wedding parties

The most important event used to be the feast (*gvẽsabhvay*) that was celebrated after *hyãkegu*, the act of "causing to be joined together" and the handing out of betel nuts to the members of the lineage of the bride's husband on her arrival at the wife-taker's house. All lineage members were to be present at that time.

A couple of days later a feast would be arranged not only for the lineage members but also for all the relatives and friends. In Bhaktapur, this was either accomplished in the house itself, where some 200 guests would be served in shifts, or in the courtyard of a temple or the outer confines of a shrine (*pīṭha*) to one of the Mother Goddesses, notably at Vārāhī in the south and Mahākālī in the north.

Matters changed appreciably when the caretakers of the Mahākālī shrine constructed a kitchen and arcades at the foot of the deity's hill in 2001 that could accommodate up to 400 guests at a time. The Mahākāli Kṣetra Samrakchan Samiti (Mahākālī Area Renovation Committee) charges 2,000 rupees (approx. 18 euros), including the use of water. Similarly the municipality rents out the tourist bus park and the Shri Padma High School's compound next to the palace for such occasions.

An entirely new type of building complex, the "party palace", evolved in the early 1990s in Kathmandu to cater to the needs of a rising middle class which crosses the traditional borders of caste. Merchants and traders, craftsmen and farmers alike are customers of such venues.

Prithivi Prajapati opened the Party Venue in 2005 in Gāpālī, south of Bhaktapur (no. 4

on the map), as the first venue of this kind. Five more party palaces opened within four years from 2007 to 2010. To represent the interests of the party palaces and some 30 catering businesses in Bhaktapur, an association was set up under the name of the Khvopa Rental and Catering Organisation. Two more party palaces are to be found in Banepa, five in Thimi, and over 100 in Kathmandu.

The Party Venue offers a price list with more than a hundred items. Only a few clients will order full catering at a price of 400 rupees, excluding drinks. The majority orders half-catering at the price of 70 rupees, because the raw materials for the kitchen of the Party Venue are supplied by the client. The cost is thus reduced considerably.

The Party Venue at Gāpālī catered for 95 groups in the year 2065 BS (13 April 2008 to 14 April 2009). Of these, a majority of 49 events catered to the guests of marriage parties, either organised by the wife-giver or the wife-taker. In some cases, the wife-giver not only hosted the farewell party of his daughter but also the wife-taker's party on the occasion of *svayaṃvara*. Madhu Chitrakar, for example, hosted 700 family members and friends on 21 November 2008 and 150 members of the wife-taker's party on the following day.

For marriage parties, the number of guests ranged from 225 (a Suvāl family from the sub-caste of farmers) to 1000 (a Śilpakār family from the sub-caste of carpenters). During the three months of Baiśākha (April/May), Maṅgśira (November/December), and Phālguna (February/March), the venue hosted 13, 11 and 14 marriage parties respectively. A few parties were arranged for couples who had married abroad during the five months from mid-June to mid-November, which had no designated auspicious days in 2008. In 2011, however, there were six auspicious days in late June and early July in the month of Āṣāḍha, while 36 days were designated within the period of May 5 to June 12 and November 21 to March 12, 2012.

The party palace also hosted eighteen parties on the occasion of boys' initiations (*kaytāpūjā*), six parties to celebrate the girls' seclusion (*bārhā tayegu*), four parties celebrating "first feeding of solid food" (*annaprāśana*), two feasts after the final death ritual after 360 days (*dakilā*), and one celebration of old age (*jākva*). Nine more events celebrated farewells to various persons, annual meetings of associations or seminars, each with 100 to 300 participants.

A new era started with the announcement that "Welcome Wedding Event Management" was starting business at the beginning of the marriage season in mid-November 2011. Welcome Wedding offers "three thematic wedding packages in the beginning – Royal, Valentine and Fairy Tale. They will be further separated into Platinum, Gold and Silver packages"[7], with rates starting at 570,000 rupees (approx. 5,000 euros). The company decorates the venue, arranges the menu, and chooses the music according to the client's wishes, making "their auspicious event memorable, enthralling and pleasant."

Transportation – bridging the localities

Bringing the bride to her future home has undergone a significant change since the 1970s. A bride from the sub-castes of farmers used to walk barefoot to her new home in the company of a maternal uncle (*pāju*) and the groom's father (*sasubau*).

Brides from the upper status families (Chatharīya and Pāñctharīya) were wrapped in a blanket, suspended from a three-metre-long pole. This pole (*dūgū*) and bundle were covered in embroidered cloth (*duguphāgā*), which was brought along by the wife-taker. Not every family owned such a cloth, not even every lineage.

Similar to the ornaments for the Ihi ritual or the large plates (*jvaḥkvataḥ*), it is still possible to borrow the lamp (*sukũda*) and torches carried in the procession from friends.



Menu from the Bhaktapur Party Venue in Gapālī, 2009. The owner offers catering service or hires out the place, which can accommodate up to three hundred people. "Bhaktapura Pārṭi Bhenyū; Gapālī, Sūryavināyaka, Bhaktapur, 14; Bhaktapur Reṇṭal eṇḍ Kyāṭariga Sarbhisa."

[7] "Get Married in Style", in: *The Kathmandu Post*, 25 November 2011.



Bhaktapur
Marriage of a daughter from a Banepāli family of Tācapaḥ in November 1972.
The palanquin (dū) is ready to be carried by two Gāthā to the groom's house. The bride hangs in a blanket as in a hammock, suspended from the carrying pole (dīdhāsī). It is covered with an embroidered cloth (dūphāgā) which has been brought by the groom's father. Seven Kusle musicians with trombone, trumpet, shawm, rattle and drum accompany the procession of the bride to her future home.

The pole is owned and brought along by members of the sub-caste of gardeners (Gāthā, Nep. Banmali), one of the nine marginally pure castes (*nau jāt*, Gutschow/Michaels 2008: 23) who in one way or another provide their services in various rituals. While the Gāthā women collect and sell flowers, the principal obligation of the male Gāthā is to perform as mask-bearing dancers in the Navadurgā troupe (Levy 1990: 563-571). Every household in Bhaktapur used to have an inherited relationship not only to a barber (Nau) but also to a Gāthā family. The woman was expected to supply the household with flowers at least on the major festive occasions, while two men had to come and carry the bride. The moment the bride was about to leave the house, the waiting Gāthā were supposed to lean the carrying pole against the house (*dūgū dāki*). Once the bundle with the bride was tied to the pole, it was carried on their shoulders. In order to stop for a rest, the carriers take forked sticks with them as supports. One Gāthā woman accompanied the procession with a torch (*musyāḥ*). A second Gāthā woman carried a bundle with a box full of betel nuts (*gvēbātā*). The matchmaker (*lami*) was also supposed to join the procession. Finally, the procession was to be accompanied by six to eight musicians from the sub-caste of Jugi (Nep. Kusle or Darśandhārī, Kāpālī) who, as Levy (1992: 365) says, are in a "permanent state of impurity", and who act as auxiliary priests and musicians. Two

or three would have played their traditional instrument, the shawm (*mahalī* or *shahanāī*) while others played trumpet, trombone and drum.

Families of privileged status might already have used cars to transport the bride in the 1920s, when the leading families maintained sizeable car fleets. The first car was probably brought to the Kathmandu Valley shortly before the First World War, following Candra Śāṃśer's visit to London and Sheffield in 1908.

In Bhaktapur, however, the only car was owned by the Rāṇā governor, who had it parked in front of the palace. The first locally owned car was acquired in the early 1960s by a Dhaubanjar family in order to transport crops and clarified butter from Dabcā (east of Dhulikhel) to Kathmandu. In 1971, the eldest son of the youngest of the Dhaubanjar was probably the first to use a taxi from Kathmandu to bring the Karmācārya bride, even though only a very short distance had to be covered. Since the early 1980s, one could no longer see a Gāthā carrying a bride. Though not stationed in Bhaktapur, Toyota taxis could easily be booked, not only to bring the bride but also to accompany the wife-taker's party to the wife-giver's home. The embroidered cloth is now spread across the car. In recent years a decisive act has changed: the bride's maternal uncle no longer needs to carry her on his back around the car. In a crowded public environment, he guides her with his right hand before she enters the car.

Since the introduction of the *svayaṃvara* – the ritual of giving the bride to the groom at her parental home in a first phase of the complex marriage ritual – in the early 1960s (Levy 1992: 674), the procession to the wife-giver has gained an overwhelming importance. Not the bride alone is brought to her future house but the couple.

Inside and Outside the Marriage Tune: Wedding Bands in the Kathmandu Valley

by Christiane Brosius and Tessa Pariyar

This section of the book focuses on a particular way of framing and staging marriage processions (*janta vanegu*) in Nepal: the wedding band. Despite many changes within the choreography of marriage (e.g. the introduction of a 'dating culture', the addition of the engagement, hiring a DJ on the evening of the reception, etc.), for various reasons that shall be explored here the wedding band is still an essential part of marriages. The material for this was collected in 2010 after accompanying several wedding bands from Bhaktapur during the marriage season, interviewing band leaders and band members, wedding photographers and videographers who also documented the bands' performances, and members of the wedding parties.

The bands at work

It is impossible to ignore a wedding band at work. They break into other soundscapes and draw attention as they march through public space in a line, often led by solo musicians (the band master and band proprietor, dressed in a dark western suit) and a leading boy carrying their banner. Most of the band members wear red uniforms, some of them embroidered with golden letters, or decorations. In some instances, they also carry matching caps. Among the chaos and noise of the streets, moving through established middle class neighbourhoods, new residential compounds, along dusty highways and past construction sites and fields, the wedding bands remind people in times of immense change and economic and political instability of one thing that remains important throughout: marriage. Wherever they are, they create and mark a special time and special place. This supports what anthropologist Gregory Booth argues in his study of Indian brass bands, that during the procession, and in their play, the bands create an enclosed ritual space sonically and physically (Booth 2005: 213).

In 2010, there were approximately 65 brass bands in Kathmandu Valley, all of them specialized in weddings and thus differing from bands playing for other rituals, such as the boys' initiation ceremonies and special festivals. Their numbers are growing due to increasing competition and demand, and due to a growing influx of people into the Valley. The bands we spoke to from Bhaktapur had noticed the increase but did not complain about a decrease in business (but mentioned rather a decline in fees). A brass band can be made up of twelve to twenty people, depending on the client's budget and the availability of musicians. Many have known each other for years, if not decades, and one gets the impression of a 'family affair', a transfer of knowledge from father to son, who are often both engaged in the same band.

Despite the fact that these ritual actors are so crucial to this central life-cycle ritual, and manage to pull crowds of onlookers during their processions and while performing in front of the groom or the bride's house, there is a strange lack of recognition by those for whom they play. At certain moments of the interaction, such as when members of the customer's side approach the bandmaster asking him to perform a particular song, and play in a particular way, there is an invisible curtain between the world of the musicians and the marriage members. After playing at the groom's house and leading the procession to the house of the bride, the band remains and plays outside (with the exception of the flute-players: see below), with no other audience except the neighbours or passers-by. Although the presence of their music is

crucial for the success of certain key rites in the marriage ritual (such as the exchange of the betel nuts and *kanyādāna*), due to caste restrictions spatial and visual separation is a must.

Besides a beautiful and enchanting wedding couple, nice wedding locations and the pleasure of enjoying good food and drinks, the bands are the sugar and spice to a Nepali marriage procession. They mark a liminal space of ritual transition, "outside the safety and cleanliness of private homes or wedding halls" (Booth 2005: 4), guiding the marriage couple between marriage sites and invoking key states and sentiments such as auspiciousness, sorrow and joy, and, last but not least, the pleasure of being entertained. Despite their importance in the overall choreography of the marriage, wedding bands are situated at the margins of ritual space and impurity, precisely *because* they mark and accompany liminality, and thus danger. Wedding bandsmen are ritual actors who generate an ecology of feelings, ranging from auspiciousness to mundane celebration and the joy of conspicuous consumption. Despite this competence, and typical of any society based on caste hierarchy and concepts of ritual purity and pollution, the members of brass bands belong to the ritually and often socially lowest strata of society. Thus it might well be their ritual impurity that renders them invisible and spatially segregated in moments of ritual relevance. They also do not feature centrally in the wedding videos and photo albums produced by professionals. But no one so far has wanted to substitute them by a sound system. They are relevant to a family's declaration of status while leading the procession through the neighbourhood: the more band members, the more attention and importance accrue to the family that has hired them. The band weaves together and transgresses borders between sacred and secular domains, it alludes to both the world of deities and to that of popular Hindi films or Nepali folk culture, it merges the taste for 'modern lifestyle' with 'traditional' canons and devotion.

A look at one particular brass band, Shri Santoshi Band Baja (hereafter Santoshi Band) gives a better illustration of the work of a wedding band. Ratna Tailors, Rabin Kumar Pariyar´s tailoring shop, which is also used as a band shop, is located outside the ritual boundaries of the historic core of Bhaktapur, between the Hanumante River and the Arniko Highway, previously a dusty road passing through the outskirts of Bhaktapur and linking Nepal's capital Kathmandu with the border of Tibet/China. Out of approximately fifteen brass bands that exist in Bhaktapur today, at least four bands are located in this area. Most of the bands have a tailoring shop as well, but they are specialized in different styles, in suits, shirt, jeans, etc. Small signboards, sometimes with photos of the band, or an instrument, indicate the double nature of their existence and are about the only 'marketing tool' the bands from Bhaktapur use – their reputation is established by word-of-mouth.

The Santoshi Band's main room is occupied by five sewing machines and shared with another tailor. There is another room where the band stores its instruments and uniforms, but it is too small to rehearse there. "We practice on the first day of the first wedding", says Kumar, band owner, and trumpet player. "Normally we do not assemble earlier, and have no time". Smiling, he adds that "these first weddings have to bear the burden because we are least prepared." Most bands do not have their own office and do not advertise their services. The tailor's shop is the place where potential customers contact the band first and fix a booking, mostly after having heard about or witnessed them. Moreover, the shop is the meeting-place for the band members before proceeding to a wedding, going to a



The visiting card of "Pro(prietor) Nala Bahādur Sundās" from Balaju, who manages the "Śaktikālī Naumati Bājā" music group invites people to remember him in case for auspicious events (Śuvakarya) either the Naumati Bājā , a Brass Band or Piper Band is needed.



Advertisement of the Śrī Śantoṣi Baiṇḍ Bājā from Bhaktapur, with mobile phone numbers of Master Purushottam and Proprietor Rabin Kumar.

rehearsal, passing the time, or getting paid. Many of the Santoshi Band have been members for years. Some are members of Rabin Kumar Pariyar and his younger brother and bandmaster Saroj's extended family, some come from the same home village, others joined later, via other routes.

As most of the weddings during the auspicious season are held in the late morning hours, the band members of the Santoshi Band collect their uniforms and instruments at the shop in the early morning. The garments and instruments are owned by the bandmaster and stored in the back room of the tailor shop. While some are still changing others smoke, chat, and wait until everyone has arrived. We learn that some band members might have already gone for an early morning drink. The consumption of alcohol is a problem, and some bandmasters sanction those who drink too much, or ban drinking altogether, at least when on duty. The band owner takes care of the transport to the customer and groom's house. On that day in November 2010, the members of the Santoshi Band took the local bus to Kathmandu while the sixteen-member Deepa Brass Band from the tailor shop next door was bundled into the back of an old pickup to get to another marriage in Kathmandu. "Are all the buffalos in?", asked one of the band members with a sarcastic laugh, while Ram Kumar, the band leader of the Sri Purna Band Baja who sometimes also manages the Deepa Brass Band, preferred to travel the fifteen kilometres from Bhaktapur to Kathmandu on his motorbike.

On their arrival, the members of the Deepa Brass Band assembled in a loose circle in the courtyard of the groom's large house and started to play the popular welcome song *Shubhakamana*. This song was written by Aishwarya, the late Queen of Nepal, and is dedicated to the late King Birendra[8]. The courtyard was separated by colourful party walls, where plastic chairs had been set in rows and breakfast and tea were offered. A popular Hindī film song (*Jee karda* from the film *Singh is King*, 2008) and the Nevārī song *Vā maicā vā* ("Come, love, come!") followed. Then the band was invited to have breakfast, seated apart from the wedding party.

According to the auspicious moment of marriage (*sāit*), the band accompanies the groom to the bride's house. If the bride's house is too far away, a wedding palace is chosen instead for the performance of the main rituals. Then the married couple is taken to the groom's house in a decorated car, and accompanied by the band. Both on the way to the bride and when bringing her to her husband's home, the marriage party on the groom's side is supposed to be in a celebratory mood. The bride's family must refrain from accompanying her on this route because following *kanyādāna* ("the gift of the daughter") she has now become the 'property' of her husband's family. The marriage rituals may last until late in the night.

[8] For a version of this song, see http://youtube.com/watch?v=WUBLgNNulpg, accessed on 16.8.2011.

The power of music

The selection of songs is a key quality marker for a brass band's reputation and success at a marriage, and beyond. There are different categories that are featured for a variety of reasons, and at different moments during the long day, depending on what mood is to be generated. The wedding bands are held partially responsible for the emotional and auspicious atmosphere at a wedding.

Each song must be related to love, explains Ram Kumar Pariyar, bandmaster of the famous Everest Band in Patan. There are the so-called evergreens, sentimental, romantic and nostalgic songs, most of which are from Nepālī or Hindī films, or Nepālī or Nevārī folksongs. They are sometimes referred to as 'sweet songs' (Nep. *mītho gīt*). In order to address older members of the family and invited guests, and to confirm the ethnic heritage of a Newar customer, at least one or two Nevārī songs must be played at a Newar wedding. Folk songs, particularly songs of a special ethnic group, may be requested by the customer.

Evergreens that underline romance and nostalgia, and that are played by bands such as the Santoshi Band or Purna Band, have been taken from Hindī films such as *Pakeezah* (dir. K. Arohi, 1972), *Dilwale Dhulhaniya Le Jaenge* (dir. Y. Chopra, 1955), *Raja Hindustani* (dir. D. Darshan, 1996) or *Suraj* (dir. T. P. Rao, 1966). One popular song, which features a band *bājā* and the groom's procession, is *Aaj Mere Yaar Ki Shaadi Hai* ("Today is My Friend's Marriage", from the film *Admi Sadak Ka*, dir. D. Goel, 1977).

Other songs come from Hindī action-films that convey a dynamic youth culture and friendship and have gained their popularity through particularly 'lively' and 'fashionable' song and dance scenes, e.g. *Sholay* (dir. R. Sippy, 1975), or *Dhoom* (dir. A. Chopra, 2004).

Many customers demand songs from the charts, such as *Munni badnam hui* ("Munni gets infamous") from the film *Dabangg* ("Fearless", dir. Abhinav Kashyap, 2010), and popular Nepālī films or Nepālī pop songs, e.g. Shiva Pariyar's drinking song *Kya daami bho* ("This was really cool"), from 2010, with the famous refrain *piũdā piũdai behos*.

Pariyar's popular drinking songs are only played during the procession, that is, in the phase of liminality. Not all wedding parties appreciate such references to alcohol, even though nowadays the consumption of alcohol by the men at the wedding party is standard practice (ranging from 'hard' drinks to beer and wine).

For the wedding season in 2010, the Everest Band, one of the best-known bands in the Valley, which also has a rehearsal and show room, rehearsed eleven new songs. They include 'dancing' songs, fast in rhythm and normally played during the procession to encourage the wedding participants to dance and increase the celebratory and participatory atmosphere of the event. A band must be able to perform a good mix of songs for all kinds of guests and situations. Some customers may request songs when they book (there are customers who only want Nepālī songs to be played) or, more often, by the guests and family members during the wedding procession. English songs are rarely adapted, one exception being Stevie Wonder's *I just call to say 'I love you'*.

Over the last decade the repertoire played by the wedding bands has changed: new kinds of 'disco' tunes and 'remix songs' are posing new challenges to the bands because these songs are difficult to adapt and rearrange for the requirements of brass instruments. Bandmaster Saroj Kumar confirms this: "The songs have changed a lot. Now everyone is talking about *remix*. And due to this *remix*, we face problems. In the past there used to be these very sweet songs, which let yourself feel comfortable as well, while you used to play them in a relaxed way. Now



Kathmandu, November 2010 Wedding Bands work on a seasonal basis during months assigned as auspicious for marriage. Throughout the years, the band owners often run tailor shops as this one at Pepsi, east of the airport, where instruments and tailored dresses form a friendly alliance.

due to their noisiness (Nep. *dhyaṅg-dhuṅg*), [new songs] seem to be a little tasteless (Nep. *khallo*) to me. Now there are so many songs, which are really tricky, very difficult to play. … But learning these songs is also part of our obligation, as we have to play them."

But as the success of a band depends on the number of bookings, which are connected to the satisfaction and taste of the customer, the band has to change with the times and adapt its repertoire according to the customers' wishes and taste. Some songs are notated. But the majority of songs are practiced by ear. Some band members mentioned their mobile phones, which they use as a cheap repository for songs downloaded from the internet or traded with other musicians. They listen to them repeatedly and apply the melody to their respective instrument. For particular songs, customers may provide the bands with CDs or audio-recordings.

Within the categories of both current hit songs and evergreen songs there are songs which are connected to the ritual context of the marriage, i.e. the text of the song refers to the ritual of marriage in general, or to a specific event or situation in the marriage ritual. For instance, to the moment when the groom, his friends and family are about to collect the bride from her home, or to the ritual of applying vermilion on her forehead, or the act of the bride leaving her paternal home. Some songs are even witty. A Nepālī folk song by Arun Thapa, played by the Santoshi Band upon the arrival of the procession at the bride's house in Bhaktapur, informs the bride's family that *Katara, kataramā timro suhaũdo jvaī āyo motarmā* ("Vroom, Vroom, your good looking son-in-law is arriving by car"). Besides references in the texts to specific situations during a wedding rite, the songs played also enable the participants to imagine a particular film song and the visual framework of the film. Thus emotions are not only generated by means of lyrics but also by evoking memories of film scenes as if they could be enacted. Especially male wedding guests may imitate gestures and dance styles from a particular film, such as Mithun Chakraborty from *Disco Dancer* (1982) or Salman Khan as the ruthless policeman in the film *Dabang* (2010), dancing rapidly in a dance bar to the song *Munni badnam hui* (Munni gets infamous).

One main theme of songs played at every marriage are those referring to the bride leaving home for good. One of the 'musts' is the song *Maitighar timro hoina* by Dwarika Lal Joshi. It is in an emotional and narrative key, and one of the few sad tunes (Nep. *duḥkha gīt*) suitable for a marriage ritual (on songs of sadness, see Skinner 1994). The father bids farewell to his daughter at the time of leaving her paternal home. This is an example of a close contextual interaction between the music played by the band and the actual ritual action. In the song, the father conveys the following message to his daughter:

The home of your parents is not yours (anymore), (Now) go to the home of your in-laws, take leave

to come from time to time to the house where you were born.
How will be the home of the bridegroom, how will life be (there), you possibly fear being someone's wife.
Somewhere in your courtyard the band will start to play.
My daughter, your soul may be in tears. …
The quarters of the home of your destiny is more important than those of the house where you were born, from now on obey your in-laws more than us.
Leave to spread happiness; we will dry your tears.
May your life grow and blossom; this is the blessing we give you.

While the father conveys a message of sympathy and understanding for her feelings, he simultaneously reminds his daughter that from this moment onwards it will be her duty to take care of her husband and in-laws. He is sending her away to an alien household, to which she is obliged to belong. But he also requests her to come back to visit her maternal home from time to time. The song reflects both the feelings of the parents and the daughter at the time of leaving her parental home. It asserts that her parents still love her, despite the necessity of sending her away. The song also generates an atmosphere of solidarity among the members of the bride's side, allowing and even encouraging the expression of feelings of sorrow.

While the contextual songs mentioned above are played shortly before or after the ritual referred to in the lyrics, a very special tune has to be played during the actual performance of the ritual. It is the (Nep.) *maṅgaldhūn* (lit. "the auspicious tune or melody"). It must be played during the main actions of the wedding ritual, for instance during the *svayaṃvara,* the exchange of betel nuts (*gvẽ sālegu*), the moment when bride and groom eat from the same plate, or when they exchange the *tikā* (cp. Grandin 2011: 77). Other, more traditional, ritual-related tunes like, for instance, *beulo anmāune vākya,* a specific tune played when the groom leaves his house (Tingey 1994: 160ff), have not survived the instrumental transformation from the *pañcai bājā* to *brass bājā*. These tunes are nowadays replaced by the above-mentioned film or folksongs. Nepālī folk songs (Nep. *lok gīt*) are still very popular for weddings. This differs from India, where old and new popular film songs dominate (see Booth 2005: 239-266).

Creation and division of ritual space

The most vivid parts of the band's performance take place during the procession, when it reaches the house of the bride, on the way back to the groom's house, and while arriving at the groom's house. Here the band leads the procession. The band members are formally arranged in two rows and both the bandmaster and the proprietor perform either in front of the two rows, or between them. Following the band are the carriers of the candles and ritual materials from the groom's side. Following this comes the car with bride and groom, and then the groom's party. Especially upon reaching the bride's house, the members of the wedding party are expected to dance, and to some extent it depends on the band's performance whether, and how, they do so.

By accompanying the wedding party with its music, the band contributes to the creation of a different space, as their music manages "to enclose, both sonically and physically a public space for private purposes" (Booth 2005: 213, see also Prato 1984). Thus, space is redefined, not only from public to private space, but also from mundane to ritual space (Booth 2005), sometimes coexisting, thus informing liminality.

Functions of processional and auspicious music

The display of status and prestige are key functions of processional music and the reason why a customer decides to dedicate a certain amount of money to hiring a band. Prices may vary, according to the band's reputation, general availability and size: while the proprietor of the Purna Band charges 12-14,000 rupees (120-140 euros), the Bal Kumari band owner claims to successfully demand 15-18,000 rupees per day, and the 'star' of bands, the Everest Band, charge as much as 22,000 rupees. Each musician is paid anything between 300-1,500 rupees per day, including travel expenses and food, the payment depending on the performance quality and the ranking of the instrument. A videographer documenting and editing a marriage over three to four days would charge 8,000-10,000 rupees, a lump sum for about three hours of film; some may charge 3,000 rupees per day for a one-man business, sometimes an additional photographer.

Saroj Pariyar, band leader of the Ratna Band, states that especially Newars and people from Kathmandu often ask for 'upgrading': "They try to make the wedding *standard*. They are looking for a longer *line* [of musicians during the procession] to have a better-looking procession. But actually, taking more musicians does not mean that the band will play better. … Important is the way the wedding is presented to the community; it's, let's say, showing off. On this and that son's wedding so and so many musicians came and played. That's the only thing people want to hear. No one says: If they play well and the songs are good, it doesn't matter if there are only 11-13 persons. Far from it! The thinking [of some customers] is: I don't care how they play, as long as they are many."

Saroj also points out that to have no band is often considered tasteless (*khallo*), and can normally only be found in the case of an unapproved love marriage. Having a band highlights how 'cultured' the groom's family is: "At the place of a wedding without band, there won't be that much tam-tam, there won't be a big crowd. Out of nothing the groom went, suddenly he brings the bride. What actually happenes, nobody knows. If there is a band, there will be loud and joyful songs, people watching, people dancing and singing and the wedding of this and that [person's] son and this and that [person's] daughter will be heralded."

Because one of the main issues is seeing and being seen, the procession route is of essential importance. In order to ensure that as many people as possible from the neighbourhood or the village get to know about the marriage, a few hundred metres at least have to be walked, even if the larger distance between the groom's house and the bride's house is taken by bus. If a wedding in Bhaktapur takes place in the bazaar, the procession will most probably follow a part of the traditional processional route through the bazaar. At a Śreṣṭha wedding in November 2010, the buses transporting band and guests (separately) from the groom's house had to take a longer route in order to stop at the old home of the groom's family and perform a procession with three songs. The intention behind this was to inform the former neighbours of the marriage, to 'show off'.

Besides sacred and public space, a socially and ritually stratified hierarchy has to be maintained by the band members. During the main rituals of the wedding at the bride's house, the band is once again placed at a distance to this auspicious space, even though they contribute to, if not facilitate, the auspicious aura with their music. While the rituals are performed by a priest in a room, or on the rooftop, the musicians play outside the house, seated in the courtyard, or on a street in front of the house. At the wedding of the

US-educated son of a university professor and the daughter of a senior bank manager (the two fell in love while studying in the US), which took place at a fancy party palace in Lainchor, Kathmandu, the Deepa Brass Band and a traditional *pañcai bājā* ensemble were hired together, in order to increase prestige. Both bands were seated and fed near the main gate to the party palace. At another wedding, the Santoshi Band was seated on the road in front of the bride's house in Bhaktapur, while the ritual was taking place on the rooftop of the three-storey building. As a result of this division of space, a member of the family had to tell the band when to play what (here, mostly *maṅgaldhūn*, due to the ritual context).

Digression: the shift from Jugi to Damāi musicians

Pañcai bājā (lit. "five instruments band") is an ensemble that not only plays at marriages but also during initiations (Nep. Vratabandha) among the Parbatiyā or the first rice feeding ceremony (Annaprāśana). It specialises in traditional folk songs and often serves as a signifier of the patron's `ethnic prestige'. The band is made up exclusively of members of the Damāi. The Damāi are a caste hereditarily ascribed to the duties of playing ritual music and tailoring. Today, the Damāi often use the surname Pariyār, a name preferred over that of Damāi.

Similarly, the Newar caste of tailors and musicians nowadays uses the name Kapāli instead of Kusle or Jugi. In contrast to the Pariyār, the Kapāli actively classify themselves as Dalit. As with the *brass bājās*, the tradition of the *pañcai bājā* has been introduced from India, the Sultanate court and Rajputs (see Tingey 1994).

Traditionally, music in Newar society was performed exclusively in a ritual context (Wegner 2009): the farmers (Jyāpu) entertained with groups of eight drummers (*naudāphā*) accompanied by trumpets and cymbals or groups with large double-headed drums (*dhimāy*) on many festive occasions. Oil-pressers (Sāymi) played long trumpets and horns in the month of Gūlā, Śākya played drums and trumpets, and butchers (Nāy) played a small kettle-drum (*nāykhī*). Members of the sub-castes of farmers (Jyāpu) played large barrel drums (*dhimāy*) on various occasions, and transverse flutes (*basuri*) and even violins accompanied by small barrel drums on the occasion of Dasāī, Bisketjātrā and life-cycle rituals such as Ihi.

Music groups of Jyāpu, Sāymi and Śākya were joined by Jugi (Nep. Kusle) who play a shawm which is related to shawms of Arabic origin, although their often curved conical bore points to a Burmese origin (Tingey 1990: 25). Nothing is known about when and in which context the Jugi came to be associated with the shawm. At present, the earliest known inscriptions that mention the duties of the Jugi/Kusle as musicians (*bājā bajāūnyā*) date from the early 19th century: for the Bhīmbhakteśvara temple, built in 1823 in Kathmandu, the Nepālī section of the inscription mentions among the 25 caretakers (*guṭhīyār*) seven singers and seven "Kusalā" (Gutschow 2011: 894) whose duty was to play in the very early morning. Until the early 1970s, the Jugi could be seen playing at temples as long as their meagre compensation was paid by the Guṭhī Saṃsthān. They were also called to play at marriages when they would accompany the bride to her future home and accompany the first outing of infants (Gutschow/Michaels 2008: 50) on the occasion of the first feeding of solid food (Annaprāśana).

Originally, the shawm (Nev. *mālī*) was exclusively accompanied by a double-headed barrel drum (*ḍholak*). Brides from the farmer sub-castes and occupational castes were often guided to their new homes without any

music. By contrast, brides from upper-status families were carried in a litter to the music of the Jugi. By the middle of the 20th century or even earlier, the Jugi may have formed the first band (*byend*) to perform on festive occasions with a variety of new instruments such as trumpets, trombones, clarinets and big as well as small military drums (Nep. *disko ḍol, tamar*). All of these instruments arrived in South Asia "in the musical baggage of the British merchants and soldiers ... some time after the beginning of the eighteenth century" (Booth 1997: 489). By the early 1970s twelve Jugi bands were performing, three decades later not one of them was left: Jugi musicians had been integrated into the upcoming Damāi bands. For instance the Santoshi Band, made up of around eighteen musicians, counts three Jugis. Likewise, the Indrayani Brass Band from Kathmandu has three Jugi musicians as its members. The organiser and proprietor of the band is from the butcher sub-caste. He trades a CD with the entire repertoire of the group so that clients can choose their tunes. Among the three Jugi is one from Bhaktapur, who produced a list of 56 engagements for marriage processions for the season that started on April 15, 2008 (the New Year's day of BS 2065) and ended on March 14, 2009. Of these engagements, 22 had five star hotels or halls run by the Marwari merchant community as their destinations. The organiser charged 20,000 to 25,000 rupees (250 euros), while the musicians received 400 per head.

In 1970 a single group of Jyāpu joined the trend and formed a *band bājā* under the guidance of a master from the butcher sub-caste (Nāy) from Kathmandu. Using the simple name Band Baja, the group performed under the guidance of Nhuche Lal Kharbuja. The tunes were popular songs in Nepālī and Nevārī that had been transposed to wind instruments. Film music was not played in the 1970s. The band included four drums (two *ḍol* and two *saltum*), two rattles (*markas*) and ten wind instruments, namely two trombones (*salait*), four trumpets (*tumpet*), two large tubas (*aphonium*) and, most importantly, two clarinets (*karnat*). The musicians avoided fancy colourful outfits with military caps and boots and wore instead traditional trousers (*suruval*) and blouse (*daura*), a black vest (*istakot*) and black cap (*topi*). The group not only played for wedding processions but also for life-cycle rituals such as Ihi, Jākva, Annaprāśana and Kaytāpūjā and on annual occasions such as Bisketjātrā (in April), Gāĩjātrā (in August), Dasāĩ (in October) and Bisĩpūjā (on the full moon day in February). In 2005 the band gave up and sold its instruments to a band in Banepa.

The first *band bājā* organised by a Damāi with wind instruments and drums borrowed from the British military tradition was formed near Bhaktapur under the name Ratna Band in 1976. A second group named Santoshi Band was formed in 1985 and features centre-stage in this chapter. Only three are Jugi from Bhaktapur, while all the others are Damāi from the nearby villages of Katunje and Kibacok or from as far away as Kabhre Palancok. When playing *band bājā*, the Damāi replaced their specific kind of shawm (*śahanāī*) in 1985 with the clarinet. The first "indigenously motivated clarinet performance" is said to have occurred at weddings in Mumbai in the 1850s.

While according to the Mulukī Ain legal code of 1854 the Newar Kusle (Jugi) were ranked as an impure but touchable caste (Gutschow/Michaels 2008: 23), the Damāi, who belong to the Nepālī speaking Parbatiyā population, are ranked as an untouchable caste (Höfer 1979: 45).

Damāi must have migrated to the Valley by the end of the 18th century to serve the growing Parbatiyā population with their peculiar *pañcai bājā* music (Tingey 1990). As tailors they used to visit the public squares

in Bhaktapur with their sewing machines, as did the shoemakers (Sārki), who according to the legal code equally rank as untouchables. To this day, no Damāi has been able to open a shop within the historic core area, while Jugi who also worked as tailors have given up their trade altogether. Members of other sub-castes including Bajrācārya have opened tailor shops in town, while the untouchable Damāi have established shops on the southern periphery, beyond the Hanumante River, which is still perceived as the border between pure and impure territory.

The performance of Jugi music at weddings has not really been replaced by Damāi music, because until recently both groups have played the same repertoire. The organisation, however, has shifted toward the Damāi, who not only integrate Newar Jugi but also Tamang and Rai.

The shift from Jugi to Damāi is not only a shift from an impure to an untouchable caste, but also a shift from one ethnic group to another. In a Newar environment the Damāi are strangers, and they are evidently treated as such.

Moreover, beside the tradition of *band bājā* with a prominence of wind instruments, on rare occasions other types of musical performance could be heard. In the 1960s groups of four or six *dhimāy* drums could be seen accompanying wedding processions, and in the late 1990s vocal singers appeared on pick-ups, backed by a sound system.

Auspiciousness and pollution

The creation of auspiciousness is a central function of the music played by the bands during the marriage ritual. Music itself is regarded as auspicious due to its association with the divine, and in particular with the Goddess Sarasvatī (Tingey 1994: 4) and to local sacred geographies and ritual events (Wegner 2009). While the band is able to enhance an auspicious atmosphere, the act of playing instruments (especially drums and wind instruments) is traditionally connected with pollution. Drums are impure because of the leather that is used, which the player has to touch. Wind instruments such as the clarinet or trumpet are impure because of the saliva that is involved in playing (Booth 2005: 41, Tingey 1994: 87). This inherent impurity is said to demand spatial separation of the musicians from the wedding party and the Brahmin priest who performs the ritual.

Even though caste politics have changed in Nepal today, and with them, the attribution of pollution to a so-called lower caste person, or 'untouchable', the fact that ritual space during the marriage is still divided during the performance of auspicious moments, or commensality is still practiced, indicates that band members are still ritually – and socially – stigmatised. Band members still come from the lowest castes, the Pariyār (Damāi) and Kapāli (Kusle), occupational castes that sew clothes and play music on special occasions for their patrons. Sita Ram Pariyar from the Guheshvari Band states that the caste exclusiveness of the bands is slowly changing since members from other, higher castes are also entering the market. This might be due to the decline in caste stigma, but also due to the high unemployment and relatively secure income for band members. Traditionally, they would receive a part of the annual harvest, clothes, etc. on major festivals and the right to ask for favours in times of need.

Pañcai bājā ensembles are said to still be paid predominantly in material goods rather than money (Tingey 1990: 94, Cameron 2007). Today, many musicians associate their low caste status – as seen by high caste Nepalis – with their low economic position. Dropping this association enables them to step out of this vicious circle, as Rabin Kumar suggests: "We are working, we earn our money by working, we are not begging from anyone,

so why should I think low/small about myself?" He and his father never depended on the *jajmani* system (a quasi-feudal relationship), but his grandmother still used to go to several upper caste houses to sew clothes in exchange for grain. For such people, criticism, disobedience or even protest against discrimination by higher castes is hard to imagine.

The Nepal Band Baja Vyavasai Sangh (Nepal Brass Band Trade Union), which comprises bands in the Kathmandu Valley and the neighbouring district of Kabhre, is one example of how band masters try to link up the band owners. On the one hand, this is to ensure the seasonally 'contracted' musicians will stay with them (instead of taking money in advance and then running away, or/and working for another band). On the other hand, this union also serves as a legal and communications infrastructure to protect the band from being exploited by the customer by providing an actual service contract. Such contracts aim at fair rates, fixed working hours, and transportation to the workplace. This relationship between band proprietor and customer sometimes covers up asymmetries and inequalities within the bands. The musicians themselves often complain about being ill-treated and underpaid, but are unable to protest since they see themselves at the bottom of a ladder of ongoing exploitation. Loyalty and dependency are highly ambivalent and dynamic.

Santoshi Band: a glance at its social history

Rabin Kumar Pariyar, proprietor of the Santoshi Band, has been involved in the band business since his childhood. He lived with his family in Kolkata until the age of 12, where his father played in a police band. Thereafter his family returned to the ancestral village of Katunje in the district of Bhaktapur, Nepal. Rabin Kumar´s eldest brother Abhin Kumar founded Sri Ratna Band Baja (Ratna Band in the following), one of the first brass bands in Bhaktapur in 1974. In those times hiring a brass band for the wedding instead of the traditional folk band started to become more and more popular and thus many retired police and army musicians started to set up their own bands.

So changing from traditional instruments to brass instruments was more of a pragmatic decision than a real choice. This applies to playing in a band in general, as Rabin Kumar observes: "It's like that: one needs employment. Our father knew how to play brass instruments. He taught us, then we got employed, and then we learned more and ended here, having our own band." After having played in an army band for four years, he joined Ratna Band. At that time, the band was led by his oldest brother, Abhin, with whom he played until he founded his own Santoshi Band around seventeen years ago. His youngest brother Saroj, who has also played in bands since the age of six, joined Rabin after the death of his oldest brother seven years ago. He revitalised the Ratna Band around three years ago. Rabin states that previously there was no alternative but to follow in his father's footsteps – as assigned by caste – to play band music on ritual occasions and to tailor clothes. Rabin says that he would have liked to learn another profession, one where he could have earned more money, or at least be more respected in society.

Since weddings are only held during six auspicious months (from the end of April to early March) and on certain auspicious days (*lagan*), most of the musicians work as tailors or work as daily wage labourers. Only a few engage in other professions, such as work in government offices or in NGOs. "Before, there was no other way. Now there are other possibilities, as for example my sons, who now are not playing in a band. One went to the US and the other just got a scholarship for

his PhD studies in the Netherlands", recounts Rabin Kumar Pariyar. Rabin and his wife are happy that both sons have managed to find work elsewhere and make a living abroad. They have never visited them there and now live alone, with fond memories of earlier times. It seems that despite the low status of the Pariyārs as musicians and tailors, he would have liked to have seen his sons return to Nepal and approve of his job. This is a combination of his personal story of loss and the history of massive youth migration out of Nepal for reasons of unemployment, lack of a functioning educational infrastructure, and immense political instability.

This example also exemplifies the ambivalent position of the band members towards their profession (duty) and social position (low caste, ritually polluted). The inherent ambivalence is that of being impure, in terms of caste, and auspicious, in terms of their function during the respective rituals (Tingey 1990). Even today in the Kathmandu Valley, the majority of brass band musicians consist of members of the low-caste Damāi. Only a few members hail from the Newar caste of tailors and musicians, the Kusle, and there are even fewer bands led by Kusle. The Sri Bal Kumari Brass Band of Thimi, a small town between Kathmandu and Bhaktapur, is one of the few exceptions. Apart from Pariyār and Kapāli, there are also a few musicians of northern Indian origin who play in Nepalese brass bands (*band bājā*), most of them also from a lower caste or Dalit background. Usually they only join during the high marriage season. Often they have known each other for many years, and they combine their work in the band with other work, e.g., shoe-making (which shows that the Indian musicians are also from a low caste because they handle leather).[9] This is interesting because it also relates to the tradition of employing (Muslim) bandmasters from India to teach Nepalese army bandsmen in the 19th century, or the fact that various brass bands in Nepal have ancestors who learnt an instrument while working in the Indian army in the early 20th century.

The stigma of caste and caste consciousness has changed since Rabin grew up. Caste discrimination has become a widely discussed topic within the public and political discourse relating to changing identity politics and practices of representation in "New Nepal". Nevertheless, and paradoxically, these views have been internalised by many, and led to an ambivalent form of self-perception that dominates many Nepalis today: of being simultaneously proud of one's caste and embarrassed for one's underdeveloped state and inertia (see Folmar 2008, 2007; Gupta 2004). Despite their awareness of the internal problems in 'bands' and certain 'castes', such as for example the consumption of alcohol, band members try to maintain a positive image of their caste identity and their identity as ritually relevant musicians. This way, the skill of playing music, which connects to a history of playing auspicious music, becomes a central self-affirmative aspect.

Dalits employ different strategies of resistance against high caste domination. One of these may be converting to Christianity. While Purushottam Pariyar, bandmaster of the Santoshi Band, has not converted, his wife and children have. Whereas Saroj wants to challenge the status system openly through confrontation, or even a verbal battle with high caste customers, his elder brother Rabin Kumar prefers to quietly accept the status quo. He argues pragmatically that fighting with a customer for his personal agenda would only ruin his band's reputation and result in fewer bookings and thus in declining business.

[9] Santoshi Band had to wait for a few weeks until the Indian musicians finally arrived, and then not everyone who was expected arrived, or new people came. This was also due to the fact that they often have jobs back in India, e.g., in a factory, and cannot take so much time off if they do not want to risk their jobs.



Bhaktapur
Led by a boy carrying their banner, the Santoshi Band heads a marriage procession along the main street.
Photograph November 2010

Other publics, other tastes

> The band is explicitly and physically distanced from the people and the event whose happiness they have been celebrating. The world of the bandsmen is therefore the world of the public street, … (Booth 1997: 492)

One day in November 2010, the Santoshi Band was in the process of arriving at the bride's house to pick her up and accompany her to her future home. They played *Mehndi laga ke rakha* ("Ensure your hands are painted with henna!"), a very popular song from the Indian blockbuster film *Dilwale Dhulhania Le Jaenge* ("The big-hearted man will take (home) the bride", dir. Yash Chopra 1995). The scene itself is not irrelevant, because it depicts one of the most important rituals before the marriage act in an Indian Hindu wedding, applying *mehndi* to the bride's hands, also depicting the intoxicated feeling of being in love, and looking forward to the ultimate embrace. Even though this is not part of Newar weddings, just as *svayaṃvara* was only introduced twenty years ago, the song and the film are so famous that they belong to the standard repertoire of a wedding band.

As opposed to other occasions when the band leads the guests of the groom's family in a wedding procession to the bride's house, they did not travel along the periphery of the city, through fields, along dusty streets, and remote neighbourhoods. This time, they moved right through the city centre, catching the attention of a lot of people, including tourists. The band waited in front of the groom's house, next to a market on the main street of Bhaktapur. The bride's family had placed several red plastic chairs for the members of the band to sit on while they played on a public platform, as well as in a *pāṭī*, a



Bhaktapur
Saroj Kumar, bandmaster of the Santoshi Band presents a solo piece with his clarinet while the band waits for the bride to come and enter the decorated car waiting for her. The band members enjoy the attention received by a larger audience due to the central location of the bride's house. Photograph November 2010

traditional covered arcade set opposite. Purushottam, the bandmaster and clarinettist, was aware of the fact that not only the two foreign researchers but a larger crowd of western tourists had assembled to watch them perform. As he played the clarinet – one of the "most widely dispersed and deeply indigenized foreign instruments in South Asia" (Booth 1997: 489), introduced to the subcontinent by British merchants and most of all colonial military bands in the 19th century – he also transformed the performance into a jazzy jam session.[10] The foreigners would probably only recognize the clarinet as a western instrument, and be unaware that it had reached Nepal through transcultural pathways: the British Empire in India, and the enormous attraction of Hindī films across the globe. But the scene also opened up a new public space, filled with new meaning, of entertainment, admiration for the artful display of cultural heritage. For a fraction of a second, the band members felt that they were stars, in a different world; one could see they were excited. Until they were called on by the customer to play *maṅgaldhūn* – the "auspicious tune". For a different public, yet in the same physical space.

Sounds of an unknown future

There is a growing confidence among some bandmasters that they are doing culturally significant work, and even contributing to the preservation and nurturing of Nepal's heritage. Many hope that in a rapidly changing Nepal, their social status may also change, and that they may gain more recognition and experience less stigmatisation on account of caste and ritual matters. Others do not have so many hopes; they see the growing competition, and diminishing loyalty and

[10] Another introduction from Europe that has been broadly incorporated into local traditions is the harmonium, although this instrument is not part of a wedding, and also not of wedding processions. The price in Nepal for a clarinet, imported from India, is about rupees 8,500 (85 euros).



Bhaktapur
The marriage procession of Kailash Dhaubanjar on 21st November 2011
The Śaktikālī Naumati Bājā group of ten musicians of the sub-caste of Damāi from Dhading is parading with two horns (narsiṅga) in front of the palace.

commitment among their fellow musicians. But they also know that they cannot expect too much in such difficult and rather harsh times. Interestingly, many of the bands have still refrained from marketing themselves beyond word-of-mouth. Often, bandmasters are approached by potential customers while performing for another wedding. Only a few have proper showrooms (e.g., Everest Band), and have turned to advertising. Their calendars are usually filled with bookings, sometimes even double bookings (you never know), so despite the economic and political crisis, they stay employed because marriages take place independently of such problems. A few bands can be booked through online marriage portals such as 'weddingnepal.com'. And despite the fact that love marriages have entered urban lifestyles and habits, rendering a 'traditional' marriage unnecessary, they are still in the minority. Even people who choose to cohabit out of love want their families to approve of their relationship and finally, for prestige reasons, marry in 'traditional style'. This is probably a cause for the increase in wedding bands mentioned above, from which one could assume that the bands are gaining in visibility and popularity.

But there is also a 'danger' of this tradition fading away, at least among wealthy westernised elites, or among Nepali families living abroad. Their position towards wedding band *bājās* is that these are reminiscences of an 'old Nepal', one that must overcome its backwardness and become 'world class'. To them, the cacophony of sounds and the seemingly chaotic performances, often in worn-out uniforms, is 'bad taste', if not 'embarrassing'.

Two examples of performances

Months in advance of the marriage of his son Kailash Dhaubanjar with Monika Dhaugoda on November 21, 2010, Suresh Dhaubanjar, the father of the groom, said that he cannot bear the noise of the brass bands anymore and that he definitely wants "to do some-



Bhaktapur
The marriage procession of Kailash Dhaubanjar on 21st November 2011
The Nāsaḥnani Basuri Bājā group of 22 musicians of the Newar sub-caste of Jyāpu from Thimi features six transverse flutes played by women and 13 flutes played by men. Upon the explicit wish of the groom's father, the group circumambulates the Yakṣeśvara temple which houses his chosen deity Śiva in the form of a liṅga.

thing that nobody did." His ambition to be unconventional demonstrates a constant process of change on the periphery of the core ritual which is meant to establish an alliance between two families.

Thus, the Śaktikālī Naumati Bājā was hired with ten musicians from the sub-caste of Sundas, who as Damāi rank at the bottom of the social scale, as laid out in the Mulukī Ain in 1854. The designation *naumati bājā* ("nine instruments") substitutes for the usual *pañcai bājā* in reference to a larger ensemble (Tingey 1990: 24). The nine instruments are the shawm played by Nala Bahadur, the leader of the group (*naike*), and his brother Chet Bahadur, one unpitched copper kettledrum (*damāhā*, the instrument which lends its name to the Damāi), two small pitched kettledrums (*ṭyāmko*), one double-headed barrel drum (*ḍholaki*), one cymbal (*jyāli*) and two conical bore natural horns (*narsiṅga*) of finely beaten copper.

At weddings they prefer to play a tune called *beulī māgne dhūn* (Tingey 1990: 114). As an alternative, the leader also offers *band bājā* including bagpipes and trombones played by Damāi and Tamang.

The group hails from Jamrung Darbār, where they used to play daily for Śaṅkadevī, the presiding deity of the hill above Dhading. Members of one extended family form the group, a twelve-year old boy playing the small pitched kettle-drum and a thirteen-year-old boy the cymbal. The leader had served as a musician with the Nepalese army from 1986 to 1989 before he established his own band. For twenty years the *naumati bājā* had been hired by wedding parties of various sub-castes in and around Kathmandu, but in Bhaktapur it is not only their first engagement but it is the first time that a Newar client has engaged a *naumati bājā* group. In 2005 a Puri family from the group of "born ascetics", who have resided in Bhaktapur for centuries, had engaged *naumati bājā* for the initiation (Vratabandha) of his son, but otherwise this music had never been heard in Bhaktapur.

The second music group invited to play was the Nāsaḥnani Basuri Kalaḥ from Thimi, which was formed specially in 2010 to present the music of the Newar sub-caste of farmers (Jyāpu) in more formal settings. The group has eleven male flautists, six female flautists, one barrel drum (*madal*), the most popular drum played by many ethnic groups, and one large barrel drum (*pascima*) which is played exclusively by Newars. Moreover, one large cymbal (*jyāli*), one small cymbal (*tā*) and one rattle (*babucā*) are introduced to accompany the transverse flutes. Similar to the brass bands which introduced military band music to the wedding context, the flute bands mixed the flute with drums and cymbals from a traditional background.

In 2010, the group from the small town of Thimi had played four times at formal music presentations and on 27 October 2011 they played the national anthem, written by Byakul Maila (Rai) from Sankhuwasabha and composed by Ambar Gurung from Darjeeling, on the occasion when Prime Minister Babu Ram Bhattarai attended the inauguration of a statue in Thimi on New Year's Day according to Nepāl Saṃvat. The performance in Bhaktapur is their first at a wedding. It is also the first performance of a flute band in the context of marriage after a hiatus lasting thirty years.

The procession of the marriage party in the company of 31 musicians started in Khauma, crossed Darbār Square, circumambulated the Yakṣeśvara Temple, turned to Tulāchē, reached the main road at Sukulḍhokā and marched all the way to the western end of the city.

Four people from the family of the groom headed the procession, followed by the *naumati bājā* and six people carrying the formal ritual implements. One Jyāpu helper carried the two large brass containers with *pūjā* material, four Jyāpu helpers carried two candlesticks with red candles and two *sukũda* lamps, and one woman from the sub-caste of Gāthā carried the "precious offerings" in a bowl wrapped in red cloth. Then came an old white Mercedes marked "K+M" on the rear window, which would bring the newlywed couple along the same path back to Bhaktapur in the evening. Walking behind the car were family members and friends of the groom, ten women and 65 men.

On the following two days the *basuri bājā* group played for the marriage party. For the procession and the party they played the same set of Newar love songs (*matinā maye*) that everybody knows from radio, television, CDs and DVDs. Among the more popular ones is an old tune named "The girl Rājamati will marry me" (*rājamati kumati jikay vasā*). Equally popular is a song written in 2000 by Ram Krishna Duval from Kirtipur, named "My brother presented me with a spinning wheel" (*jimidaicā byugu haykucā*). In this song the lover is called brother (Nep. *dai*, Nev. *arā*) who has given a token of his affection to the girl named Rājamati. Apart from songs in Nevārī, popular Nepālī tunes are also played, such as "In the month of Āṣādha (July/August)" (*āṣāre maina ma pani parne...*). Ever since it was written, composed and performed by Chuzang Dhukpa from Kalimpong in around 1975, this song has frequently been rerecorded and remains one of the most popular songs in the country.

With thirteen musicians, the *basuri bājā* group also joined the party on the following two days, hosting a total of 1,250 guests. The Damāi musicians received 200 euros for their services, the Newar group received the same for the procession and 130 euros for playing at the party.

An example from the Internet

To further underline the contested role of wedding bands in a globalised context, the following example of a homemade video

uploaded on YouTube in 2007 by a German couple, entitled 'Newari wedding music and ceremony' should suffice. The film shows the normal arrival of a *brass bājā* at a house, playing a Hindi film tune. There is nothing special about the film itself. However, the video, about five minutes long, is interesting because of the comments by different people, supposedly all Nepalis, tagged below. In the comment fields beneath the YouTube video screen, one can read among others the following commentaries:

> It sounds like a joke, i am praying i do not get this music on my wedding Ceremony..... it sounds like they are celebrating for the QUEENS 50TH BIRTHDAY...
> what a fuck is this .newari weeding n hindi_ sound track ?????????
> thats mangal dhun.
> is this klezmah?
> that music has to go! its too loud! I have never seen a marching band at a newari wedding, and I am married to a newari! at least edit it with some nepali folk!
> when are we going to learn our original songs are the best we don't have to borrow this stupid band and hindi songs from some other country to make our weddings memorable. where is damai baja??! (Comments, accessed on 15.8.2011, http://www.youtube.com/watch?v=0MNn1MaCXGQ)

Here, instead of caste discrimination, (globalised) class distinction and a revitalized ethnic and nationalistic ethos take over. The bands might not be 'impure' any more, but they are looked down on as 'unsophisticated', 'backward' and thus 'unsuitable' for 'modern times'. The stigma of Nepal as a backward country impacts on the view of these people, possibly Nepalis living abroad, who have stopped seeing the bands as an 'authentic' and essential ingredient of marriage rituals – not just as decoration. Possibly, they represent a general trend for marriages to become events with engagement rings, ethnic and/or cosmopolitan chic in the form of a white wedding dress, wedding cakes, or reception parties with a DJ at posh hotels that serve multi-cuisine buffets instead of Nepalese *bhoj*, where the guests are also offered red and white wine in addition to whisky. This might lead to another, yet not visible steady form of downgrading and another form of marginalisation of wedding bands as 'ethnic chic' and item – but not as a shaper of auspiciousness. Some comments on the uploaded youtube video reveal yet another tendency towards cultural heritage: there are several complaints that the music played in the video is *not* Newar but Indian, that the instruments used are *not* Newar but western, that the wedding ceremony thus can clearly not be Newari but Indian. This returns us to the previous elaborations on 'origins' and 'authenticity' in the case of the Jugi and the Damai musicians (p. 64). To be sure, some of the music played by the *brass bājās* are Indian film songs, and the bands were only formed in the 1970s. But like the *brass bājā*, the *pañcāi bājā* too is neither 'genuinely' Newari nor Nepali but has been introduced from the Sultanate and Rajput courts in India and subsequently 'indigenised'. And the founders of the *brass bājās* were former Jugi musicians, thus Newars. The 'fusion' of different caste members and members of ethnic groups as well as of music styles, and as much as there are shifts, and battles, of distinction among those musicians, there seem to be ongoing negotiations among the publics consuming their products. In many ways, this microcosm mirrors contestations within Nepal on a larger scale. It mirrors the dynamics of rituals between inclusion and exclusion, for revitalisation and innovation, as we could see in the case of the *naumati bājā* at the marriage procession of Kailash Dhaubanjar in 2011 (p. 72-3).

Wedding bands will survive, in whatever

shape, because they have inherent capacity, like the people of Nepal, to adapt, to remain traditional while modernising, to enjoy, no matter whether at a posh hotel or in the bazaar.

Conclusions

The wedding bands of the Kathmandu Valley show interesting parallels to their counterparts in India. But with time they have also developed their own tunes and aesthetics, responding to and involving local traditions. The bands are a central part of the wedding choreography, they frame auspicious and secular, entertainment-based 'spaces' and emotions and are crucial for the client's social distinction. While they constantly adapt to new musical tastes and tunes, thus responding to the larger commercial musical landscape, transnational mobility and urbanisation, their low-caste status is an underlying stigma that the band members often aspire to overcome. This turns the wedding bands and their music into a substantial 'contact zone' for research on ritual dynamics as a source and indicator of cultural-social dynamics.

Bhaktapur
The marriage of Rupesh and Sajani (from Kathmandu, Kvābāhā) Bajracharya on 18 November 2005.
During the ritual act of hvākegu hands are joined with the palms upwards: at the bottom the palms of the groom's mother Surya Sobha, followed by his father Dibya Ratna, the groom, the bride and on top the right hand of the paternal aunt (nini) Bimala.

Part II

THE RITUALS



Introduction

In the following we shall present a detailed description of a marriage from a Hindu Chatharīya context in Bhaktapur (which is also documented on the enclosed DVD). This description is supplemented and compared with a number of other Newar marriages that we have observed, mostly among Jyāpus and Kasāīs in Bhaktapur as well as in a Buddhist Śākya context in Patan and at a Buddhist Citrakār marriage in Bhaktapur. The Chatarīya and Kasāī marriages are predominantly seen from the groom's perspective, the Jyāpu and Śākya marriage from the bride's.

A Newar Hindu Marriage in Bhaktapur

In this section we will describe in detail the marriage between Mahesh Bhakta Bhaju and Benela (pronounced Benīla) Joshi. We will first elaborate on the background of the two families and the preliminary rituals, then describe the wedding rituals, and finally the rituals that follow the wedding.

The two families – status of sub-castes and marriage alliance

The two families belong to the two high-ranking status groups of former courtiers and traders. Members of the Chatharīya caste group of the Newars rank only second to Brahmins. These are former courtiers such as Malla, Rajbhaṇḍārī, Hādā, Jośī, Pradhānāṅga, Tīmīlā, Pakuvā, Saĩju, and finally also Bhauju or Bhaukaji. This kind of ranking does not claim to rest on any authority. It reflects rather the majority view, which can however easily be contested.

The following, second-ranking group of Pāñctharīya are Tantric priests such as Karmācārya, traders, (Banepāli, Kachīpati, Palikhel, Dristī), and even sweet-makers (Mādhikarmi). Often members of these sub-castes claim a higher status in order to justify an expected marriage alliance. For example, a Jośī is not necessarily a Jośī by descent. There is in fact a large lineage of Jośīs whose ancestors were Karmācāryas. He claimed the status of a Jośī because he had adopted the trade of astrologer. However, as most people would agree, Karmācārya share rank with the Pāñctharīya and Bhaju. Both groups often join the same funeral associations.

It is important to note that this characterisation is only applicable to Bhaktapur. There are also Malla and Amātya in Kathmandu and Patan, but Kachīpati are from Bhaktapur who migrated to Kathmandu. The Chatharīya sub-caste of Śreṣṭha is known in Patan and Kathmandu but not in Bhaktapur, where they are pejoratively classified as Chipi.

Such uncertainties surface in the history of the family of Mahesh Bhaju, whose wedding is described below. His grandfather, for example, was a member of a *siguthī* with 21 members from Chatharīya sub-castes such as Palikhel, Munankarmi, but also Amātya, Bijukchẽ, and Tuitui, who rank as of Pāñctharīya status. Lineages (*phukī*) often split across these borders on the occasion of marriage alliances. Should a Chatharīya Bhaju marry a Karmācārya, as the groom's grandfather did, his status can be contested, because the Pāñctharīya wife is considered an unequal match with the inherent danger of downgrading the entire lineage. The groom's father married a Saĩju from Banepa, the sister of his eldest brother's wife, while another brother also married a Saĩju from Banepa, a distant relative of the other two. The sub-caste of Saĩju is ambivalent because it has members in both status groups. Although Banepa is located only ten kilometres to the east, such a distance places a welcome

veil around the family history of the wanted bride.

Three brothers of the groom's father married Śreṣṭhas from Kathmandu – a title that claims a high status but in most cases is adopted by high status families whose traditional name (such as Dhaugoda) is not known beyond their ancestral settlement. Moreover, mobile professionals tend to adopt the title of Śreṣṭha because it allows them to be easily identified as Newars. A third category of families adopts the title Śreṣṭha in order to veil a mésalliance. For the period of a generation people have stopped asking who a Śreṣṭha "really" is. More important are economic considerations. Imperative is also the proof that the two families have not intermarried for seven generations or at least as far as living grandfathers can remember.

Mahesh's sisters married a Dristī (of Pāñctharīya status) and a Josī (of Chatharīya status). Two of his paternal aunts, who have moved to the USA, married a Pradhān and a Śreṣṭha – both titles which in general communicate a broad social and territorial mobility. In an American context, questions of status compatibility finally lost their impact, because membership in Newar social organisations such as lineage and funerary association has no meaning.

A distant relative of the groom, whose house is located almost opposite his parental home, identifies himself not as Bhaju but as Bhauju, and still claims Chatharīya status because his grandfather caused the lineage to split when his brother married a Karmācāryā. Offsprings of the present generation have been married to Pradhānāṅga and Kāyastha, thus demonstrating a "purer" status. Bhaujus and Bhajus do not therefore join in the annual rituals for the ancestral deities, but are members of the same funeral association.

The bride's paternal uncles married Amātya, Kāyastha and Karmācārya, their sons and daughters Pradhānāṅga and Mulmi, but also Pradhān and Śreṣṭha and one cousin engaged in an intercaste marriage. Her maternal aunts married Amātya and Pradhānāṅga, her sisters Pradhān and Śreṣṭha. This pattern reveals major changes in the present generation. A generation or two ago, alliances aimed strictly at preserving a widely accepted status.

The Bhaju family of the groom from Bhaktapur

The groom, Mahesh, aged 32, is the only son and last child of Keshav Bhakta, a retired teacher at Sharada High School, and his wife Rajmaya (born Saĩju). He still lives in the house of his grandparents at Sukhuldhvākā which was divided between his father and father's younger brother. Mahesh works at the branch of the "Navadurga Finance" bank in Banepa, serving as a teller. He has two sisters who both are married. Mahesh comes from a large family: his father has six brothers of whom three have already expired, and three sisters. The brothers married wives from different areas, their sons and in-laws partly work abroad (see table). Most of them including their children and grand-children appeared at the wedding and almost all at the ensuing party.

The Bhajus believe that their ancestors originally were high-ranking and occupied some important post at the court of Raṇajit Malla (1722-1769), the king of Bhaktapur. For unknown reasons they must have fled the Valley after the conquest by Pṛthivī Nārāyaṇa Śāha (1769-1775) and sought refuge in remote areas of Nepal, where they established trading posts. One wing of the family established a trading house at Sanguthar along the Sunkoshi River in the 19th century. From there, the great-grandfather of Mahesh Bhaju moved to Batteduku, a cluster of houses southeast of Bhaktapur, along the old trading route from Kathmandu via Banepa to

Shigatse and Lhasa. His grandfather Krishna Bhakta (1920-1995) married a Karmācāryā and established a partnership with six other traders from Bhaktapur in the 1940s. Another trader, Pashupati Bhakta Pradhananga, who had previously supplied the royal court with yoghurt from Bhaktapur, the once famous *jujudhau*, used his connections to secure contracts with the army and the police to supply clarified butter (*gyaḥ*) and other provisions. Similar to Ratna Bahadur Dhaubanjar, who also joined the partnership, Krishna Bhakta used his connections to the hinterland of Banepa and Dhulikhel to procure provisions. The partnership was obviously a welcome opportunity to establish a marriage alliance: Dhaubanjar's elder brother's son married Krishna Bhakta's older brother's daughter. It was this woman, Tulsi Maya, who as the oldest woman of the Bhajus was present when the groom Mahesh left his house in Bhaktapur, heading for the *svayaṃvara* ritual at the bride's house.

The groom's grandfather, Krishna Bhakta, moved with his family to Bhaktapur to occupy the maternal house of his Karmācārya wife, whose parents had passed away without male issue. This house was later divided among Keshav Bhakta, the second son, and Rajabhai Bhakta, the fifth son. The eldest son inherited a house in the same neighbourhood, the second son built his house south of Bhaktapur, at Jagati, the sixth son inherited one part of the house which the trading partners had acquired in Kathmandu as the base for their business, while the youngest inherited the paternal house at Batteduku on the periphery of Bhaktapur.

Keshav Bhakta, the father of the groom, had worked as a teacher and so had Jujubhai. The other brothers had taken up their father's business as traders. In the present generation two are running a hotel at Nagarkot, one owns a travel agency in Kathmandu, and one works as a chartered accountant.

While the men of the present generation turned out to be mobile professionals, the females of the earlier as well as the present generation joined the trend of global migration. Two of the groom's paternal aunts (*ninis*) and three daughters of his paternal uncles have migrated to the USA, four of them married Newar husbands, one a Bāhun (Parbatiyā Brahmin).

The two youngest children of Krishna Bhakta, daughters who are married to a Pradhan and a Shrestha, have taken up residence in the USA. The eldest daughter married a Hyanju in Kathmandu and remained in Nepal, while three of her four daughters have moved with their husbands to the USA.

The groom's father's family

Krishna Bhakta Bhaju (1920-1995) ∞ Cameli Karmacharya

Sons:

1. Surya Bhakta (1935-1978) ∞ with a Saĩju from Banepa (sister of Keshav's wife): son Ramesh Bhakta and three daughters. Ramesh has three daughters (studying in Australia) and one son.
2. Narain Bhakta (1937-2007) ∞ with a Saĩju from Banepa, his son Suraj lives in Jagati
3. **Keshav Bhakta** (b. 1946) ∞ with a Saĩju from Banepa, her brother Suresh (Mahesh's *pāju*) and her sisters Kalpana and Lakshmishwari Palancoke come from Banepa
   Son: **Mahesh**
   Daughters: 1. Anita ∞ R. K. Dristi in Baneshwar; 2. Manita ∞ R. Joshi
4. Pashupati Bhakta (1947-1978) ∞ (love marriage) with a Śreṣṭha from Kathmandu, (no son); she re-married after his death
5. Rajabhai Bhakta (b. 1950) ∞ with a Karmācāryā from Bhaktapur, lives next to Keshav; son Osis (married to a Dutch woman) built a new house down the road in 2010; second son Niba; daughters Paramita Pasakhala, Himali Prajapati
6. Jujubhai Bhakta (b. 1952) ∞ with a Śreṣṭha from Kathmandu, inherited the house in Yethka; he owns one of the two shops in Keshav's house and he alone remains a member of the *siguthī*. His son Sudhip is a chartered accountant; two daughters (Sajuma Pradhan, Jasmin Malla) live in the USA
7. Govinda Bhakta (b. 1956) ∞ with a Śreṣṭha from Kathmandu, inherited the property at Batteduku (near Jagati); his daughter married a Bahun, moved to the USA

Daughters (Mahesh's *ninis*)

8. Radha (b. 1954) ∞ with a Hyanju in Kathmandu, four daughters (three are married in the USA)
9. Kamala (b. 1958) ∞ with a Pradhān from Kathmandu, one son, one daughter, living in the USA (arrived for the party on 25 November)
10. Rita (b. 1960) ∞ with a Śreṣṭha from Thamel, one son, one daughter, lives since 2010 in the USA (did not come for the party)

The family of the bride (Jośī) from Patan

Benela, aged 25, is the daughter of the late Balaram Man Joshi, one of four brothers whose ancestral home (*kulchẽ*) is located in Nyauta in the north-eastern quadrant of Patan. Keshav and his two older brothers were born by the Kāyastha wife of his father. After her early death their father married a Śreṣṭha, who gave birth to Hari Man, who in the marriage ritual acts as the eldest (*nāyaḥ*) of the lineage because his three half brothers had already died. Sharad, the son of the oldest brother acted as helper and was present at all stages of the marriage. He is the only one who still occupies the ancestral home in Patan.

The oldest brother was engaged by the Department of Education as an Assistant Planning officer, the second one by the Roads Department and the third one, Benela's father, by the Nepal Electricity Authority. The fourth one joined the Irrigation Department.

These Jośīs belong to a group of some 100 Jośīs who keep their tutelary deity at an *āgãchẽ* (which in a more general way is called *guthīchẽ*) in the Ilanhe courtyard between Nāgbāhā and Kvābāhā. None of the group continues to receive initiation, which means

that nobody has taken *dīkṣā*, but once a year, on the occasion of *vijayādaśamī*, they convene there to share the annual feast. Their ancestral deity (*dugudyaḥ*) was originally located on Caṅgu Hill, but it was relocated to the sanctuary of Koṭeśvara at some time during the 20th century.

Benela's mother Alakananda belongs to a Kāyastha family in Capagaon, a small Newar settlement some 10 kilometres south of Patan. It is said that her father's ancestors came from Bhaktapur to settle in Capagaon, while her mother's ancestors were Śreṣṭhas from Sankhu.

Alakananda chose to stay at her maternal home (*thachē*) with her only brother, who as the bride's maternal uncle (*pāju*) bears ritual obligations. As such he was supporting her when she was carried by her father's half brother from her house to the car that took her to Bhaktapur.

Only occasionally did Alakananda stay with her husband at Trishuli, where he worked at the power plant. Benela grew up in Capagaon as the youngest of five daughters. Her younger brother is still studying hotel management in Australia and did not return to join the marriage party. Benela works for a medical insurance corporation in Kathmandu.

In 2008, Alakananda sold part of her husband's property and built a new house within the newly developed urban belt south of the historic core of Patan in an area called Hattiban. Eventually, her son will take over this house. Since she now lives there alone, one of the bride's four sisters will take turn on a weekly basis to take care of her.

The bride's father's family

Bed Man Joshi (1905-1991) ∞
1. Mathura Kayastha (1-3, died 1943)
2. Nani Baba Shrestha (4, b. 1916)
3. Balaram Man Joshi (1938-1995)

Brothers:
1. Keshav Man (1935-1965) ∞ Balini Pradhan (Kathmandu)
his daughters Sobha Pradhan and Rina Shrestha,
son Sharad Joshi ∞ Mulmi (Patan)
2. Narain Man (1937-2001) ∞ Junu Amatya (Kathmandu)
his son Nabin ∞ Sabanam Rai, his daughters Nabina Pradhananga (Bhaktapur), Nalina Pradhan (Patan), Mamata Kayastha (Bhaktapur)
4. Hari Man (b. 1942) ∞ Indira Pradhananga (Kathmandu)
his daughter Irina (unmarried)

Badri Mehar Kayastha (1922-1994) ∞
Mathura Shrestha (1922-1976)

1. Alakananda Kayastha (b. 1957)

Her sisters and brother:
2. Radha ∞ Karmācārya
3. Sarada ∞ Gurubacharya
4. Aruna ∞ Amatya
5. Narain Mehar Kāyāstha
(*pāju* of Benela)

Daughters and sons
1. Anju ∞ Basu from Kathmandu
2. Anajana ∞ Śreṣṭha from Patan
3. Anjani ∞ Śreṣṭha from Patan
4. Lily ∞ Pradhān from Kathmandu
5. **Benela** ∞ **Mahesh Bhaju**
6. Arun Man, unmarried, studies in Australia

Preliminary Rituals

Betrothal

It took a few years to "find" a spouse for Mahesh. He had been shown several photographs of girls but either he or the girl refused to meet. After his elder sister Anita had shown him a photograph of Benela, which she received through a friend of Benela's sister, both agreed to meet. Mahesh came to the meeting, "to see the body" (*mha sva yagu*) on June 18 at the Bālkumārī temple on the outskirts of Patan with his sister and her husband Ramesh Kumar Dristi, while Benela came with her sister Benita and her husband. When asked, Mahesh insists that he had never seen her before. One month later, on July 20, 2010, the formal "engagement" – the English term being used for this innovative event – took place at the Café de Patan. Mahesh came with his sisters, uncles and cousins and their families, some 30 persons, while Benela came in the company of 15 relatives to share together a decorated cake.

The two parties fixed the date of the marriage, in this case the earliest possible date at the beginning of the marriage season in the month of Maṅgśira (November/December). Enlarged photos of this ceremony had been fixed on the walls of the bride's house.

The principal marriage participants

Bride: Benela[1] Joshi (from Hattiban)
Groom: Mahesh Bhakta Bhaju (from Bhaktapur)
Bride's father: Balaram Man Joshi, died 1995 (deputised by his half-brother Hari Man Joshi)
Bride's mother: Alakananda Joshi
Groom's father: Mahesh Bhakta Bhaju
Groom's mother: Rajmaya Bhaju
Bride's maternal uncle (*pāju*): Mehar Kayastha (from Capagaon)
Groom's maternal uncle: Suresh Sainju (from Banepa)
Groom's paternal aunt (*nini*): Radha Hyanju (from Kathmandu)
Wife of the oldest male (*nakhī*) of bride's father's lineage: Indira Joshi (Pradhananga)

Preparations for the marriage

On November 17, 2010, the intensive phase of the marriage preparations begins in the groom's house. Invitation cards have been printed ready for distribution. With these cards the parents of the groom "cordially request the pleasure of your grateful company on the auspicious occasion of the Happy Wedding Ceremony of their son Mr. Mahesh Bhakta Bhaju with Miss Benela Joshi (Daughter of late Balaram Man Joshi & Mrs Alkananda Joshi)." The marriage, i.e. the procession of the groom's party to the bride's house, is in five days, the feast in eight days, but the invitation cards have not yet been distributed and sent.

The invitation to the marriage procession five days later will be sent to all members of the lineage group (*phukī*), i.e. close agnates up to the third generation who share the same lineage deity (*dugudyaḥ*) and other close relatives (*bhvaḥ pāhā*), as well as some neighbours and friends; the invitiation to the feast also includes distant relatives (*yākā pāhā*) and friends, some more neighbours, important persons and business partners. Mostly only the head of the family receives an invitation card but the invitation is extended to all members of his family if the wife of the invited person is also mentioned.

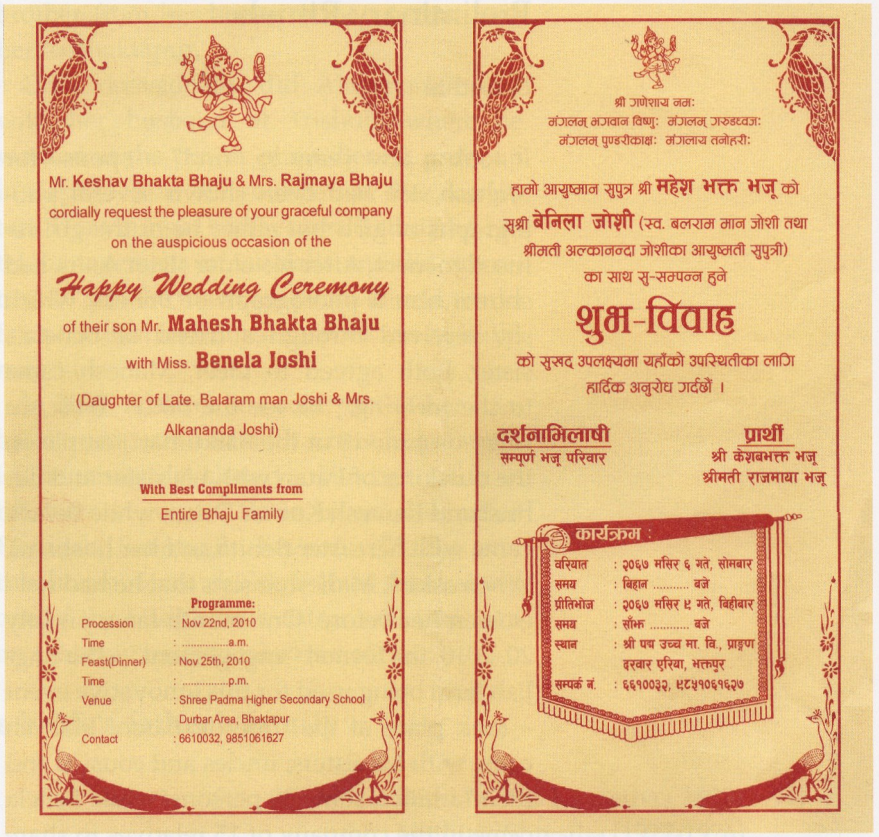
The family is waiting for the *sāit*, the astronomically calculated auspicious moment, for the wedding (*svayaṃvara*) to be obtained from an astrologer on the next day. Then the exact time for the ritual and the feast will be inserted on the invitations by hand. Only relatives living far away have been informed

[1] Speak (as written in Devanāgarī): Benīla.

beforehand. Some hundred cards have been printed. Whoever gets an invitation is obliged to show up during the feast or, in some cases, can send one member of his family. If one does not appear one cannot expect the invitee to come to the marriage of one's own children. The bride's family will distribute similar invitation cards to their relatives and friends for their party on the day preceding the actual wedding (*svayaṃvara*).

The groom's family has prepared three trays with cosmetics (creams, brush, hair straightening machine, nail polish, towel, eye liner, lipstick, whitening soap) and adornments (*tikā* stickers, earrings, bangles) for the bride. It will be brought along with more gifts and ten betel nuts on Friday, November 19.

Also ready are the *masalā* pouches: one for the members of the bride's party, and a bigger one for the *khvāḥ sva vanegu* (Nep. *mukh herne*) day, when the bride's relatives come to see her at her new place.





Top
Invitation to the procession on 22 November and the marriage party of Mahesh Bhaju and Benela Joshi on 25 November 2011.

Bottom
Invitation card to a marriage party in a Buddhist context in January 1999, decorated with the Pañcabuddha. The central of the Pañcabuddha not with dharmacakra- but namaskāramudrā



Bringing offerings to the bride (gvẽ yẽkegu)
These ten nuts were brought to the house of the bride in an act of assurance that the wedding would take place three days later. On the actual wedding day the bride returns the plate to the groom. It is taken back to the future home of the couple and kept carefully.
Film still, 19 November 2010

Bringing offerings to the bride's house (*gvẽ yẽkegu* or *lākhāmari cvayegu*)

Two days later, in the early afternoon of November 19, around 40 trays with a variety of items wrapped in cellophane have been prepared in the groom's house. There seems to be no hierarchy or order to the display. Only later, when they are re-arranged in the bride's house, does it becomes apparent that some trays are more important than others (see below). All of the trays will be brought to the bride's house or rather to her mother's house, where the groom's party will be received.

The early 20th century brass trays mostly bear the name of the owner, his father and other male members of the family, so that they can be returned. Thus one tray belongs to the family of Sukuldhvākā's Vidyapīṭh, inscribed on all four sides with the names of the owners, Ratna Bir, and his sons Siddhi Bir, Harka Bir and Jog Bir. Nowadays it is also possible to rent these plates from professional marriage organisers. Most items will be brought back to the groom's house four days later when the bride's relatives come to the now son-in-law's house to see the bride in her new environment.

The trays basically contain fruits, vegetables, sweets, cosmetics, and clothes. There are trays with sugar cane, raddishes, spinach, green peas, pineapples, apples, pomegranates, pears (from China), tangerines, and two pomelos (*bogate*) decorated with paper flowers; and there are trays with 32 or sixty-four sweetmeats such as *nimki* (white flour coloured orange), *phini* (wheat flower in ghee), *kajuri* (wheat flour in ghee and sugar), *svari* (wheat flour), *sayguli* (small pieces of *lākhāmari*), *lākhāmari*, and four paper trays with *masala*.



Svayaṃvara

The most meaningful offerings that are brought from the groom's to the bride's house three days prior to the actual marriage ritual (svayaṃvara): Ten decorated betel nuts and two shelled coconuts (inscribed Benila, right and Maheś, left) are placed on the framed sāit, the calculation of the auspicious time to solemnize the marriage. A pair of fish is presented on a brass tray, borrowed from the Karmācāryas of the Vidyāpīṭh. The female is dressed in a skirt, the male in trousers. The tail fins are decorated with tiny coloured stars while the heads are covered with glitter, red for the female, green for the male.

Photograph 19 November 2010

All items are placed in an even number. Especially prominent is the tray that bears:
– Two shelled coconuts on which the names of the couple, Mahesh and Benela, have been artfully inscribed. Later two of the groom's paternal uncle's wives (Saĩju from Banepa) further decorate these coconuts with powder of glitter;
– one framed *sāit* sheet; the auspicious moment has meanwhile been fixed by the astrologer at 10:53-11:05 on November 22, i.e. the following Monday;
– ten betel-nuts wrapped in gold and green paper.

The act of handing over of the betel nuts is crucial because it determines the new role of the bride. If, for instance, between handing over the betel nuts and the *svayaṃvara* ritual the bride dies, it is the groom's party who has to perform the death rituals. In this case, the betel nuts are a symbolic expression of an alliance to be formed and affirmed.

Sāit sheet

Svasti śrīmaṅgalamūrtaye namaḥ. ādityādigrahāṣarve | jyotiścakraḥ nivāśitaḥ, abhīṣṭasiddhi kurvantu yaṣyaiṣāṃ la | gnapatrikā, 1. Śrīśubha samvat 2067 sāla maṃ | śira 6 gate somavāra prātaḥ 10:53 vaje uprāṃta 11:5 | vaje yāvat pūrvābhimukhe gāndharvikavivāhakarmāṅga | svaya mvarakarmasumuhurtam astu | śubhaṃ.

Wellbeing, salutations to the glorious (one who is the) embodiment of auspiciousness. When the planets beginning with the Sun, reside in the luminary circle, make successful what is desired of this paper (which contains) the auspicious moment for the marriage. Let the moment be the auspicious time of the *svayaṃvara* (to be performed) facing east (and which is) a part of the *gandharva* marriage ritual in the glorious auspicious year 2067, on the sixth day of the month of Maṅgsīra, on Monday during 10:53 to 11:05 a.m. Hail.

Also important are three trays each with four[2] deep-fried sweet loaves in the form of a frog, fish and pigeon, and one tray with two dead fishes that are "dressed" and ornamented by the sisters of the groom's father's wife with powder or glitter: the male fish with green powder, the female with red powder. Fishes are regarded as auspicious in a Newar (Hindu and Buddhist) context, but the function of the pigeon and the frog remains unclear. Other significant trays are:
– one tray with a brocade marriage sari, a blouse length and a shawl on which a hundred rupee note plus a coin is placed;
– one small silver plate with a silver box of vermilion (*sinathala*) and a red cloth to cover the bride's face;
– one tray with shoes and a handbag, another with bangles and *tikā* appliances, and two trays with make-up equipment;
– one silver *pūjā* plate with a vermilion container (*sinhamhū*), ritual mirror (*nhāykā*) and *sukūda* oil lamp;
– one large earthenware plate with yoghurt (*dhaukala*) decorated with two stylised palm-trees made from coconut pieces, almonds, cashew nuts and raisins, and five candles made of nuts.

After a while Mahesh brings a glass with four small living fishes that he has bought from an untouchable (Pvaḥ, Nep. Poḍe) for 200 Rupees. The Pvaḥ originally were fishermen. They raise ducks and pigs, braid baskets and are hired as sweepers

Around four in the afternoon, all these items are stowed into cardboard boxes and brought to a bus for the marriage party to go to Hattiban, but there is a delay of about half an hour because the bus driver has got lost. The sisters carry the *pūjā* plate and the *sukūda* with fresh flowers and go together with the father to a private car. The other relatives and friends travel on the bus or, in the case of the older sister and her husband and son, by motorbike. The groom stays at home.

[2] In any case it has to be an even number.

The fact that the father accompanies the group meets with some surprise because up until a few years ago it was not the custom. Only the matchmaker (*lami*) would go with some friends and bring these gifts. However, the *lami* has lost in significance in some Newar castes (see above pp. 21-22). Suresh, a distant relative, tells the story of one Joshi who was erroneously married several years ago because the matchmaker confused him with another Joshi with exactly the same name. When at the *svayaṃvara*, the bride's side discovered this, it was impossible to dissolve the arrangement.

On the way back, another helper and distant relative, Suresh Dhaubanjar, stops at a shop in Sakvatha to pick up the marriage cake in the shape of two entwined hearts on which "Mahesh weds Benela" has been written. Until recently, such cakes had to be ordered from Kathmandu, but now two shops in Bhaktapur provide them. Nowadays cake motifs with a house and a car are favoured.

The marriage party reaches the bride's house in Hattiban near Patan after an hour. First Mahesh's sisters carry the small tray with vermilion and a silver *kalaśa* straight away into the newly built, painted and furnished house. Then his cousins and friends bring all the other trays and the women display them in the living room on the first floor. The three trays with the fishes, pigeons and frogs made out of deep-fried dough are placed directly in front of the bride. Another tray with the sari, a blouse, a shawl, a hundred rupee note and two boxes with gold bracelets are of prime importance.

After very brief greetings, the men take a seat on the sofa while the women chat a bit. In general, the atmosphere is distanced. The parties do not talk much with one another and wait for the ritual to start. The situation is not tense, but emotionally intense. After all, they do not know each other. The only person who knows both bride and groom is the bride's elder sister's friend who had brought the couple together.

When the silver *sukũda* lamp is lit, the bride comes out of the room where she had been dressed and adorned and takes her seat on one of the four cushions on the western side of the room where the trays have been laid out; sitting to her left are four little girls. Then the *nakhī* worships the bride by applying vermilion to her hair parting and giving a *tikā*. To her right Indira Shrestha, the bride's sister's mother-in-law, an elderly experienced woman, assists her and gives instructions for the ritual actions. She also presents the bride with special flowers that Indira sticks into the bride's hair: a dried white narcissus (*gunakera*), a violet aster and a colourful decoration, *jhumakhā*. Then the woman hands the bride the tray with the sari on which one gold bracelet has been laid as an offering from the groom. Touching it with her forehead, she accepts the gift. Her sister helps the bride to put on this ornament. Afterwards the two women give a mark (*sinha*) from the *pūjā* plate to all of the participants.

This is followed by the act when the bride slices the marriage cake to the laughter and applause of the people next to her – a ritual element that was introduced about ten years ago. The very first little piece is dedicated to Gaṇeśa, represented in the *sukũda* lamp. Then the bride receives the second and third bit, which she is fed by her sister sitting to her right. In this way she is made to eat the first food sent by the wife-taker. Then three pieces are put aside for the groom so that – in a way – bride and groom share food for the first time. Afterwards small pieces are distributed on paper plates among the participants.

In between, a maternal aunt brings the four live fish that are swimming in a stainless steel bowl of water and a flower. The bride now has to catch each fish and touch it to her forehead. However, since the little fishes are slippery, one of these escapes from her hand and ends

Patan, Hattiban
Three days before the marriage ten decorated betel nuts and the astrological calculation for the auspicious moment and a pair of inscribed coconuts (to be seen on the brass plate to the right of the bride) have been brought to the bride's house, in the company of other offerings. The wife of her deceased father's youngest brother acts in place of her mother, worshipping her with vermilion and handing out svagã (abīr powder with rice and yoghurt), which she will throw up at the ceiling.
The bride sits framed by her sister and the daughters of her elder sisters.
Photograph 19 November 2010





up on the wedding cake. Everyone enjoys this scene enormously and laughs. Her second attempt is more successful, and after the bride has touched one fish they are placed back in the vessel. They will be released in a nearby river or simply cast away. It seems (and is claimed by people from Bhaktapur) that this "fish *tikā*" is only known to people from Bhaktapur.

Now all trays are stored in another room for the next three days. The bride poses with her sister and her future husband's sisters for photos. A video filmmaker from Dattatreya Square in Bhaktapur is acting rather discreetly and takes photos upon request by the groom's sisters.

Interestingly neither the groom's father nor the bride's mother observe the ritual: the father because he traditionally should not be there, the mother because she is a widow. It is believed that her widowhood is inauspicious, so she stays in the background or in the adjacent room, clad in a black shawl, and only occasionally peers round the corner to observe what is going on. She is there but does not participate in the ritual.

Finally the groom's party is invited to a dinner reception on the roof of the house where whisky, beer and soft drinks are offered along with sausages, finger chips and the traditional Nepali meal (Nep. *dāl-bhāt*). Again both parties form separate groups and hardly communicate with each other. The groom's father sits between the bride's brother and his sister's husband. There are about three women and eight men from the groom's side, and eight men and women from the bride's side, prominently the *nāyaḥ* and *nakhī* of the bride's paternal lineage.

Immediately after the dinner, around seven in the evening, the groom's party bids farewell and proceeds to the vehicles. On the way down they pass a gallery of four photos of the bride's deceased father with her mother in her youth, as well as two other family photos from olden times – a moving scene (without being darkened by sorrow), which acknowledges the virtual presence of the bride's parents beyond the usual death rituals (*śrāddha*).

Only at the very end, as the groom's two sisters (Anita and Manita) and the granddaughter of the eldest paternal uncle (Surya Bhakta) are leaving with the pieces of the decorated cake for the groom, only then does the mother stand on the staircase to see them off. As if accidentally, the bride's mother and the groom's father meet and greet each other on the stairs. Only at that time and moment is a photo of the bride and her mother, her aunts and sisters possible.

Ancestor worship (*śrāddha*)

On the morning of the following day, November 20, a *śrāddha* is performed by the groom's father at his home. He does not allow outsiders to observe this.

Marriage feast at the bride's family (*bhyaḥ bhvay*)

In the evening a farewell party has been organized in the bride's house, where she receives blessings and presents from her relatives, friends and neighbours. The party is accompanied by disco music and a feast.

The Wedding

Farewell of the groom

On November 22, in the early morning, the groom bids farewell in order to proceed to the bride's house for the *svayaṃvara*, i.e. the central marriage ritual for which the *sāit* had been fixed by the astrologer. The priest from the groom's house, Shiva Raj Subedi, has arrived specially for this ritual. He represents Miketan Raj Sharma from Khauma (see Gutschow/Michaels 2005: 36 and 2008: 26), the family priest, who had some other obligation. Later in the evening he assumes his duty.

A distant relative, Suresh Dhaubanjar, helps the groom put on a coloured Nepali cap (Nep. *topi*) while he remains seated on a mattress, facing east in third-floor kitchen. He is dressed in a newly-made western suit and wearing a tie. Around his left wrist he wears a large watch. The Brahmin priest takes his place in front of the groom, assisted by the wife of Keshav's younger brother Rajabhai. Also present are the widow of Keshav's eldest brother and Keshav's cousin, the daughter of his paternal uncle, who is married to a Dhaubanjar from Tibukchẽ (the sister-in-law of Suresh, who is present on certain occasions).

After a while the mother worships the *sukũda*. She touches the *pūjā* plate and offers two apples to Mahesh. All of the women present take some popped rice (*pratiṣṭhā*) and throw it over the groom. She then feeds him the usual ritual food offering: *khẽ svagã*, a round loaf of bread or pancake (*vaḥ*), a piece of meat, a small fish and some liquor (*ailā*) from a small clay cup, which she first holds to her right temple. He takes some yoghurt before he worships the ancestors by laying water, rice and flowers on the ground (*yavodaka*). The mother gives him a *tikā (svagã)* and a garland with yellow, white and lilac flowers. While he eats a bite of the snack, each time interrupted by a sip of alcohol, he keeps his legs covered with a yellow towel to protect his new suit.

Half an hour later the groom's party leaves for Patan. The entrance of the groom's house has been decorated with paintings on paper depicting Gaṇeśa, Brahmā, Umāmaheśvara, Viṣṇu and Sarasvatī above the lintel, and pairs of parrots, eyes and sacred pots on the sides. Two decorated brass pitchers without handles (*lighaḥ*, Nep. *gāgrī*), each covered with a bowl of yoghurt and flowers, frame the doorway. As the groom leaves the house he throws two "golden" one-rupee coins into the vessels after the priest has lifted the yoghurt bowls.

The groom then sits in the back of an undecorated car. He is accompanied by the priest, his best friend Sabin Sakah who acts as the *lami*, his elder sisters, and their husbands and sons. Due to heavy traffic and congestion, the journey to Hattiban takes more than an hour, but the party reaches its destination just in time for the auspicious moment (*sāit*).

Choosing the groom (*svayaṃvara*)

A party tent has been erected in front of the bride's house that was also used for the farewell party the day before. Hari Man Joshi, the bride's paternal uncle who is the (most senior) eldest man (*nāyaḥ*) of her clan and who acts in place of her deceased father, receives Mahesh. Also present is the son of her father's oldest brother, Sharad Joshi. The *nāyaḥ* leads Mahesh to the entrance where his wife, the *nakhī*, and one of the bride's maternal aunts ritually welcome him (*lasaḥ kusaḥ*). Already waiting inside the house is a priest from the bride's side, Bala Mukunda Rajopadhyaya from Capagaon. After the *nāyaḥ* has welcomed the groom with a *tikā*, a flower garland and fruits, the group from Bhaktapur is led to the first floor and offered

a seat on the sofa in the living room. Waiting in a neighbouring room is Benela, the bride.

On the ground floor, the Rājopādhyāya priest and the *nāyaḥ* perform the usual preliminary rituals: the Brahmin gives a *tikā* to the *nāyaḥ*, prepares a seat (*āsana*) by drawing a *svastika* with red and white powder under the cushions for the couple, worships Gaṇeśa in the form of *sukũda* and the ancestors (with *yavodaka*), the *kalaśa* with the garland of *ḍubo* grass, and the framed *sāit* sheet. He also briefly and quietly utters the ritual intention (*saṃkalpa*).

At 9:45 the bride and groom are brought downstairs and take their seats, the groom to the right side of the bride. They are ritually welcomed by the Rājopādhyāya priest while girls from the bride's side attach posters with photos of the betrothal on the wall, on which is printed: "Happy Wedding. Mahesh with Benela." Both ritually wash their hands and worship the ancestors (*yavodaka*), the *sukũda*, the *pūjā* plate and the *kalaśa*. Both give themselves a yellow *tikā*, throw some flowers on their hair and touch the *pūjā* plate.

Shortly before the *sāit*, both stand up. Benela circumambulates the groom three times holding a garland of *ḍubo* grass while both priests recite *oṁ svasni* (sic!) *no mimīta…* (ṚV 5.51.11, transl. Wilson/Arya):

May the Aśvins contribute to our prosperity: may Bhaga and the divine Aditi (contribute) to our prosperity: may the irrestible Viṣṇu, the scatterer of (foes), bestow upon us prosperity: may the conscious Heaven and Earth (bestow upon us) prosperity."

When we later asked the priests which mantra they were reciting and what the main mantra is, the Rājopādhyāya priest said that *svasni no mimīta* is the main mantra probably meaning *svasti no mimītām* (ṚV 5.51.11) – a mantra that is often recited for well-being.

The bride then stands in front of Mahesh, garlands him and touches his feet with her forehead, gently guided by her sister. Many participants applaud. She also returns to him the ten colourfully decorated and packed betel nuts, which had been brought to the house three days earlier by the groom's friend who acted as the matchmaker. The act of returning the nuts demonstrates once more the acceptance of the alliance.

Mahesh then receives the small silver pot (*sinhathala*) from which he takes some vermilion on a small leaf plate, and at 9:54 he rubs it onto the forehead and into the parting of Benela, whose face is covered by a red embroidered cloth. Both the small pot and red cloth had arrived at the house of the bride three days before from the house of the groom. Mahesh follows the instructions of the Subedi priest who whispers a mantra starting *oṁ mā sinduram* (cf. Dkv_3 26^r – 26^v). First he draws a horizontal line on the bride's forehead, then a line back to the middle and up into the parting. This is done three times. Confusion arises to the amusement of all the participants because the groom has to be instructed and corrected several times by the priests. Benela then throws some *akṣatā* on the vermilion container before he hands it over to her.

The approximately fifteen participants, mostly women, applaud again as she touches Mahesh's feet with her forehead, and also when Mahesh presents Benela with a golden bracelet, twelve golden bangles and a ring for the ring finger of her left hand. Including the ring that had been offered on the occasion of the betrothal, she has received twenty *ṭola* of gold worth 800,000 rupees (approx. 8,000 euros). Afterwards Benela presents Mahesh with a golden bracelet and two rings. Both sit down again, Benela this time to the left of Mahesh.

The following sub-rituals are performed under the guidance of the Rājopādhyāya



Patan, Hattiban
Performing the decisive act of the marriage ritual, the groom marks the bride's forehead with vermilion at the auspicious moment according to the calculations of the astrologer.
He starts at her left temple, marking her forehead with thumb and ring finger, turning back to the middle and then up into the parting of her hair.
Photograph 22 November 2010

priest. However, the Subedi priest from Bhaktapur often helps him and even tells him how to do certain actions. The Brahmin from Bhaktapur acts as a kind of know-all and as such dominates the scene. His never-ending instructions not only confused the groom but resulted in arguments about how things should be done. Such arguing and even quarrelling is an inseperable part of many rituals. The participants all enjoy the opportunity to make comments. Nobody feels that the ritual is disrupted. By contrast, the Brahmin from Capagaon acts without many suggestions and does not necessarily feel subordinate to his "colleague" from Bhaktapur.

First comes the worship of the couple with the wooden measuring vessel and key. Then the *nakhī* gives herself a red *tikā* and afterwards a *tikā* each to Mahesh and Benela, who both touch the *pūjā* plate. The *nāyaḥ* also gives himself a *tikā*, worships the *kalaśa* and throws *svagā (abīr, dhau, jaki, tāy)* for the gods up to the ceiling, aiming at heaven (*svarga*).

Then the *nakhī* showers the couple with flowers from the wooden measuring vessel while they touch their heads together (*hvākegu*) with the assistance of a sister of Benela. The Subedi priest fills the vessel with fruit and the *nakhī* pours it again over Mahesh and Benela. The couple is then worshipped with light (*dīpa*), incense (*dhūpa*) and popped rice (*pratiṣṭhā*). The *nāyaḥ* applies a *tikā* to both of them and the priests. He also shows the ritual mirror to them and all of the participants so as to make them witnesses. Originally this mirror was a simple disc of bronze with a wooden handle, or a framed disc mounted on a short stand. As a demonstration of affluence, mirrors are now often made of silver. Neither the newly wed couple nor the participants really look into the symbolic mirror. In death and initiation rituals the mirror is held by the Brahmin. In the case of the marriage ritual it is held by the representative of the bride's lineage. The mirror becomes a medium to testify to an important

change: bride and groom turn into wife and husband and will soon be mother and father. The fact that the mirror is turned round may be understood as inviting the participants to all witness the decisive change the couple has undergone.

Following almost each act, Mahesh and Benela offer bank notes (five to ten Rupees) to the *sukūda* lamp, the *kalaśa*, the mirror and the priest (hundred to two-hundred Rupees). Mahesh receives the banknotes from his friend, who sits at his side to assist him. This worship is repeated several times in various forms.

At the end, the Subedi priest gives a piece of banana to Mahesh and asks him to take a portion of it and afterwards to feed Benela. This sharing of food will happen more often during the following sub-rituals. Sharing the same food (*cipā tikegu*), which inevitably becomes polluted after it has been touched, constitutes the alliance of man and woman. Not that it will ever be done again in this form later in life.

During these ceremonies the groom's father is not present. His friends and uncles are enjoying snacks and drinks in the party tent in front of the house. Afterwards they pose on the first floor for photos, variously seated or standing. When Mahesh is asked to lay his arm around Benela he hesitates, but since his friends insist he does so. Both look with a smile into the cameras.

Marriage procession (*janta vanegu*, Nep. *janti*)

Shortly before noon on the same day, the marriage procession (*janta vanegu*) starts to the bride's house from the groom's house in Bhaktapur. For this an old Mercedes car has been rented at a price of 6,000 rupees. It is decorated with white flower garlands, red roses and a large bouqet on the bonnet. "M + B" is written in flowers on the rear window.

The procession is led by the groom's brother-in-law, who directs the way and determines the speed, followed by the Guhyeshvari Brass Band of fifteen musicians (five drums, four trumpets, two clarinets, four basset horns and a rattle). The bandleader, who plays the trumpet, and one clarinet player wear grey jackets; all other musicians wear red jackets.

The band is followed by young Jyāpu men, two carrying torches with large red candles, and two holding large *sukūda* lamps. An old Gāthā woman carries a plate with unhusked betel nuts (*pāgvẽ*), white jasmine (*daphaḥsvã*), dried white narcissus (*gunakera*) and what is possibly narrow-leaved mugwort (Artemisia vulgaris, *dhãcasvã*), wrapped in red cloth. Her husband carries a pair (*jvaḥ*) of large deep plates (*kvataḥ*) – *jvaḥkvataḥ* – in the traditional way over his shoulder. These, like all the other ritual implements, have been borrowed from the Karmācāryas of Vidyāpīṭh and include the container for betel nuts (*gvẽbatā*), a mirror and stand for vermilion and yellow powder (*sinhatāla*) and cups for yoghurt (*dhaupatu*), a *masalā* pouch, sweets, flowers and incense. Whatever these six people carry is collectively called *bihajvalã* – the set (*jvalã*) needed for marriage (*biha*).

The paticipation of the couple from the sub-caste of Gāthā vaguely mirrors the complex relationship they have not only with families of high-caste status but even with farmers. Gāthā belong to the marginally pure "nine castes" (*nau jāt*, Gutschow/Michaels 2008: 23), which have ritual obligations, such as barbers or funeral torchbearers, or who supply items needed in a ritual context, such as painters and dyers. Gāthā women supply the entire city with flowers, which they either grow on fields on the periphery of the city or collect in forests. At the very least on the occasion of the great annual urban or life cycle rituals they supply the necessary flowers to the families

One of the two jvaḥkvataḥ, large, c. 15 cm deep bowls, prepared at the groom's house and carried along in the marriage procession (janta vanegu) by a member of the sub-caste of Gāthā. The rim is inscribed with the words svargiya śrīmati Rukmanī Karmācārya ko samjhana, 19 Maṅgsīr, BS 2060, Śanivāra (in memory of the late Rukminī Karmācārya, 4 December, 2003). It contains an earthenware bowl with yoghurt, marked for the festive occasion with red powder colour, the vermilion container (sinhamhū), a large cup of bronze for yellow powder (mhāsusinhaḥ), two small cups, one with red powder still packed in paper, and one with deep fried wheat flour (nimki). On one side (top) a flower, popped rice with red powder, incense wicks and a pouch with sweets and nuts can be seen, on the other side three pieces of different deep fried flour on a small leaf plate and a variety of flowers such as hibiscus and narrow-leafed mugwort. Photograph 22 November 2010

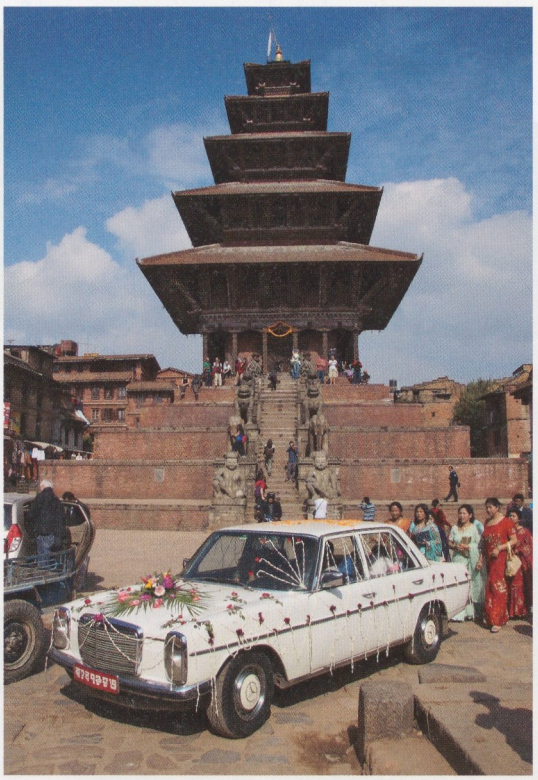

सिद्धान्तका

with whom they have a hereditary relationship. In the case of marriage, the narcissus is mandatory for Newar weddings. If fresh narcissus (which only flowers in January) is not available, dried blossoms are used. Gāthā men also perform as deities in the masked Navadurgā troupe. Moreover, they were formerly obliged to carry the bride to the groom's house. Gāthā also used to carry the torches (*musyapā*) and lamps. These days men do not want to be seen in such subservient roles. So four youngsters from the sub-caste of farmers joined the procession in return for a small remuneration and a good meal. The whole group returns every item to the groom's house in Bhaktapur and the Gāthā woman will dispose off the share of the ritual meal offered to the bride on the absorbing stone (*chvāsaḥ*).

Following behind the music band and the Gāthā couple is the Mercedes, in which children and elderly ladies are seated, and walking behind that are the family members, first the ladies, then the men, altogether more than 60 well-dressed people. They walk from Sukhuldhvākā via Taumādhi Square to Dudhpāṭi at the western end of Bhaktapur's main street, where they board buses and private cars.

Distributing betel nuts (*gvẽ sālegu*)

In the early afternoon, at two o'clock, the procession reaches the house of the bride in Hattiban, eagerly awaited by the relatives of the bride who are standing on the balconies watching the scene. The lamps and *pūjā* plates are quickly brought to the room on the ground floor. Those who came in the procession are invited for a snack in the party tent, where they first receive the *masalā* pouches from the groom's side and then from the bride's side. The musicians and the people carrying the torches and the *sukũdas* also receive one package each.



Bhaktapur
Marriage procession of the Bhaju family from Bhaktapur in front of the Nyātapvala temple. Decorated with flowers, the prestigious white Mercedes will bring the daughter-in-law together with her husband to her new home in Bhaktapur. Photograph 23 November 2010

Meanwhile Mahesh's friends have gone to the first floor to see him and pose for photos. The bride, however, has been taken back to her room.

On the ground floor the Rājopādhyāya priest, the *nāyaḥ* and three women prepare the site for the distribution (*sālegu*) of the betel nuts. The two torches are placed in front of the mattresses for the bride and groom, together with the *sukũda* lamps, one plate and a container with betel nuts (*gvēbatā*): the plate bearing twelve clay cups with ten betel nuts each for the twelve suns (Ādityas) who act as witnesses. One of the Brahmin priests explains that these have later to be offered to the *pañcāyana* deities, the shrine room (*pūjākvatha*) and the store room (*dukutī*) of the house, the ancestral deity (*dugudyaḥ*), the *kalādyaḥ* (represented by the *chvāsaḥ*, the absorbing stone at the crossroads), the Gaṇeśa temple in the local neighbourhood, and finally to the share (*bva*) of food dedicated to Sūrya.

Offerings

Right
Twelve earthenware cups (kisli) with five betel nuts each and offerings of a flower, a sacred thread and a coin are assembled on a steel plate so as later to be offered to the deities of the house (Sūrya, Gaṇeśa, dugudyaḥ) and the temples and shrines in the bride's locality.

Left
Twelve lumps of a mixture of flattened rice and yoghurt on a leaf plate, offered to the Sun (Sūrya) and the Pañcāyana deities on the roof terrace.
Photographs 22 November 2010





The other pot contains brocade pouches with five nuts each (in the old days these were four full nuts and one half nut) and a large number of unpacked betel nuts. The nuts in the pouches are classified as *putugvẽ*. Anyone who accepts the pouch will be polluted for four days if there is a death in the household of the son-in-law (now called *jicābhāju* in Bhaktapur). Whoever refuses the pouch will not be polluted and is free of any obligation.

After a while the veiled bride is asked to take her seat again in the ground floor room. Helping her to her left are her second eldest sister Anjana and the daughter of her maternal uncle. Benela now bids farewell from the close family members and relatives (both from her *phukī* and her mother's side) by handing them ten betel nuts (*gvẽ*, Nep. *supāri*). Just three relatives present traditional household items to the bride in quick succession, while the others present money. But first she offers two cups (*kisli*) of ten betel nuts and a package of five betel nuts (*putugvẽ*) each to the ritual mirror and vermilion container. In completion of the exchange of gifts and nuts, these are handed over to her by her paternal uncle, the *nāyaḥ* (mirror) and his wife (container) – after sharing food and after a bangle has been tied to the bride's ankle.

First come two of her maternal aunts to present a brass pot and two cooking bowls (*kẽsi*) and receive ten betel nuts each in return. Then Benela's sister helps her to put a number of portions of betel nuts and pouches aside according to a list prepared by the son of her father's late eldest brother. These are put aside for those relatives who could not come: altogether nine families with 43 persons. Her mother presents a *kalaśa* and likewise receives ten nuts in return. At this moment Benela (but not the mother) starts to cry. She is expected to do so in order to show her sorrow at now having to leave her parent's house. If she did not weep people would believe that she will not be faithful to her husband. In some cases she is forced by the women sitting beside her to hand over the betel nuts because she is reluctant to make the separation.

Benela continues weeping when her maternal uncle and his wife present her with a large copper pot (*sijatepa*), the traditional container for water. It is the compulsory offering of the *pāju*, at least among high status subcastes. Among farmers, the offering of the maternal uncle was until recently a goat or a sheep. One after the other her relatives come to bid her farewell: her mother's four sisters

and their husbands – each handing over the individual parts of a full set of *pūjā* utensils in silver, such as the Gaṇeśa lamp, a vermilion container, a mirror, yoghurt cups and a plate. While she hands out the betel nuts the band plays auspicious music (*maṅgaldhūn*).

Afterwards the money presented to Benela is collected, counted and put in her bag. This and the presents as well as the gold ornaments are her personal property which she can claim if she divorces or simply separates.

After having distributed the nuts, the groom takes his seat next to her, led by the paternal uncle, who acts in the role of her father. The Rājopādhyāya priest now worships them both again. He also worships the betel nuts intended for the suns , using red and yellow petals, a thread and a coin, and puts 21 portions from the yoghurt plate aside for the *pikhālākhu*. However, instead of continuing the ritual, suddenly – one and a half hours have passed since the arrival of the procession – some people demand a break for the lunch that is waiting in the party tent.

After half an hour the worship of the plate with the betel nuts continues. The suns receive a holy thread (*yajñopavīta*) and *masalā* pouch, the bride touches the plate with her forehead, and the *nakhī* worships them as well.

Joint meal (*thāybhū nakegu*)

Around four in the afternoon, a special plate (*thāybhū*) is brought in on a tripod bearing various articles of food – eggs, liquor, bananas, coconut pieces, spinach, beans, breads, beaten rice (*ciurā*), fish, yoghurt, potatoes, pumpkin, seasoned vegetable leaves, a small cup of yoghurt and another with ketchup, on top deepfried bread (*phini*), etc. – and placed in front of the couple. The priest asks the bride and the groom first to put five pieces of food on a *jēlālapte* leaf for the *pañcayātana* deities, i.e. Viṣṇu, Śiva, Devī, Sūrya, Gaṇeśa and the *iṣṭadevatā*. Then both are asked to pour water for the ancestors (Skt. *tarpaṇa*) from their right hands onto the leaf and onto the ground.

After these and other preliminary rites, Mahesh and Benela eat from the same plate in the *pañcagrās* manner (see below). They first take a piece of *dhaubaji*, a mixture of yoghurt and beaten rice, then egg, fish, meat, and finally they share a betel pouch (*pān*). At the same time both priests recite mantras. From now on the couple will share the grievances and joys of life.

Eating with five fingers (*pañcagrās*)

Pañcagrās means to eat with the five fingers of the right hand in a special manner: first with thumb and ring finger, then with the little finger, then with the middle finger, then the index finger, then with the thumb and all the other fingers. According to priest Hari Sharan, these five fingers are related to five vital breaths, elements and *cakras;* when used he utters corresponding mantras: *prāṇāya svāha* etc.:

prāṇa: Ether and the *viśuddha* or throat *cakra*
apāna: Earth and the *mūladhara* or base *cakra*
udāna: Fire and the *maṇipura* or solar plexus *cakra*
samāna: Water and the *svādisthāna* or cranial *cakra*
vyāna: Air and the *anahata* or heart *cakra*

"Eating", says Hari Sharan, "is not exclusively meant to feed the body but to respect and worship the body because the body in itself is god." He also emphazises that a number of deities are incorporated in the body: the teeth, for example, are Kaumārī, the tongue Sarasvatī (related to speech), etc.

To eat using the five fingers is done by Rājopādhyāya Brahmins every morning, by other people on the occasion of a *vrata*, an observance which includes fasting, as for instance on *ṭhulo ekadaśī* in Kārttika, on full-

moon days or Saṃkrāntī. Girls have to eat that way on the occasion of Bāhrā and Ihi, children on the occasion of Annaprāśana (in this case the *nāyaḥ* will do that for them), and the bride and groom on the occasion of *svayaṃvara* (from the *thāybhū* plate).

The ritual meal continues with feeding *khẽ svagã* to the couple in the customary way. It is said that bread, fish, egg, alcohol and yoghurt represent the five elements. Both also take something of their own choice: Mahesh a bit of *pān*, which he shares with Benela.

Then the *nakhī* feeds *dhaubaji*, both mark the circle of the *thāybhū* plate with water from their hands, rinse their mouths and receive some rice (*kigaḥ*) from the Rājopādhyāya priest, which they throw onto the *thāybhū*. Again auspicious music is played outside. Two women bring the rest of the plate to the *chvāsaḥ* at the next crossroad.

Finally the couple under the guidance of the *nakhī* worships the *sukūda* lamp and other *pūjā* items from the *pūjā* plate that the Gāthā woman has brought from Bhaktapur. The *nakhī* gives a flower and betel nuts to Benela, which she puts on the lamp. She holds a flower on Benela's forehead and throws it afterwards for the gods to the ceiling; the same is repeated by the priest with the *svagã* mixture. Finally she gives a *tikā*, a red cloth and money to the bride. Afterwards the priest wraps the *pūjā* plates in a red cloth; it will be brought back to Bhaktapur.

The ritual meal, offered to the bride by her parents (thāybhū nakegu) on the occasion of the marriage of Sajani and Subin Chitrakar in Bhaktapur on 7th December 2008.

The three central items are an egg (1), a dried fish (2) and a small pancake made of black lentils (3, māyvā): it is the so-called well-wishing food (svagā).

On one side of the plate are nine kinds of meat from a buffalo:

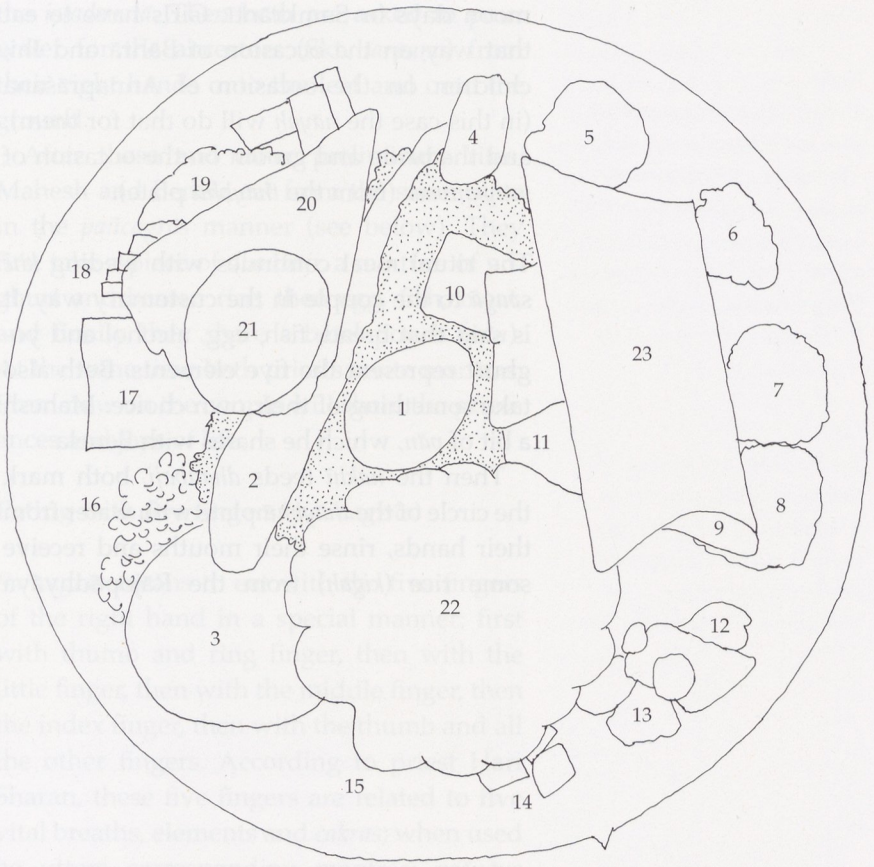
4 dulā (cooked and fried meat); 5 hīlā (cooked meat, mixed with brown sesame and yoghurt); 6 pālā (cooked trachea); 7 kaygulā (cooked meat with peas and dried radish); 8 saphulā (cooked third stomach); 9 hamvalā (cooked meat with brown sesame); 10 gvapuka (cooked intestines); 11 śepuka (cooked liver); 12 nhepu (cooked brain). Only three pices are identifibale of what collectively is called butā (13), entrails such as liver (śe), lung (svā), stomach (pvā), intestines (āti), kidney or heart (nuga) which are first boiled and then fried in mustard oil.

Besides the already mentioned pancake of black lentils, six kinds of vegetables are essential: 14 palu (raw ginger), 15 musya (uncooked soybeans), 16 kasu (uncooked peas), 17 chyepi (raw pumkin, cut to square size), 18 chyepi (raw pumkin cut to rectangulat shape), and 19 dhaugasā (radish mixed with yoghurt).

Optional are sweets of deep fried whole wheat flour such as nimki (20), khajuri (21), and lākhāmari (22). As final additions come a packet of sweets, nuts, herbs and spices (23, masīpva) and pan (24, gva – an areca nut and spices, packed in betel leaf).

All food items are placed on flattened rice (baji) which is taken for granted and not counted. The bottom of the bronze plate is covered by leaves from a plant of the curcuma variety (jēlālapte).

Not yet added to this plate is dhaubaji (a mixture of yoghurt and flattened rice), kegu (small green peas) and laī (radish), gājar (carrot) and apple (śyāu).









Patan, Hattiban
After performing the essential marriage rites, the bride dissociates herself from her natal home by offering ten betel nuts (gvē) as well as five more betel nuts (putugvē) packed in a pouch to her parents. In this specific case the nāyah of her lineage, the younger half-brother of her late father offers her the ritual mirror and his wife the vermilion container, both crafted in silver. These two items, which are also identified with the goddesses Śrī and Lakṣmī, as well as the sukūda lamp with Gaṇeśa are mandatory for the performance of rituals and will be taken to her future home.
Photograph 22 November 2010



Demonstrating "treasures" on 22 November 2010. The groom's father unfolds the "treasures" with the help of the Brahmin priest. Unhusked betel nuts (pāgvẽ), and auspicious flowers such as white narcissus (gunakera), narrow-leaved mugwort (dãcasvã) and white jasmine (jisvã) with the aim of reinforcing the marriage alliance.

Handing over the bride (*bhamcā lalhāna biyegu*, Skt. *kanyādāna*)

The *nāyaḥ* and the groom's father take their places in front of the couple and the groom's friend. Keshav, the father, performs a series of preliminary rites, such as ancestor worship (*yavodaka*), offering of banknotes to the priest, meditation (*nyāsa*), mouth rinsing (*ācamana*), etc. He then offers a one thousand rupee note to the *sukũda* and places "golden" coins (one rupee) on the *sukũda* and the ritual mirror. He also offers ten Rupees from Mahesh to the *kalaśa*. He worships the Subedi Brahmin, gives him a *tikā* and presents 400 Rupees to both priests. Meanwhile the Rājopādhyāya worships the *nāyaḥ*. Mahesh and Benela also present 200 rupees each to the priests.

Then *nāyaḥ* and *nakhī* sit to the left of the bride. The *nāyaḥ* even asks Benela to sit on his lap. Sitting in front of them are the groom's father and the Rājopādhyāya priest, behind them the Subedi Brahmin from Bhaktapur. The large *pūjā* plate is now removed and substituted by a small *pūjā* plate.

These acts are sometimes also known as "gift of the girl" (*kanyādāna*). But since this ritual has already been practiced in the Ihi ritual it is not repeated at marriage by most Hindu Newars. It is said that a gift cannot be presented twice. However, some people denote this subritual as *kanyādāna* (cf. Gellner 1991: 116).



Offering of ankle bangles on 22 November 2012.
In a singular gesture of respect and welcome, the father of the groom touches the feet of his daughter-in-law while symbolically offering her broad ankle bangles (tutibaki). The bride rests on the lap of the wife-giver, in this case the youngest half-brother of her late father as representative of the lineage. He ties the bangles to her ankles.

Tying on bangles (*tutibaki nyakegu*)

In the late afternoon a bundle with ten unhusked betel nuts, and a variety of flowers wrapped in red cloth, are handed over by the Gāthā woman. She had carried the "precious bundle," which is borrowed from the Vidyāpīṭh Karmācāryas, all the way from Bhaktapur. A helper unwraps the bundle before Keshav shows it to the bride in an act of demonstrating the wealth and status of her future husband's family. According to Hari Sharan Sharma, the bundle should include five items: besides the unhusked betel nuts, which he terms *pāgvẽ*, and the flowers mentioned above, narcissus and mugwort, there should be unbroken ritual rice (*ake*), a silver coin, one *mohar* (half a rupee), and, as the most rare and precious item, *kasturi*, the scrotum-shaped musk bag of a musk deer (Moschus moschiferus, probably from Skt. *muṣka*), the greasy secretion of which has a powerful odour. The priest presents a mugwort to Mahesh, which he puts on his black cap. Then the priest adds twelve coins to the betel nuts and has everything wrapped up again. The Gāthā woman will take the bundle home and return it together with all other items such as the candlesticks and the *sukũda* lamp to the Karmācārya owners.

Afterwards the groom's father hands two broad golden anklets (Nev. *tutibaki*) to the Brahmin priest who whispers a mantra which is difficult to understand. Through this mantra the wife-taker assures the wife-giver that he will treat the daughter-in-law as his own daughter. At this moment the brass band outside begins to play the popular Nepālī folk song called *Maitighar* ("the house of the maternal side") in which the sorrow of leaving one's home is expressed. With the help of the wife-giver the wife-taker ties the bangles to the ankles of the bride, who is now his daughter-in-law, first the left foot then the right. This is the only time when the wife-taker touches her feet, which are placed on a leaf plate.



The daughter leaves the house at Hattiban, Patan on 22 December 2010.
In place of her late father, the nāyaḥ of the lineage carries the bride three times around the conveyance, a white Mercedes, which brings her to her new home in Bhaktapur. She is supported by the son of her late father's eldest brother (right) and her paternal uncle (pāju).

Once this has been done, the groom's father presents some money (*dakṣiṇā*) to the priest. Then the silver *sukũda* is put aside. In a final gesture of farewell, the *nāyaḥ* as the representative of the wife-giver and his wife present the weeping Benela with a silver ritual mirror and a silver vermilion container and each receive from her ten betel nuts and a pouch with five more nuts (*putugvẽ*). At the beginning of the process of giving away nuts, these were put aside in a clay cup in front of the vermilion container and the mirror. Both objects as well as the *sukũda* are part of the gifts *(kośa)* and will be taken to the in-laws' house and respected as her personal property.

Once again to the sound of the brass band playing auspicious music (*maṅgaldhūn*), the *nāyaḥ* in his role as wife-giver carries his elder brother's daughter Benela out of the house on his back, following Mahesh, who is led by his friend. For the first circle around the car the *nāyaḥ* is accompanied by her father's eldest brother's son, who claps her back and encourages her to express her grief: "You must weep more, weep more!" She again cries and weeps. During the last round she is accompanied by her maternal uncle and her grand-uncle's grandson. Women throw flowers from the roof. They circumambulate the Mercedes three times. She has to refuse in a way to enter the car, and be mildly forced to do so. In contrast to the traditions of Patan, in Bhaktapur it is the maternal uncle (*pāju*) who has to carry his niece (*bencā*) around the car.

The groom's father places a brocade cloth (*dugū phãgā*) on the roof of the car while the sisters of the bride's mother throw flowers on the vehicle. The mother has not been seen any more and does not show up in this farewell moment. For a while, the father sits in the front seat beside the driver. The couple takes their seat in the back, the small *pūjā* plate with the unhusked betel nuts wrapped in red cloth beside them. The bride is not – as was until recently the custom – accompanied by an aunt or friend.

The music band again plays auspicious tunes and the procession leaves the bride's place in the same order as it arrived.

Formal talk at the Gaṇeśa shrine (*khã lhāyegu*)

After covering the first five-hundred metres, the procession stops at the nearest Gaṇeśa shrine, where, under the guidance of both priests, the groom's father once again assures in his role as wife-taker the *nāyaḥ* as the wife-giver that his family will always take care of the new daughter-in-law, and in fact treat her like a daughter. The priests instruct the fathers what to say. The Rājopādhyāya priest tells Keshav: "The girl is inexperienced in the kitchen so you should not shout at her but treat her like your own daughter". The Bhaktapur priest then occupies the front seat of the Mercedes and the other family members as well as the brass band enter the four buses.



The formal talk at the Gaṇeśa shrine on 22 November 2010. In conclusion of the actual marriage ritual, the father of the newly married husband (left, Keshab Bhaju) assures the representative of the newly married wife (in this case the youngest brother of her father, right) of her wellbeing. The Brahmin priest (centre) of her family mediates between the two parties.

Welcoming the bride (*bhamcā dukāyegu*)[3]

Two hours later in the evening the procession arrives back in Bhaktapur and returns by foot along the same route to the groom's house. Especially the young men are in a festive mood; tipsy as they are, some of them dance. When the couple leaves the car, auspicious music (*maṅgaldhūn*) is played. the *nakhī* and the paternal uncle's wife are waiting at the entrance of the house to welcome the daughter-in-law (*bhamcā*). Now the family priest, Miketan Raj Sharma (the Subedi priest has left the procession), draws two *yantras* on the ground and places two wooden planks (*āsana*) on them. Also placed at the entrance are the two large torches, the large *sukūda* lamps, the silver *pūjā* plate and a measuring vessel with an iron key.

As Mahesh leaves the car, his still dancing friends welcome him loudly and accompany him to the entrance in the narrow lane. Walking in front of them is Benela. She comes alone, without anybody from her family. She brings two suitcases and a beauty case. Both stand on their prepared places, where they are welcomed by the *nakhī* of the house with the usual *lasakusa* ritual, during which she also showers flowers over the couple's joined heads.

Afterwards the *nakhī* extends her left hand and grasps her daughter-in-law's sari with her thumb and index finger, while the daughter-in-law grasps in turn the old iron key of the house with her left hand (by mistake she first used her right hand). The daughter-in-law is thus guided into her new home. When Mahesh wants to enter the house, his friends try to hold him back, bursting into raucous laughter. They follow him, carrying his wife's suitcases.

The bride is led to the kitchen on the top floor and sits on a cushion on the ground, with Mahesh to her right and his paternal

[3] Lit. to receive the daughter-in-law inside [the house] and *hvākegu*, which refers to bringing the heads of the couple together.



The arrival of the bride in Bhaktapur on 22 November 2010. As soon as the bride arrives at her husband's house, her mother-in-law grasps her with her right hand, in which she holds the key of a traditional lock, taking the bride's left hand and the seam of her sari and slowly dragging her into the house.

aunt (*nini*) to her left. The daughter-in-law humbly keeps her eyes lowered. Then the groom's father worships the *sukūda* etc. On the ground is a tray with twelve clay cups each filled with ten betel nuts, which will later be distributed to the deities of the house and the neighbourhood. The first ten nuts that the bride receives are from her husband's paternal aunt, and are placed by her on the ground for Gaṇeśa.

Handing out betel nuts by the daughter-in-law (*bhamcā yagu gvẽ sāyegu*)

The daughter-in-law bows to the Brahmin and then gives ten betel nuts each to her parents-in-law (*sasubau* and *sasuma*), the younger brothers of Keshav, the son of his deceased elder brother, and to their wives and sons. Also included is the daughter of the grandfather's first wife's daughter, who is married to a Dhaubanjar. In the end come two of Mahesh's sisters, their husbands and children and his paternal aunt, the *nini*, who helped count the betel nuts. She bows and receives money and a small box with ornaments.

In this way the daughter-in-law gets acquainted with each member of her new family. The *nini* introduces the family members to her, sometimes asking others for the correct name. If somebody does not show up at this ceremony, it means that he is separated from the family. In cases of death, he or she does not need to mourn then for eleven days but only for four.

Some family members keep the betel nuts, some return them to the *nini* saying that one does not need to give betel nuts to one's own people. The money given to Benela is counted and put in her handbag.

Afterwards the bride and groom again share food from a *thāybhū* plate with the same varieties of food that were offered in the bride's house. They also receive once again *khẽ svagã* (egg, fish, bread and liquor), of which Mahesh consumes a bit whereas Bene-





The welcome of the daughter-in-law in her new home on 22 November 2010.

Top
Upon their arrival at the husband's house, the newlywed couple shares food from a thāybhū plate as well as khē svagã (egg, fish, a pancake made of pea flour) and brandy. Sharing food, which has been touched by her husband and thus is polluted, constitutes a singular act of uxoral solidarity. The husband's paternal aunt (nini) acts as companion and helper.

Bottom
In an act of union the heads of husband and wife are brought into contact by the husband's cousin while his mother showers the couple with flowers and rice from a wooden container.

la just pretends to eat it: by touching the food, ritual requirements are fulfilled. A separate leaf plate with food (*bva*) is dedicated to the sun and is thus brought to the roof terrace. The leftovers from the *thāybhū* meal are taken by the Gāthā woman and disposed of at the nearby *chvāsaḥ* stone, which absorbs ritual waste. The *nakhī* brushes the ground with a broom behind her. The *thāybhū* is polluted (*cipā*, Nep. *juto*) and as such the removal requires precautions – as in any other instance of removing the leftovers after a feast. The broom symbolically removes potential leftovers and has to hit the stairs three times.

The couple receives two trays with clothes, a ten rupee note and two betel nuts on top. They are asked to join their heads while the *nakhī* once again showers flowers onto them from the measuring vessel. Both give a *tikā* to the Brahmin, who hands over some "golden" coins to Keshav, the *sukũda*, the *kalaśa* and the twelve Ādityas. The couple offers coins to the Brahmin in return and gives water with white flowers to the *nakhī*. The Brahmin gives *tikās* with white flowers to them.

A *masalā* pouch is presented to the Brahmin and the Ādityas. He takes four clay cups for himself and asks Keshav to send the remaining eight to Sūrya, Lakṣmī and Gaṇedyaḥ, *dukuti* (the *pūjā* room), the *dugudyaḥ*, and two more Gaṇeśas from Bhaktapur (probably these are the ones which will be visited by the couple in the *caturthī* ritual, but certainly the Cvãga Gaṇeśa on the western periphery of Kvapade, the urban realm). The Brahmin takes all of his gifts and leaves the house at about nine in the evening.

Finally the mother-in-law again offers *khẽ svagã* to the *sukũda* lamp, to her son and her daughter-in-law (who this times eats a little bit), and to her husband and all the other participants. She insists that it really has to be eaten, not merely touched symbolically. In the end a full meal is served with beer to all of the participants in the adjoining kitchen belonging to Keshav's younger brother.

Meanwhile Mahesh has changed his clothes and is wearing a sports suit. He brings in a he-goat from outside and ties it to the railing on the first floor. It was bought a day earlier for 7,000 rupees and will be sacrificed the following day.

Post-nuptial rituals

Worship at the shrine of the goddess (*pīṭhapūjā*)

Around nine in the morning of the following day, the bride sits in the dining room of her new home and helps to prepare food for the day while downstairs Mahesh writes invitations to his party. In the kitchen the Tantric priest (*ācāju*), Moti Karmacharya from the locality of Khichē, prepares cones of rice (*gvaja*) for the worship of the *pīṭha* goddess Tripurasundarī.

The worship of the non-iconic locational deity characterises most life-cycle rituals of the Newars. On the occasion of the first feeding of solid food to a child, the Macā jākva or Annaprāśana ritual (Gutschow/Michaels 2008: 40-51), the child is brought to the *pīṭha* to touch the *locus* of his future life in the form of a stone. The stone represents a defined territory within the complex urban realm. In some cases a goat is sacrificed to the deity, who is identified either as the Mother Goddess (*mātṛkā*), Gaṇeśa or Bhairava. Blood is shed in a powerful confirmative act. On the occasion of a boy's initiation (Kaytāpūjā, ibid. 59-83), a proper *pīṭhapūjā* requires even more – best of all the sacrifice of five different animals (*pañcabali*). The boy virtually stands in blood while receiving a loincloth from his maternal uncle to confirm his arrival in the community of males of his lineage. In the case of the girl's marriage to the *bel* fruit, the Ihi ritual, a goat is sacrificed to the locational deity and at large rituals the acting Tantric priest, the Pīṭhācāju or Ācāju, even visits the nine principal non-iconic deities of Bhaktapur in a continuous circuit (Gutschow/Michaels 2008: 126).

Among sub-castes of high status Hindu families of Chatharīya and Pāñctharīya status does the sacrifice of a goat on the day after *svayaṃvara* and *hvākaygu* (the handing out of betel nuts by the bride to the groom's relatives) confirm the arrival of the bride in her new location, the house, the quarter and the city at large. The locational deity of the Bhaju family of Sukhuldhvākā in Bhaktapur is Tripurasundarī, the ninth of the principal Mother Goddesses who occupies the centre of the urban realm. On minor occasions the family goes to the shrine of Dahivināyaka, the quarter's Gaṇeśa, but on major occasions the shrine of Tripurasundarī is preferred, around which the majority of Bhaktapur's eighteen Tantric priests (Karmācārya) live (see map, Gutschow/Michaels 2008: 27).



Offerings to the local deity
The Tantric Karmācārya priest prepares seventeen cones (gvāja) of rice flour, twelve flat pieces with a black soya bean on top and one large pancake-like item with three beans. These are vaguely identified with unnamed deities and spirits and later offered to the shrine of Tripurasundarī on the day after the wedding, 23 September 2011.

The ritual starts with the priest shaping cones of rice flour (*gvajā*). These are carefully arranged on a plate with an outer ring of seventeen cones, of which some have a pointed tip, and twelve flat, cookie-shaped objects in an inner circle. He does this beside the house deities, which are kept in the kitchen. The family has arranged eight trays with fruits, flowers, sweets, and a pair of pomelo (*bogate*) fruits as well as a basket with *pūjā* material.

For the following ritual Benela, the new daughter-in-law, and the eldest woman of the family (Kis Maya, widow of Keshav's eldest brother), turn to the east, the priest faces north, and the Keshav's wife in her role as



On the day after the marriage, a goat is sacrificed at the an-iconic shrine of Tripurasundarī, the ninth of Bhaktapur's protective Mother-Goddesses.
The head of the sacrificial animal, the hoofs and the neck are symbolically offered to the goddess along with sweets. Later that day the head is divided into eight parts, of which the newly wed couple receives the privileged parts, i.e. the left and right horns and eyes.
The ensuing feast welcomes the daughter-in-law into the clan of her husband.

nakhī of the household faces south. Left of Benela is the *sukũda* lamp, to the right the plate with the rice cones. In the centre are a container with a handle (*kālāli*), and a plate for *pūjā* material. The three women touch the *pūjā* plate while the priest mutters the ritual declaration (*saṃkalpa*). During the act of worship the priest sends a woman to garland and worship the he-goat, which is kept on the first floor.

Ten minutes later, the male family members leave to worship the goddess and perform the sacrifice. Outsiders are asked by the groom's father not to touch any member of the family or the *pūjā* plates.

The procession to Tripurasundarī is led by a Jyāpu who pulls the goat along and holds a large knife in his hand. He is followed by the priest, the groom's father, the groom with the *pūjā* plate and the father's youngest brother, who carries the plate with the rice cones. One more brother comes and the sons of the three brothers, while the third brother joins the group later at the shrine. All walk barefoot and carry a tray with *pūjā* material: mainly fruits, and sweet loaves, popped rice, incense, two pomelos decorated with flags, alcohol, a *masalā* pouch, red cloth, clay cups, oil, flags, flower garlands and a leaf plate with small cotton threads.

At the *pīṭha* of Tripurasundarī the priest prepares the *yantra* with *abīr* in front of the Goddess's representation in the form of a stone and arranges the rice cones and two eggs accordingly. The two *bogate* fruits and one citrus fruit (*taḥsi*), which is often required in Newar rituals, are decorated with flags and pendants of coloured paper. After a while the newly-married Mahesh and his father sit behind the priest. A woman who enters the shrine and performs her own *pūjā* does not disturb them at all. Facing in the same direction as the priest, they join in worshipping the goddess. Meanwhile the brothers and other participants sit in the arcaded building (*pāṭī*) next to the shrine, reading the



At the shrine of Tripurasundarī on 23 November 2010 The newlywed husband Mahesh (left) and his father Keshab (middle) share ritual food (svagã) according to the instructions of the Tantric Karmācārya priest (right).

newspapers, which report on the disputes at the Maoist party convention in Gorkha.

Before noon, the animal sacrifice begins. The Jyāpu helper enters the shrine with the goat. The priest worships the animal and the knife, as do the sacrificers, i.e. Mahesh and his father. The goat is released for a while in order to accept the sacrifice, which the animal expresses by shivering. The priest helps to evoke this sign by sprinkling water on its hindquarters and ear. Finally, some young men help hold the goat from the back while the Jyāpu helper cuts its throat and sprinkles the blood on the aniconic representation of the goddess and around the shrine. Then the Jyāpu helper cuts off its head and tail and places both on a plate in front of the goddess. He sticks the tail into the mouth and lights a light on it which the participants hold their hands over before then touching their head. Later the tail, the feet, and the intestines, which have been inflated to form a garland by Mahesh, are also offered to the goddess.

All sixteen participants, the three brothers of the sacrificer, their sons and the son and wife of the second brother and the widow of the eldest brother's son take *tikā* of blood from the goat's neck. The sacrificer and his son receive *samay* from the priest, i.e. a ritual meal of bread (*vaḥ*), flat bread made of rice flour (*catāmari*), fish, ginger and black soy beans, within the fenced precinct of the sanctuary before it is handed out to everybody else. To finish, vermilion is applied to the forehead along with a stripe of lamp black (*mvaḥni tikā*) from a fire in a clay cup that burned during the ritual, and a strip of red cloth, together with a garland and a piece of fruit to confirm participation in the sacrifice.

Three hours after the priest arrived at the house, the party again reaches the house, where the tip of the goat's tail is fixed to the lintel of the doorway. Almost all of the participants reassemble on the top floor of the groom's house, where the priest gives a *tikā* and the *mvaḥni* stripe along with fruit and

red cotton strips to the *nakhī*, the groom's mother, and the other women in the house, and finally to the bride, who also receives a jasmine blossom (*daphaḥsvā*) to fix in her hair. This anchors her to the locality to which she now belongs.

Distribution of the sacrificial animal's head (*syūkabhvay*)

At the end of the day, all of the members of the lineage join in a feast. The central act of this feast is the distribution of the head of the sacrificial animal (*syū*). In deviance from the usual distribution of nine parts according to seniority (Gutschow / Michaels 2005: 121), the newly married couple leads the sequence: the husband receives the right horn and eye, his wife the left horn and eye. The parents of the husband and the Tantric priest follow. The sixth to ninth places are held by the father's three younger brothers and the son of the deceased eldest brother. The feast (*syūkābhvay*) confirms the acceptance of the couple by the lineage.

In the case of the Bhaju family, the distribution of the *syū* still demonstrates a certain cohesiveness, although only one of the younger brothers is still a member of the funeral association and there is no organisation of the formal lineage to worship the ancestral deity. Both institutions seem to have become obsolete. Local endogamy was already abandoned generations ago because the Bhajus returned to Bhaktapur after they had been away for about two hundred years. Conformity with the traditional institutions – "the single most stressed value in Newar society" (Quigley 1986: 83) – is no more. Funeral associations do not respond to cases of death outside of Kvapade, the ancient territory of Bhaktapur, ritually defined by two rivers to the north and south. And the lineages of the once privileged sub-castes experience the joint rituals and feasts as a burden and an unnecessary cause of inter-familiar squabbles. Marriages seem to be the rare occasions for the once cohesive lineages to join and share the sacrificial animal. The fact that the husband joins the *dhīr cakaygu* ritual, the handing out of betel nuts to the members of his wife's lineage a few days later, likewise fulfils the ritual requirements, although he may possibly never assume the duties of a wife-taker (*jicābhāju*).

Gaṇeśapūjā (*caturthī*)

Two days after the wedding, early in the morning of November 24, the bride is introduced to the local Gaṇeśa. Two non-iconic shrines are worshipped on the periphery of the urban realm, possibly in an act of gratitude which acknowledges that everything has gone well so far and the bride has become an integral part of the family. A small party comprising the newly married couple, the husband's mother, his eldest sister and his deceased elder paternal uncle's son went by car first to Sūrjebināyak, then to Cvāga Gaṇeśa. Surjebināyak (Skt. Sūryavināyaka) is one of the four Gaṇeśas that in theory (but not in topographical reality) mark the cardinal directions in the Valley. It is one of the most popular shrines of the Valley and attracts throngs of visitors, especially on Tuesdays, the day sacred to Gaṇeśa. The second shrine is located at the western end of Kvapade's territory within the pine forest Sallāgharī (see map in Gutschow / Michaels 2008: 74). This worship is called *caturthī* (*pūjā*), the worship that should take place on the fourth day after the *svayaṃvara* or *vivāha*.

Seeing the bride in her new environment (*khvaḥ sva vanegu*)

In the evening of the same day, the bride's party – some thirty paternal as well as maternal relatives – arrives in Bhaktapur for a

visit to the now daughter-in-law in her new environment. This ritual is called *khvaḥ sva vanegu* (lit. "going to look at the face (of the bride)"; Nep. *mukh herne*[4]). It is said that previously the bride was veiled during the marriage ceremony and only on this day visible for the relatives of both sides. Since the house of the groom is too small for such a ceremony, the reception, hosted by the the wife-taker's family, takes place at Hotel Sweet Home in the quarter of Yalāchẽ.

The wife-taker welcomes the party at the entrance of the venue. They arrive with almost everyone carrying one of the trays, still wrapped in cellophane, that were sent to them five days before. However, there are some significant additions: trays with strawberries, two pots with sweets (*rasbari and lalbari*) and mustard apples (*nakapaisi*) – so that now there are a total of 47 trays. The trays with the two inscribed coconuts, a new bowl with yoghurt, a new wedding cake, a tray with a new sari, cloth for a blouse, a brocade shawl with a hundred rupee bank note on top, a tray with silver *pūjā* items (ritual mirror, vermilion container, *sukũda*) and a *pūjā* plate are placed on a small stage in the room that is intended for conferences and meetings.

Twenty minutes later the bride arrives, led by her substitute father who brings her to a mattress on the stage where she takes a seat, flanked by her sisters Anju and Anjana. In front of her sits the eldest male of the Jośī lineage into which her mother married, the *nāyaḥ*. Her newly wedded husband is not supposed to appear during this ritual. She smiles on seeing her relatives again, who are sitting on chairs along the sides of the room, the female members separated from the males. The Jośi *nāyaḥ* worships her briefly with *tikā*, flowers, *sukũda*, and incense, mixes *svagã*, offers it to Gaṇeśa and his niece's forehead. He touches her right temple with the bowl of yoghurt.



"Seeing the daughter in her new environment" (khvaḥ sva vanegu) on 28 November 2010. Her relatives come to be hosted by her husband's family. Among the offerings brought along is an earthenware plate with yoghurt, colourfully decorated and inscribed "Happy Wedding, Benela with Mahesh".

After a few minutes, Benela changes her dress and returns wearing the new sari brought by her family. Meanwhile the groom's party has had some drinks outside while the bride's party is offered snacks inside. Once again, the two parties scarcely communicate.

This is followed by cutting the wedding cake – an exercise that repeats the act performed earlier at her house. Her oldest sister Anju guides her hand while cutting the cake. Again the first slice is offered to the *sukũda* lamp representing Gaṇeśa, Benela receives the second piece served by the *nāyaḥ*, the third is dedicated to Mahesh and put aside, the fourth goes to one of her nieces. The rest is kept aside and later offered to the other children. The *nāyaḥ* then holds the tray with the bangles to her right temple.

Distributing the cake is followed by offerings of jewellery and money by Benela's relatives. The *nāyaḥ* is first and offers a thousand rupee note, followed by his deceased elder brother's son, who offers an envelope with money. Then come Benela's four sisters offering a bracelet, a bangle, a ring and an arm bracelet, all of gold. Next come the three maternal uncles, the maternal aunts, the husbands of the sisters (in order of seniority),

[4] However, in the Indoparbatiyā tradition *mukh herne* denotes the first visit of the newly married couple to the bride's parental home.

and their older sons and daughters. Since they are wearing fancy shoes ("Guci" – sic!), her nieces prefer not to take them off and have to bend over the edge of the podium to present their banknote – in a strange position that causes everybody to laugh. Altogether twenty-five members of her family show up and present money openly or in airmail envelopes.

Afterwards the *nāyaḥ* and his brother's son have to count the money five times to arrive at the exact sum. Besides the ornaments, Benela receives around 45,000 rupees. The amount is put into a fancy decorative envelope and handed over publicly in a formal gesture to her now father-in-law. He will act as caretaker of the money, which belongs to his daughter-in-law. In case of separation, she has the right to demand it back.

In the meantime Benela has touched the trays with fish, pigeons and frogs made of deep-fried dough, which are now given to the children. The first tray the children unwrap is the one with strawberries. One tray with a fish, a pigeon and a frog made of dough is given to Benela. Her sisters place the ornaments on this one.

Finally a buffet dinner is served, which Benela also joins, and after two and a half hours her old family leaves, not before everybody again receives a packet of sweets and herbs (*masīpva*) from the host's family together with a pack of *pān*.

Accepting the son-in-law (*jilancā du kāyegu* or *dhīr cayekaygu*)

Later in the night, the newly-wed couple arrives in the company of Mahesh's friend Sabin Sakah at the house of Benela's family. Some ten friends and relatives are already waiting. He first sits on the sofa on the first floor. It is now time for him to be officially introduced to the bride's family. This is again celebrated by offering betel nuts as a sign of commitment, alliance and solidarity. The terms used for these rituals describe the opening of his wife's house (*cayekegu* – to open) to him, or the taking in of the son-in-law into the house (*du kayegu* – to take inside). Inviting the son-in-law to the family to meet his wife's entire *phukī* is the minimum requirement when a marriage happens without any formal ritual. *Dhīr cayekaygu* has to be done some time after the actual marriage to prepare the son-in-law for his role as *jicābhāju*. For the husband it is absolutely essential prior to the great festivals such as Bisket or Dasāī that he pays a formal visit to his wife's family and hands out betel nuts to his father-in-law and the members of his *phukī*. On the other hand, the newly married wife will only now be entitled to ritually join her husband's family and to act as the *mhaymacā* in bringing offerings (*pekī*) for the death rituals of her paternal *phukī* members. Both these roles of the couple as *jicābhāju* and *mhaymacā* define their obligations in the life-cycle rituals of her maternal home (*thachẽ*, lit. your own house).

For this, Mahesh sits on the ground, on his left his best friend Sabin whom he knows since childhood. Benela watches the ceremony from the entrance. He has brought the same container with betel nuts (*gvēbatā*) that was used earlier. Sabin hands over ten nuts with both hands to Mahesh, who offers these for a token sum of money to fourteen members of his wife's family. The first nuts are offered to his wife's mother, followed by her four sisters and their husbands, one maternal uncle without a wife and one maternal uncle and his wife, and finally her father's elder brother's son and his wife. The younger brother of her father who acted as the wife-giver had returned directly to Patan, not caring to receive the offering of nuts. Benela's eldest sister had formally introduced all the relatives to Mahesh. In the end Mahesh's friend counts the money – approximately 10,000 rupees – and keeps it for Mahesh.



Accepting the son-in-law on 24 November 2010. Two days after the actual marriage ritual, the newlywed husband visits his wife's family together with her. He offers ten nuts each for a token sum of money to her mother and her near relatives in an act of accepting his duties as a wife-taker. As jicābhāju he will have to assist his in-laws on various occasions.

Benela's eldest sister Anju concludes the ritual by again worshipping Gaṇeśa (*sukũda*) and offers a separate portion for the *pañcāyatana* deities on the *jvēlālāpte* leaf (which is discarded on the threshold guardian, the *pikhālākhu*). Mahesh, his friends and all the others present on the occasion receive *tikā* and *khẽ svagã*, the ritual food that includes egg, fish and liquor. While Mahesh accepts the food by eating a bit, his friends only symbolically touch it with their lips.

After some time Benela takes her seat beside Mahesh and receives a *tikā* from her eldest sister. She also receives a packed present (seemingly a green bathrobe). Mahesh receives a suit and deep-fried sweets (*lākhāmari*). As the oldest in the room, Suresh Dhaubanjar also receives packed presents.

To conclude, everybody is invited to dinner in the kitchen. However, since the wife-taker had already offered a buffet dinner in Bhaktapur, the people only take a small bite. Some of Mahesh's friends even refuse to take that much and leave the house, which causes some distress among the women who had carefully prepared everything. Only after they are called by Mahesh's older bother-in-law do they come up to eat some sweets or yoghurt, but without touching the *dāl-bhāt*. In the end, Benela, now dressed in an everyday sari, hastily eats a plate before she and Mahesh's party enter two cars to return to Bhaktapur.

The groom's party (bhoj)

The most festive part of the marriage is the final party for relatives, friends and neighbours hosted by the groom's father three days later, on November 25. Presents are not expected, but quite a few near relatives of the category of *bhvaḥ pahã*, those who are expected to bring the entire family along, bring modest gifts in the form of cloth. Others bring bouquets packed in transparent paper.

The party is arranged by Govinda Catering in the school courtyard at the Shri Padma



The groom's party on 25 November 2010. A few days after the marriage the relatives and friends of the newlywed husband are invited for a party. The couple poses in a decorated pavilion on throne-like chairs to receive bouquets of flowers and to be photographed, in this case with two aunts and a niece.

High School. Some 700 people have been invited, most of them show up, if only briefly. The party lasts from four in the afternoon till ten in the evening. Everybody is welcomed by the groom's father and sometimes also by his brother. The newly married couple sits on two thrones surrounded by armchairs where many close female relatives take their seat in continuously changing order. They also come to pose for photos with the couple.

The venue is nicely lit and well prepared, with hundreds of plastic chairs, tables with tablecloths at various food stalls. Young boys offer snacks and drinks (beer, local whisky, wine). In one pavillion is a DJ playing loud Hindī and Nepalese film music and western pop songs. In the centre around a fountain is a small podium where three singers – one girl, two boys – sing popular tunes.

Everybody is in a good mood and as the evening develops more and more men get drunk and start dancing in front of the sound machines. Later some ladies join them, but only after they have more or less been coerced by the men.

Mahesh sometimes leaves his place to mingle with the party members, but Benela remains on her throne. Sometimes she smiles, sometimes she looks exhausted. On the next day, she will have to integrate herself into the normal life of her new family.

Mahesh had organized the party. He drew up a contract with Govinda Catering from Thahiti in Kathmandu and brought their regular set price of 850 rupees down to 500 with the assurance of paying for 700 participants. The total price of 350,000 rupees includes snacks and food as well as the entire set up with tents and pavillions. In the end only some 650 meals were counted from the plates that had been used. Drinks were paid separately. All-in-all 84 litres of McDowell whisky, 360 bottles of beer, 40 litres of wine ("for the ladies") and 216 litres of Fanta, Mountain Dew, Coca Cola and Soda had been consumed. Thus, some 150,000 rupees were spent on drinks. Mahesh also organized the music, at a cost of 15,000 rupees. The sound system was rented from Bhaktapur, attended by three sound engineers, and four singers were hired from Patan. A total of 5,000 euros was spent on the party.

Summary

The marriage described above covers many features of Hindu Parbatiyā marriage rituals, e.g. engagement rituals, choosing the groom (*svayaṃvara*), giving the daughter as a gift (*kanyādāna*) with circumambulation of the groom, touching his feet, mutual offering of ornaments, recitation of auspicious verses and mantras, marriage procession, reception of the bride in the groom's house, visit to the bride by her own family to see her in her new environment, visit by the new husband to his wife's parental home, and festive meals.

However, several elements deserve special attention, since they are peculiar to the Newars, e.g. the extensive use and offering of betel nuts as a sign of alliance and stability of relations, the tying on of bangles, the role of *nāyaḥ* and *nakhī*, the animal sacrifice, or the special welcoming rituals (*lasakusa, svagā*), and the peculiar forms of *tikās* and marks on the body. With the exception of the animal sacrifice, most of these sub-rituals are also to be found in a Newar Buddhist context.

Interestingly, several elements that are central to a Parbatiyā context cannot be found in Newar marriages, or only in different ways. These are: the holding hands by the couple (*pāṇigrahana*), the seven steps (*saptapadī*), the circumambulation of the fire (*agnipradakṣiṇa*), the stepping on a stone (*aśmārohaṇa*), the oblation cast into the fire with roasted rice (*lajāhoma*), the viewing of the Pole Star (*dhruvadarśana*), and the cohabitation (after *caturthī*). Even the choosing of the husband (*svyaṃvara*) is a fairly recent addition or different form of practice for the Newars, and the gift of the girl (*kanyādāna*) is celebrated in a completely different way. These variations have to do with the fact that Newar girls have already married at an early age in the Ihi marriage to the bel-fruit, where most of the above mentioned sub-rituals are performed and thus have not to be repeated in the marriage to a human partner.

Despite such variations, Hindu marriages remain a combination of rites of separation, affiliation, fertility, and protection. For Hindu women, the wedding is their initiation. It is the most festive and costly event in the life of a Hindu, celebrated with many guests in their best clothing and jewelry.

The exchange of gifts between the marriage parties begins at the betrothal, and continues after the wedding. The gifts are to be propitious, bring the bridal couple blessings, and allow a good, fertile marriage. Fruits, coconuts, dried dates, betel nuts, gold (and/or money), bracelets, forehead marks (*tikā*) and other presents or symbols aim to fortify the bridal couple. For the same reason, the bride and in some cases the groom, are oiled, rubbed with earth and henna, washed, adorned with garlands, crowned and dressed expensively.

By the repeated exchange of goods and presents between two localities, both parties or clans demonstrate their status. "Daughter, son-in-law, and their children, these three are not part of the family," says a northern Indian proverb. The daughter is considered one's own, but also from the beginning as someone who is to be given away. She is married off to another family, if possible a family of higher status or standing. In Newar culture the daughter is explicitly sent away (Nev. *biyāchvayegu, bhamcā lalhāna biyegu*). Despite this slightly lower status of the wife-givers, both parties try to downplay this hierarchical aspect during the wedding.

The one who gives a woman might have a lower status because, in sacral terms, the woman forms a "breach" in the (partrilinear) line of descent. The bride is integrated into the fictional descent of the husband as a stranger. Thus, a problem arises similar to that of adoption rituals (Jolly 1986: 71ff.), and in fact, in some aspects the two rituals are alike.

The social aspects leave little space for intimacy or emotional feelings between the

couple. Hindu marriage is less a love event for the couple than an initiation ritual for a new member of the clan (*phukī*), i.e. the bride.

We also noticed a number of ritual changes that have occured in the past few years. In general, the ritual aspects seem to have become less prominent in comparison to the festive elements. Just a very few participants, above all women, watch what the priests are doing, even during the central episodes, whereas at the processions, receptions and parties many people show up. It also seems that the traditional distance between wife-takers and wife-givers is fading. This was visible when the groom visited the bride's house for the *svayaṃvara*, or when the father accompanied the matchmaker during the betrothal. A few years ago, such behaviour would have been impossible.



Patan
Three painted panels flanking the jambs and the wooden cornice of a mid-18th century door at Bhīchēbāhā, installed on the occasion of a marriage.
The horizontal panel depicts the Pañcabuddha, from left to right Ratnasambhava (yellow, south), Akṣobhya (blue, east), Vairocana (white, centre), Amitābha (red, west) and Amoghasiddhi (green, north). The pointed ends of the panel bear symbols of the Sun (Sūrya) and Moon (Candra), the spaces between the Buddhas are occupied by the eight auspicious objects – the endless knot, lotus, parasol and sacred vase in the sky, yak-tail whisks, fish, banner and conch shell in front of the green mountains.
The vertical panels bear parrots with triple flowers, eyes and a sacred vase on a tripod, incorporating the eight auspicious objects.
Photograph 11 November 2010

A Marriage Among Newar Buddhists (Śākya) in Patan

Introduction

Notwithstanding the Buddha's absconddence from marriage,[5] Newar Buddhists value wedding ceremonies as much as anywhere else. For Pandit Vaidya Asha Kaji (1008-1992) alias Ganesh Raj Vajracharya, Ayurvedic doctor, Tantric practioner and Buddhist teacher, it is even regarded as a special "path" (*yāna*) for "peace and happiness":

> The union of male and female is considered to be important in the life of Buddhist Newars in general and Vajrācāryas in particular. When the married couple live in peace and happiness through their conjugal life, the living of such a life is known as *sahajayāna kriyā*. A married couple is considered to be one in *sahajayāna* ["path of union"]. A striking example of this unity of a married couple is shown when the bride and bridegroom eat together from the same plate (New. *thāybhū*) in the matrimonial ceremony. As a married couple they learn to overcome the problems and difficulties of domestic life through which they must pass in order to be well experienced in the wordly hardships of ups and downs. (Asha Kaji 2010: 28).

Such views are sometimes superimposed on what basically follows the pattern of a Newar Hindu wedding.

In the following we shall describe the marriage between Naresh Shakya and Rashmi Shakya in Patan. For comparative reasons the focus is on the wedding rituals that took place in the night of November 28/29, 2010. Preliminary rituals such as the mediation of the *lami*, sending and presenting betel nuts and trays with gifts, the bride's feast, or the farewell of the groom are omitted; the same applies to subsequent rituals such as the handing out of betel nuts by the daughter-in-law (*bhamcā yagu gvē sālegu*), worship of the *digudyaḥ* or the party of the newly married boy, which were not observed.

Rashmi, aged 21, is the younger of two daughters of Shobha Laxmi Shakya, whose husband died a few years ago. Rashmi has three older brothers; her eldest brother, Vidya Roshan, takes the role of the wife-giver in place of her deceased father, sometimes supported by her grandfather. Rashmi works as a schoolteacher at New Sumnima (High) School. The family lives in Simcāhiti in Patan and is traditionally engaged in lost-wax bronze casting.

Naresh, aged 24, is also a teacher specialised in mathematics. His family lives in Ikachẽ in Patan. Rashmi's father has no relatives anymore because they all lost their lives 47 years ago in a landslide near Tatopani.

The marriage is a love marriage. The couple has known each other for four years and first met on the badminton court at the Rotaract Club, Patan.

It is about nine in the evening when we meet with the priest Dipak Bajracharya at Sincāhiti. He is the founder of the Bajracharya Pujavidhi Adhyayan Samiti, a Buddhist organisation that trains young Bajrācāryas in the performance of rituals. He also works as an astrologer. We walk to the bride's house, which is locked when we arrive, and astonishingly not decorated. Only after some time do people arrive from the farewell party that the bride's party had organised in a nearby party palace.

The first impression is that not much has been prepared in the house. Hastily the women open the doors to the house and prepare a room on the terrace for the rituals. This room has been decorated with balloons and plastic or paper garlands. The walls are painted a dark red. On the eastern side hangs a *thangka* of Rahula, son of the Buddha; the couple's initials set inside two stylised paper

[5] See, however, the long and impressive description of the Buddha's (Newar) marriage in Chittadhar Hṛdaya's *Sugata Saurabha* (ch. 7).

hearts are fixed to the walls on the northern side. The priest sits on the eastern side facing west; the seats for the bride and groom are prepared on the northern side.

The worship of Guru Vajrasattva (*guru-maṇḍalapūjā*)

Half an hour later, the priest starts with the usual *gurumaṇḍalapūjā*,[6] also known as *gurumaṇḍalārcana*, a ritual that is performed during almost all Buddhist life-cycle rituals and daily by very devout Buddhists.

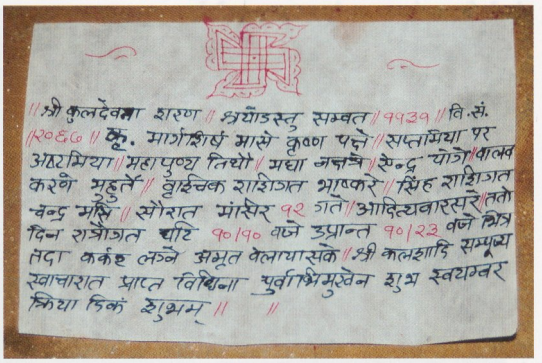
He is assisted by the *nāyaḥ* Hira Ratna Shakya, the eldest man of the bride's father's lineage. The *pūjā* follows the *Vajrayāna-pūjāvidhi-saphū* (VPS), Pt. 2 – a text edited and translated below in Part IV.

The *pūjā* lasts about an hour. Then the *nakhī*, the seniormost married woman of the household, is sent out for the Gaṇeśapūjā. This should have been done in the morning but was forgotten. The calculated auspicious moment (*sāit*) for the *svayaṃvara* is 10:10 to 10:23 p.m., but since the groom has not yet arrived the *pūjā* continues.

Sāit sheet

śrikuladevatā śaraṇa, śrayostu samvat, 1131, vi. saṃ.| 2067, kr. mārgaśirṣa māse kṛṣṇa pakṣe, saptamiyā para| aṣṭmiyā, mahāpuṇya tithau, maghā nakṣatre, endra yoge, vālava| karaṇe muhurte, vṛścika rāśigata bhāṣkare, siṃha rāśigata| candra masi, saurāta maṃsira 12 gate, ādityavārasare, tato| dina rātraugata ghaṭi 10.10 vaje uprānta 10.23 vaje bhitra| tadā karkaṭa lagne amṛta velāyāsake, śrī kalaśādi sampūjya| svācārāta prāpta vidhinā purvābhibhimukhena śubha svayamvara| kriyā dikaṃ śubham.

Note: the underlined times appear in the ms. in red ink.



Lagnapatrikā:
Sheet of paper, announcing the auspicious moment (sāit) for the svayaṃvara rite on Vikram Saṃvat 2067 Maṅgsira 12 (November 28, 2010).

Refuge to the tutelary deity. (On the) auspicious year (Nepal Era) 1131, the Vikram Era 2067; on the great auspicious day of the 7th to 8th day of the dark part of the month of Mārgaśirṣa; at the moment (*muhūrte*) when the lunar mansion is *maghā*, the yoga is Indra, the karaṇa is *bālava*, when the sun (*bhāskara*) has entered the zodiacal sign Scorpio (*vṛścika*), when the moon has entered the zodiacal sign Leo (*siṃha*), on the 12th day of the solar (*saurata*) month of Maṅgśīra; on Sunday; at the night time of that day during 10:10 to 10:23 PM (which is) on the intersection called *karkaṭa* – that immortal time is auspicious (to perform) the auspicious *svayaṃvara* ritual (which should be performed) facing east after worshipping the glorious flasks and so on according to the rules. Hail.

Reception of the groom (Nev. *lasakusa*)

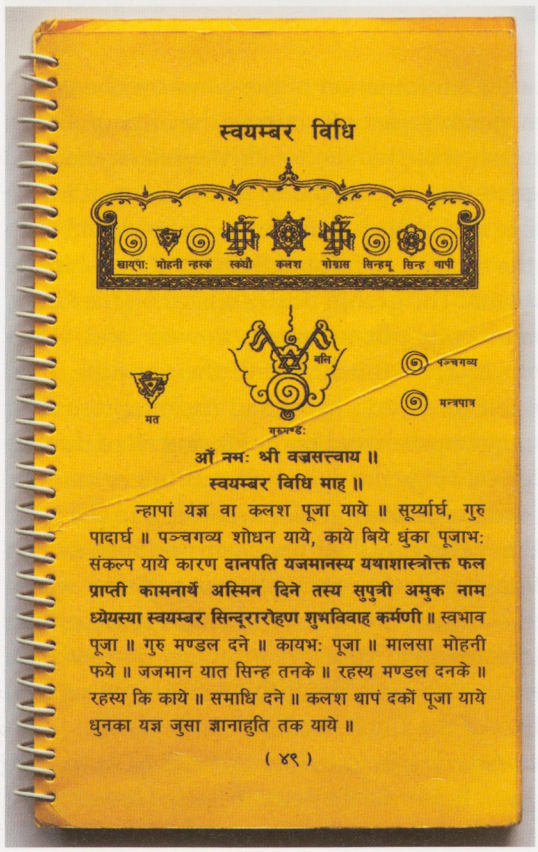
Later that night, the groom arrives dressed in a light grey suit, a red tie, a traditional Nepalese cap and a yellow flower garland. Some eight friends accompany him, also mostly dressed in western suits, together with a woman who acts as the *lami*.

Also with them are a Jyāpu woman who carries the large *sukũda* lamp, and a Jyāpu man carrying two large *pūjā* plates (Nev. *jvaḥkvataḥ*) that are to be used later. The *jvaḥkvataḥ* contain red vermilion, flowers, rice grains, fruits, incense, large sweet loaves (*lākhāmari*) and two brass *daṃbātā* containers

[6] For descriptions see M. Bajracharya 2005 (with edition and translation of a ritual handbook), Gellner 1991a, Locke 1980, Shima 1991.



The ground is prepared for the svayaṃvara rite, with the sacred vase (kalaśa), the decorated ten betel nuts and a frame with the lagnapatrikā in the centre. Two seats in the background are prepared for the marrying couple.



Printed notebook (pūjāvidhi-saphū) that guides the Buddhist Vajrācārya priest through the rituals.

of which one contains yellow vermilion paste and the other camphor, a banana leaf folded to resemble a flower, and some herbs to be used later for rubbing the hands of the bride's family members. They also carry a *dhusaḥ-mhicā* which is a bag made of red cloth containing ten unhusked betel nuts, a metal container (*nyāsaḥbātā*) wrapped in red cloth and filled with sweets, and another metal container (*saṃbātā*) filled with smaller betel nuts.

The groom is received at the threshold of the house, which is decorated with two vases (*kalaśa*) on each of which a plate with yoghurt has been placed. A Jyāpu woman pours water from a brass container to purify his hands. In front of the entrance Rashmi's mother gives him a *tikā* and places a white and a red flower (jasmine and aster) in his hands. Her older brother, Vidya Roshan, representing the deceased father, garlands him and also places a *daphasvā* in his hands. Then he takes him by the hand and leads him and his friends to a room on the first floor where they are placed on the ground and pose for photos.



The ritual objects – the sacred vase in the centre, flanked by a mirror and a vermilion container – are prepared and covered by cloth to invoke the tantric deities such as Vajravārāhī.

Choosing the husband (*svayaṃvara*)

Shortly after the groom is brought to the top floor where his body is symbolically purified. This sub-ritual, called *balīpiyegu* (lit. "warding off evil spirits"), implies that the *nakhī* touches the right shoulder of the groom and the left shoulder of the bride with pieces of rice cones (*gvajā*).

After five minutes, the bride appears dressed in a red brocade sari, with a large number of ornaments and a special golden hair decoration, almost a crown, that covers most of her hair. She stands shyly beside her prospective husband

Both enter the *pūjā* room. They take their seat on mattresses on the northern side of the room: in the centre Naresh, to his right the *lami* and to his left Rashmi.

Under the guidance of the priest, who more or less follows the *Vajrayāna-pūjāvidhi-saphū*, and the *lami*, both start with preliminary rites for the central *svayaṃvara* ritual, which are a continuation of the *gurumaṇḍalapūjā*. In a quick series of actions, they symbolically wash their hands, touch the *kalaśa* and *pūjā* plate in front of them, throw flowers in the air, fold their hands, throw rice (*akṣatā*) onto the *maṇḍala* in front of them, and worship the *kalaśa*. The groom draws a *nāga* on the *kalaśa*, and both put a thread, flowers and water on it. They touch it with their temple, then their forehead, throat and chest representing mind, speech and body. During all of this the priest rings the *vajra* bell and utters mantras and auspicious verses according to the VPS. They then lay their hands on one another and make a circle around the *maṇḍala* on which they again throw several petals representing the cardinal directions of the *ratnamaṇḍala* with Vajrasattva and the Ten Protective Deities of the Ten Directions.

Afterwards they lay out *samāy*, *khāy*, rice beer, liquor (*ailā*), peas, incense (*dhūpa*), light (*dīpa*), rice (*akṣatā*), water and other items on the ground. They also offer a twenty rupee



The Vajrācārya priest marks the palms of the marrying couple with a svastika in preparation of the following kanyādāna ritual – the "gift of the daughter".

note and two one rupee coins as *dakṣiṇā* to the *maṇḍala*. This is an offering to the protective deities, starting with Indra. Then they offer two times a mixture of rice, flowers and water to the ground as offerings to the Lokapāla deities and to Amṛtakuṇḍali.

Following this, the *nakhī* does the *nirājana* sub-ritual, i.e. waving a small clay saucer with burning coals towards the couple in order to ward off evil and protect them. A burning wick is then put over the *nirājana* clay saucer and sent to the threshold of the house. Then she takes the measuring vessel, the lamp, the *vajra* and the key and waves them together towards the *kalaśa* in front of the priest and then towards the couple. She touches the head and the right shoulder of the groom thrice with the *vajra*. She repeats the same for the bride by touching her head and the left shoulder with the *vajra*. The same is repeated with the iron keys.

The gift of the daughter (*kanyādāna*)

The following ritual is called *kanyādāna*, the "gift of the daughter", in which the father hands over the bride to the groom. The Bajrācārya priest first draws a *svastika* in vermilion on the right-hand palm of the groom and the left-hand palm of the bride. The *nakhī* then places a bel-fruit wrapped in a *jvēlalapte* leaf together with ten betel nuts in the bride's left hand; her brother adds a hundred rupee banknote. Now the bride's mother appears for the first time. As a widow she is supposed to remain in the background. Together with her son she holds her daughter by the hand. The Bajrācārya rings the bell again when all the hands are joined with the groom's hands. He then recites a long ritual commitment (*saṃkalpa*).

Now the bride, guided by her brother and mother, places the bel-fruit and the betel nuts in the right hand of the groom, so that his right hand is joined with her left hand. The

priest then makes the mother and Vidya Roshan repeat the *kanyādāna* verses. At the end, the groom puts everything into the pocket of his jacket.

Subsequent to this, the groom stands in front of the bride, who circumambulates him and the *gurumaṇḍala* three times holding a garland of *ḍubo* grass and another garland of marigold flowers in her hands. She then hangs the garlands round his neck so that he is now wearing four garlands. At this moment all of the participants applaud and once again the friends of the groom make jokes, also when Rashmi touches the right and the left foot of her future husband.

Immediately afterwards Naresh fixes a golden necklace round Rashmi's neck, again to the sound of applause and jokes. While he also puts a gold ring on her left ring finger, one of the friends ignites the four balloons hanging on the ceiling, from which some glitter falls down. This rather funny action, resembling a Western child's birthday party, is repeated three times while Rashmi puts a ring on Naresh's right ringfinger, and hands him the ten large betel nuts (which were presented to her earlier) and touches both of his feet with her head.

Meanwhile the mother has left the room and the friends sing a popular song. The bride tries to look sad but occasionally she has to smile – not least when the groom whispers something in her ear.

To conclude, Naresh parts Rashmi's hair, applies vermilion to her parting three times in a vertical line while keeping her face covered with a red cloth. For this he receives the silver vermilion container from the priest, – an act that is accompanied by clapping and laughter. He then returns the vermilion container.

Joining heads (*hvākegu*)

After the Bajrācārya priest has handed over the ritual mirror (*nhāykā*) and the vermilion container (*sinhamhū*), Naresh shows Rashmi the mirror.

When the couple has taken their seats again, the *nakhī* comes with a bowl of yoghurt to perform *dhau svagā*. Both worship from the *pūjā* plate with yoghurt, rice, yellow and red powder and flowers – throwing them all into the air and onto the ground. They give themselves a yoghurt mark at the temple: the groom on his right, the bride on her left temple. After receiving a *svagā* mark on the forehead from the *nakhī* consisting of a red *tikā* with rice, the couple's heads are gently pressed together and the *nakhī* showers flowers on them three times from the measuring vessel after having also showered the *pūjā* plate.

Then the bride's mother presents the ritual mirror on a flat brass plate on which the Bajrācārya priest has drawn a *maṇḍala*. Her grandfather pours water over the couple's joined hands, which are holding ten betel nuts, while the bride's brother and her mother hold the plate on which a banknote has been added by the brother. The heads of the couple are still touching one another. The priest recites for a second time the *saṃkalpavākya* of *kanyādāna* during the sub-ritual. Afterwards the bride gives the betel nuts and the banknote to the groom. The brother takes a flowering twig of white jasmine (*dāphvasvā kacā*) and sprays water from the plate at all of the participants.

This is followed by the dismissal (*visarjana*) of the *gurumaṇḍala*. The *nakhī* brings the remainder of the *pūjā* to a nearby Gaṇeśa shrine.



Naresh and Rashmi Shakya, joining their heads during the preliminary rites of the svayaṃvara



The rite of joining (hvākegu) the couple.
The eldest member of the clan (nāyaḥ) pours water onto the right hand of the groom and the left hand of the bride, holding betel nuts and bank notes.

Joint meal (*thāybhū nakegu*)

Another essential part of the marriage ritual is the joint meal of the couple from a special plate, the *thāybhū* which is placed on a tripod in front of them, and which contains vegetables, breads, meat, pumpkin, boiled eggs, dried fish and flattened rice (*ciurā*). This is the first and only time that the two will share food and a symbolic expression that they will share everything in future.

First the couple gives some parts of the food on a leaf plate for the deities. Then the couple eats together *khẽ svagã* while the Bajrācārya priest sings an auspicious song (*maṅgalagāthā*). Naresh takes three sips of liquor from the clay cup and in between he lets Rashmi drink from the same cup (*kisli*).

Afterwards he divides the food on the *thāybhū* plate into two halves and both eat from it, first some flattened rice, then a little of the egg and the bread. Meanwhile the priest and the *nāyaḥ* recite *svastivākya* verses, sometimes interrupted by the groom's friends who keep teasing him. The *nakhī* adds flattened rice, a plate with banana (*sisābusā*) and yoghurt as well as a *masalā* pouch. The couple eats only a very little of it.

Finally the *nakhī* brings the plate to the Bajrācārya, who worships it with water from the conch, incense, flower petals and rice, and then sends the rest on the leaf plate to the *kalādyaḥ* – represented by an absorbing stone – while the *nāyaḥ* brings the *pūjā* plate to the quarter's Gaṇeśa. Naresh's friends are now in a lively mood and joke loudly from the roof terrace, but nobody admonishes them.

Concluding rites

Finally all of the participants in the room including the mother and the brother throw popped rice at the *gurumaṇḍala* and with this they send the deities off. The *nāyaḥ* now gives the Bajrācārya a yellow and red *tikā* with his ring finger and thumb and some money. The Bajrācārya gives the *pūjā* plate and himself a black *mvaḥni*.

The brother tears the red cloth that has partly covered the nine deities on the *gurumaṇḍala* into strips. The Bajrācārya offers a strip to the *gurumaṇḍala* and then to himself, binding it around his neck together with the five-coloured thread that encircled the *gurumaṇḍala*. He does the same to the *nāyaḥ*, *nakhī* and her helper, the bride's brothers, her paternal aunt (*nini*), the groom and the bride, and then all of the other persons who are present. They all receive a red *tikā* and black *mvaḥni*, and give some money in return. Afterwards a small clay cup with meat and another with brandy is served to all.

Distributing betel nuts (*gvẽ sālegu*)

Shortly after midnight, the separation ritual follows in which the bride bids farewell to her family by distributing betel nuts. It starts with the worship of the large *sukũda* lamp and the large ritual plate (*jvaḥkvataḥ*) that has been brought by the groom's family members, who in the meantime have appeared. The family did not employ a brass band because the bride's great-grandmother is very sick. Presumably this is also the reason why the façade of the house had not been decorated with lights.

The importance of the worship of and with the *sukũda* is stressed by Pandit Vaidya Asha Kaji, who – in a daring etymology – regards it in marriage rituals as a symbolic representation of the sun:

> *Su* means auspicious good omen, *kundā* means triangular lamp. So *sukundā* literally means auspicious light-rays of the sun, which is very vital. The one who holds such a *sukundā* is a *bodhisattva* named Dharmapāla, having the face of an elephant. That is why *sukundā* has the image of Dharmapāla (in Hindu marriage it is Gaṇeśa) (Asha Kaji 2010: 126).

The *sukũda* lamp is certainly an essential part of many Newar rituals, but its identification with the sun, Gaṇeśa or Avalokiteśvara (cf. Kölver 1992: 221) is open to various interpretations.

All the members of the procession (*janti*) receive a *masalā* pouch and a festive meal.

The bride takes a seat on the ground in the living room of the second floor in front of a cupboard on which a multi-coloured bag hangs. Sitting to her left is a friend and to her right side the *lami* with a big pot of betel nuts in front. They are surrounded by a number of older men – relatives of the groom including his father.

After the worship of the *sukũda* and the *jvaḥkvataḥ* has been performed, the *nakhī* and her helper give *svagã* to the bride.

The Bajrācārya priest performs the ritual intention (*saṃkalpa*) and a mental commitment (*nyāsa*). When the *nakhī* applies a *tikā* with flower petals to the deities, the priest and several men sing auspicious *svasti* verses. The bride places most of the items from the large *jvaḥkvataḥ* on a leaf plate, which is sent to the house shrine. The bride receives a *tikā* from the *nakhī* and puts a yellow narcissus in her hair.

This now heralds the distribution of the betel nuts (*gvẽ*), which the *lami* gives to the bride who distributes them among their relatives. First come the *nāyaḥ* and the *nakhī*, who both receive ten betel nuts. Then three men and one woman approach the bride presenting large brass bowls or a packed pressure cooker; they receive five (woman) or ten (men) nuts, which



Having given away betel nuts to her relatives to confirm her parting, the bride turns to her consoling friend in an overt gesture of grief while the groom is not involved.

they return to the *lami*, who gives them again to the bride. The *lami* then offers to each of the other relatives five small brocade pouches containing four betel nuts, along with up to five sweets and one rupee coins. Each time Rashmi touches and in that way accepts the presents.

While Rashmi has kept calm during this exchange, she starts weeping the moment her eldest brother appears. He presents a large packed gift and receives ten nuts from his sister, which he returns immediately to the *lami* who then gives him ten brocade pouches, a sweet and a coin to which the priest adds another ten unpacked betel nuts. Rashmi hesitates to give the nuts and both hold hands for quite a while, sniffing and weeping. He then kneels again in front of her sister and this time he receives ten packed and ten unpacked betel nuts plus ten sweets from the *lami*. Again Rashmi does not want to part from him and holds his hands tightly.

This is followed by other family members: *nāyaḥ*, *nakhī*, brother of the *nāyaḥ* and helper of the *nakhī*. When the *nāyaḥ* returns with a brass container as a present, the bride starts crying. From now on she must be increasingly forced by her sister, the *lami* and later the *nakhī* to hand over the betel nuts. Several relatives show up and present brass utensils, among them a large copper container, as well as other packed presents. Finally her mother comes and presents a silver ritual mirror and vermilion container, both placed on a brass plate. By now both the bride and her mother are weeping out loud.

After a while the groom takes a place beside his new wife, who still covers her face with a handkerchief to hide her tears, assisted by her friend. Again the men sing the *svasti* verses. The *nakhī* gives both a red *tikā* and the newlywed couple worships the *sukũda* etc., but actually Rashmi's friend is doing this by guiding her hand, because she is still crying and covering her face.

Then Naresh and Rashmi stand up. Both hold two containers (*daṃbatā*), one with some brown herbs and pieces of camphor, the other with a yellow paste. Her friend has still covered her face with her handkerchief, and when she asks Rashmi whether she can remove it, Rashmi tells her "no" by shaking her head.

The main participants provide themselves with *tikās* and rub their hands with the herbs after smelling them. Then the groom's grandfather as the *nāyaḥ* of the wife-taker shows the ten unhusked betel nuts placed on the *dhusaḥ mhicā* bag that was all the time hanging behind the bride. Again Asha Kaji provides us with an esoteric interpretation:

> This is called *depau* (New.) and consists of 10 betel nuts, an betel nut with husk, a silver coin, a dāphwaḥ flower (white jasmin), a rice-flower, rice-grains and musk. ... The depau means the following: the ten betel nuts are the ten component parts of the body (*daśendriya*), the flowers, rice-flower and rice-grains are the symbols of Buddha, Dharma and Saṃgha, the silver coin represents the king, the musk represents the earth, and the betel nut with husk represents the groom. So this depau expresses the idea that the bride is taken in the witness of the Buddha, Dharma, Saṃgha, king and earth, to be the wife of his son, the groom. (Asha Kaji 2010: 127)

The groom's grandfather hands over to the bride's older brother the *nyāsaḥbātāī* which is a red bundle filled with sweets.

Afterwards the bride's older brother takes Naresh by the hand, and her younger brother supports Rashmi, who is still weeping and almost collapses. Both are led out of the room and the house. At the entrance Rashmi cries very loudly and refuses to leave the house. She is more or less forced to do so. Outside a car is waiting decorated with flowers. The groom is led two times round the car, while the bride is carried three times supported by her brothers and crying loudly. Again she demonstrates that she does not want to leave and must be forced to enter the car, where the worried groom takes her in his arms and tries to console her.

While Naresh's friends shout, sing and dance in front of the car, his brothers fix a length of red brocade fabric on top, but when the procession starts they quickly take their motorbikes to follow.

Formal talk at Gaṇeśa shrine (*khā lhāyegu*)

The procession makes a halt at the crossroads in front of the nearest Gaṇeśa shrine. Flanked by the bride's brother and the *nāyaḥ*, the Bajrācārya priest tells the groom's priest, flanked by the groom's father and grandfather to treat the bride properly. The priest says:

> In my patron's family, there has been this daughter who is beautiful and possessed of virtues. It is a duty of the parents to marry such a daughter when she has reached an appropriate age. Consequently, your patron asked for the *kanyādāna* from my patron. Then my patron, after examining the son of your patron and realising that he is an appropriate groom with whom the bride can have a good future, committed to do the *kanyādāna*. Eventually, we have given you our daughter on today's auspicious occasion. Since our daughter has been brought up in an environment where she could do whatever

she wished, and she is still very young, she has a lot to learn. There might be some differences in customs between your family and our family. Therefore, we wish that you will keep her according to your custom, teach her duties, and protect her properly.

The groom's priest affirms this in a formal way; see VPS pp. 53-4 for the formal talk of both priests (cf. also Asha Kaji 2010: 128).

It is late in the night when the procession disappears into the dark and brings the bride to the groom's house. There she is received by and introduced to her new family.

Summary

The Newar Buddhist marriage basically resembles Newar Hindu marriages. Once again we find engagement rituals, choosing the groom (*svayaṃvara*), giving the daughter as a gift (*kanyādāna*) with circumambulation of the groom, touching his feet, mutual offerings or ornaments, rectitation of auspicious verses and mantras, marriage procession, reception of bride in the groom's house, worship of the the groom's lineage deity by the bride and thereby formal integration into his lineage, seeing of the bride in her new environment by her own family, visit of the new husband to his wife's parental home, festive meals etc.

So it would seem that Newar marriage practices are broadly independent of religious belief or ideology. The same acts that are given a Hindu meaning in a Hindu context become Buddhist in a Buddhist context.

This especially concerns the worship of Guru Vajrasattva in the *gurumaṇḍalapūjā* and the use of Buddhist verses, mantras and *dhāraṇīs* as well as ritual paraphernalia such as the *vajra* bell during the rituals. Apart from these differences, there is little Buddhism in a Newar Buddhist marriage ritual.

Compared to Newar Brahmin Hindu priests in Bhaktapur, Buddhist Bajrācārya priests in Patan seem to be better trained. They follow a standard handbook, the *Vajrayāna-pūjāvidhi-saphū* (VPS), and recite the texts loudly and precisely. This text contains much more detailed prescriptions for Newar ritual elements than the handbooks used by Brahmins.

A Marriage Among the Sub-caste of Butchers (Nāy, Kasāī)

Introduction

The marriage of Sangita and Lakshmi Prasad Shahi on November 23, 2008, both from the sub-caste of butchers (Nev. Nāy, Nep. Kasāī), is presented here because no priestly intermediary is needed to confirm an alliance between two families. A short overview is intended to point out marked differences to those cases which have been presented in more detail.

Butchers, like tailor-musicians (Jugi) and drum-makers (Kulu), belong to the polluting, "unclean" castes, placed between marginally pure castes such as barbers and painters and the untouchables at the bottom end of the hierarchy. Originally, butchers lived on the periphery of the historic core of Bhaktapur (Gutschow/Michaels 2005: 59), but, marked by affluence, both families have built houses beyond the original ten clusters with, as counted in 1974, 135 families. For death rituals, butchers are served by Buddhist priests from the marginally pure sub-caste of Taṇḍukār, who live exclusively in the neighbouring town of Patan, while untouchables (Pvaḥ) act as purity specialists for paring the toenails.

Bringing offerings to the bride's house (*gvẽ yẽkegu*)

Seven days prior to the actual wedding, the groom's party of about eighteen people (of whom only seven are male) arrives in the early evening in two buses from Jẽlā at the wife-giver's house in Mulḍhokā, beyond the north-eastern edge of the historic core. They come with 24 trays, boxes and dishes as offerings to the wife-giver:

1 Pomegranates (Nep. *anar*)
2 Chinese pears
3 Oranges (Nep. *mausam*)
4 Oranges (Nep. *suntala*)
5 Peas
6 Deepfried sweets (*kajuri*)
7 Deepfried sweets in sugar water (*jeri*)
8 Sweet loaves (*svari*)
9 Triangular shaped deep-fried bread (*nimki*)
10 Round sweet loaves (Nep. *phini*)
11 Apples (Nep. *syau*)
12 Sugar cane (*uku*) and papaya (*meva*)
13 Paper bags with sweets and herbs (*masīpva*)
14 Eggs (*khẽ*) and dried fish (*kvāga*)
15 Four paper boxes with Indian sweets (*barfi* etc.)
16 Deep fried wheat flour sweetmeat (*lākhāmari*)
17 Bananas (Nep. *kera*)
18 Betel nut and spices packed in pan leaf
19 One dish of yoghurt (*dhau*) inscribed in coloured sugar "Laksmi Prasad weds Sangeeta"
20 Decorative cake inscribed "Lakshmi Prasad weds Sangeeta"
21 A shawl and fabric
22 One large plate with cosmetic articles and a handbag
23 A pot (*ãti*) with liquor (*ailā*)
24 A silver box with betel nuts (*gvẽ*)

The guests take their places in a rather small room, cigarettes are offered, only the bridegroom's father and one elderly woman smoke.

After about a quarter of an hour the bride enters the room, to her right sits the *lami*, a woman from nearby Lamugaḥ, who acts as the mediator, to her left the groom's mother.

In contrast to the other cases discussed above, the groom's mother's role is not confined to welcoming the daughter-in-law at the threshold of her new home, but plays a

decisive role in the wife-giver's house. She first worships Gaṇeśa at the *sukũda* lamp. Then she smears vermilion three times into the bride's parting without covering her face (as is done in other cases, including Ihi). She applies *dhau svagã* to her left temple and offers egg, dried fish (with her left hand) and liquor (with her right hand) to the deity before handing over the same to the bride, while keeping her hands crossed. The bride does not touch the offerings with her mouth but places them on the tray with the *sukũda* lamp.

The bride formally accepts all of the trays by simply touching them prior to receiving offerings of jewellery. Her mother-in-law offers bangles for the right, then left arm, and then a necklace.

Receiving betel nuts (*gvẽ sāyegu*)

First the bride's future father-in-law offers one handful of nuts to Gaṇeśa, and one handful to her. She lets the nuts slowly pass through her hands into the brass vessel. Then a second handful is offered to her, mixed with coins of the 25 and 50 paisa denomination. Finally he offers her a thousand rupee note. Her future mother-in-law follows offering three handfuls of nuts.

Then the decorative cake is placed before the bride. The wife-taker produces a small pocket-knife and joins his right hand with those of the bride and of his wife to cut the cake: the first slice is offered to Gaṇeśa, the second to the bride who just touches it with her lips.

In the meantime all of the offerings brought by the groom's party have been removed. However, sweetmeat is offered together with liquor to the bride's relatives in the usual hierarchic order.

An entire hour passes with the wife-taker's party dominating the ritual action. The two parties do not engage in conversation. They are all there to perform and watch a ritual act, the room serving as a small stage.

Distribution of betel nuts (*gvẽ sālegu*)

In the late evening of the 23rd of November the bride returns from the party tent, where she had been attending the noisy party which started in the afternoon. She had sat there on a decorated throne to receive presents from friends and distant relatives. An open plot, which will remain public within the guided land development programme in the east of the city, served as the place for the party.

Usually, the bride's farewell party takes place on the evening preceding the actual wedding ceremony. In this case the party is also meant to host the 25 relatives of the wife-taker, who arrive two hours before midnight.

This time they carry just fifteen plates of offerings, bags with sweets, sweetmeats, apples, ritual food (egg and fish), fruits, a *pūjā* plate, a plate with sari and shoes, and a pot with liquor.

The groom's mother repeats the *pūjā* she offered a week ago, including scattering ritual rice over the bride, sprinkling water, putting a mark on the forehead, a dash of yoghurt (*dhau svagã*) on the left temple and finally giving with crossed hands liquor, egg and fish, first to Gaṇeśa, then to the bride.

Then the bride cuts another decorative cake and offers a tiny piece to Gaṇeśa.

After midnight the decisive ritual in the house of the bride starts: quite a number of household items such as containers, ladles, pots and pans, all in brass, are handed to the bride by members of her family. The eldest woman of the clan (*nakhĩ*) comes first, followed by the bride's mother and father, brothers and sisters. The items are handed out to the participants by the *lami* woman, while the bride offers in return the betel nuts that she received earlier from the groom's parents. Sitting on the left of the bride is one

of the three sisters of the groom's father, who puts the household and kitchen items away on her side. She also receives the keys the bride's father has presented for a new cupboard, which is part of the dowry.

The atmosphere is calm, with a sense of melancholy as the moment is nearing when the bride has to leave her family. She weeps silently but when it is her mother's turn to receive the nuts, both are almost wailing.

Formal talk at a Gaṇeśa shrine

The bride is guided by the three sisters (*ninis*) of her father-in-law. Her maternal uncle (*pāju*) is waiting in front of the house to lift her onto his back and carry her three times round a taxi. The groom's father spreads a simple red cloth sheet across the car, vaguely reminiscent of the fancy brocade fabric (*dugū phãgā*) that covered the carrying pole and the bride in former days.

The car drives less than hundred metres to stop in front of a newly-established temple dedicated to Bhagavatī and Gaṇeśa. Waiting in front of the temple are the bride's father and grandfather, facing the father and grandfather of the groom. They exchange stereotyped messages assuring that all will be done to make the life of the newlywed woman a happy one.

Both the car and the bus hurry to reach the wife-taker's new house, a three-storeyed reinforced concrete structure, which he had built at some distance to a small cluster of butchers at the south-eastern periphery.

The house was built two years ago, and buffalos are still kept on ground floor level. The old house stands up the slope on the southwest corner of the pond in the quarter of Jẽlā. The days are gone when milk was produced here and pigs raised. Not a single pig is to be seen in Jẽlā. Even keeping buffalos in the house has become a rarity. They are now bought from dealers who deliver them in trucks from the lowlands, the Terai, to meet the growing demand for meat. While in 1970 there were less than ten stalls offering meat for two hours in the early morning, there are over eighty shops today. In 2011, even members of the sub-caste of farmers started to run butcher shops. The *lami* woman mentioned that she runs a shop in the morning at the eastern end of town while her husband runs a shop in Dubakoṭ, some five kilometres northwest of Bhaktapur.

Welcoming the bride (*bhamcā dukāyegu*)

At the threshold stone which absorbs impurities from the house (*pikhālākhu*), the groom's mother welcomes the bride while offering rice, water, fire and flowers to the stone. The bride grasps the key to the house, which her mother-in-law produces in her outstretched right hand. Slowly she guides her daughter-in-law into the house and up the stairs. The groom's paternal aunts (*ninis*) are in an exalted mood and start singing Nevārī songs.

Bride and groom "coming together" (*hvākegu*)

Once the party enters the house, the depressed atmosphere is totally gone; even the groom's father is smiling for the first time. Much time is needed for photographs, first the bride alone, then with the groom who appears for the first time and takes a seat to the right of the bride.

The following actions, the *pūjā* performed by bride and groom, the sharing of food, rubbing vermilion on the bride's forehead (*bhuisinha chāygu*), exchanging garlands, touching the feet of the groom and his family members (*bagya yāgu*) are all part of the "coming together" of the couple: the term *hvākegu* is derived from *hanegu*, to put together, like threading flowers on a string (*svãma hanegu*). Robert Levy identifies this sequence as "the actual marriage ritual" (1990: 675). Although

Levy identifies "the bride's giving of betel nuts to the groom and her eating of his *cipa* [food polluted by him]" as "focal and essential elements", the presentation of ten nuts to the groom could not be observed during the marriage of Nāy.

First, one of the *ninis* moves the heads of bride and groom together – to the laughter of the whole family. Even the bride gives a grin. Then the groom's mother performs the usual *pūjā*, and offers ritual food, i.e. egg, fish and liquor (*khẽ svagã*). The newlywed husband picks up an egg, takes a bite and hands it over to the bride, who also takes a bite. This sharing of the same food (*cipã tikaygu*) is never done again in the life of the couple. Both may only share the food of their parents.

In a concluding gesture the bride does a round, touching first the feet of her husband, then of his father, his mother, maternal uncle, grandfather, paternal aunts, sisters etc. Most of them would not allow her to really touch their feet and make a gesture to rebuff her advances as she bows her head.

In the early morning, two hours past midnight, three plates with flattened rice (*baji*), *nimki* and four kinds of cooked beans are set out, one for Gaṇeśa, one for the groom and one for the bride. Both eat a tiny little portion of beans, but they do not touch each other's plates.

After a short while, the three plates are taken and discarded at the stone for absorbing ritual waste (*chvāsaḥ*), in this case a large stone in the middle of the road, a few steps up the hill.

Seeing the bride in her new environment (*khvaḥ sva vanegu*)

Four days after the arrival of the bride in her new home, the wife-giver's side has prepared fifteen plates with fruits and sweets, almost identical to the offerings received from the groom's side sixteen days before. The decorative cake is now inscribed "Happy Wedding Sangita/Laxmi Prasad". A large plate with yoghurt is inscribed with the same sequence of names, but in Devanāgarī.

There is also one plate with pouches containing herbs and sweets, two plates with shawls for the daughter, one plate with two pieces of cloth for the son-in-law (*jicābhāju*), one plate with ritual food (*khẽ svagã*), and one plate with cosmetics – the plate which was brought by the groom's party earlier.

The entire party is squeezed into a microbus, which arrives in Jẽlā in the early evening. There, the bride stands to the right of the door with a *sukũda*, the groom stands on the left. Upon the arrival of the party, they step out and frame the threshold stone, which 24 members of the wife-giver's family step across to enter the house. A plate with cigarettes, betel nuts, cloves and cardamom has been prepared to welcome them.

The newlyweds take their seats on the second floor, facing west, the wife's father sits to the right of the groom, his mother to the bride's left. At times the daughter of her father's brother sits beside her as the "friend"(*pāsā vanegu*), who has been with her since she left her home and who will return with her this night to her parental house for a period of four days.

First, her grandmother – in her role as the oldest woman from the wife-giver's house (*nakhĩ*) – performs *pūjā* in the usual sequence. Then the groom receives a plate with cloth, the bride receives two plates with shawls. The remaining offerings are given to them collectively, i.e. they both touch the following plates with their foreheads.

In a concluding act, the husband has to cut the decorative cake in the shape of a heart, his hand now guided by the hand of his father-in-law, the hand of his wife by her mother. The hand of his father-in-law is guided by the matchmaker (*lami*). Then he is fed by



Seeing the daughter in her new environment (khvaḥ sva vanegu) on 24 November 2008. A decorative cake is brought and cut jointly by the newlywed couple. The hand of the husband is guided by his father-in-law, the hand of his wife by his mother, and the hand of his father-in-law by the hand of the matchmaker (lami).

his father-in-law, while his wife is fed by her mother.

After about an hour, the ceremonial part of the visit is over. Now tea is served and the atmosphere starts to relax. The guests sit along the walls, somehow encircling the new son-in-law, while his family members keep to the background. Although it is not silent, people speak in low voices, mostly the children, who turn the scene into a kind of performance. Everybody seems to know exactly what will happen. A sense of ease spreads, a kind of happiness with the establishment of a new alliance between two families.

Later that evening the daughter-in-law returns with her parental relatives to her natal home for a period of four days. Four days later, somebody from the wife-taker's family will bring her back to her new home. Only then is the marriage consummated.

Summary

Marriage among Newar butchers seems to preserve traces of the old rituals. Most importantly, the groom does not appear in the bride's house. His parents play prominent roles on the occasion of the bride receiving betel nuts from her future parents-in-law, and a couple of days later when the bride distributes betel nuts to her family members. Already on the first occasion it is not her future husband who smears vermilion on her forehead, but his mother. No priestly intermediary is necessary "to tie the knot" – in Nevārī "to come together" (*hvākegu*) – accompanied by the muttering of auspicious mantras. The wife-taker simply appears with his family and clan members and brings the bride to his house to join his family and his clan.

Surprisingly, the *hvākegu* ritual did not involve the returning of those ten betel nuts the bride would earlier have received from the groom.

It is also remarkable that Gaṇeśa alone in the form of the *sukũda* lamp graces the event. Other religious, moral or transcendent connotations are hardly apparent.

The marriage of Kailash Dhaubanjar and Monika Shrestha in Bauddha on 21 November 2011. The Gāthā woman handing over auspicious flowers, white narcissus and mugwort, to the bride.

Part III

CONCLUSIONS
FACETS OF NEWAR RITUALS



Introduction

In the summaries and conclusions of the previous sections we have focussed on what we believe to be specific aspects of various life-cycle rituals within the community of the Newars in Bhaktapur and Patan. In this final part we will examine what these rituals, which are all embedded in a highly complex, urban and literate socio-cultural environment, have in common, and what they mean for a wider Hindu and Buddhist context. We would again like to emphasise that we deliberately do not wish to reduce rituals to a few aspects, functions or meanings, because we consider that approach misleading. Life-cycle rituals are rich and dense events full of ritual elements in different orders, dynamic processes and socio-religious relations. They show a kind of irreducible and singular richness, which implies that one can only arrive at broad generalisations by neglecting the specificity of the event. In the following we will therefore highlight only four aspects: the situation of the bride, the use of mantras in the texts and rituals, the function of Newar ritual handbooks, and elements of a "grammar" of Newar rituals.

The Processuality of Newar Marriages

In the north Indian Brahmanical marriage system, the bride's side generally has to provide a bigger share than the groom's side, and demands for gifts can also continue after the wedding. As we have seen, the Newars differ from this system in two ways: the ornaments, household goods and money given to the bride remains her personal property; the wife-taker also bestows considerable gifts, as for instance gold ornaments, on the bride. We therefore see in Newar marriages both a dowry and a kind of bride-price, and we see a symmetrical form of exchange that corresponds to the isogamic structure of the alliances that Robert Levy has described: "In the Newar case the general emphasis on equality of prestations corresponds to an emphasis on isogamy" (Levy 1990: 130).

In the northern Indian Brahmanical marriage system, what is striking is the inequality in the gifts that are exchanged during the wedding celebrations. For all intents and purposes, only the bride's side gives gifts. Sometimes it is even explicitly forbidden for the groom's party to give anything in return. And the father of the bride or other relatives occasionally may not even eat cooked food in the groom's house, because that evokes the suspicion of an exchange or payment (see Dumont 1980: 138).

This asymmetry is, of course, predominantly expressed by the fact that the bride herself is considered to be a free gift (*kanyādāna*, lit. "gift of a virgin or daughter") to her future husband. Unlike reciprocal gifts among equals or in the act of economic exchange, the religious gift (*dāna*) does not oblige a material gift to be made in return. A gift produces religious merit for the giver only if it is given without expectation of a gift in return. What he then obtains is an invisible merit, unlike the profit or gain in secular gifts.[1] To avoid the appearance of a secular purchase, *Manu* (3.51-54) stipulates that no bride price may be accepted; otherwise, it would be prostitution. Thus the hierarchy of the gift is established from the outset. The giver has a lower status than the receiver.

In a ritual sense, the father "sacrifices" his daughter for religious merit,[2] for in return he obtains the "blessing" of the higher clan. Representing his extended family, he also obtains standing and prestige. If the father does not give the daughter away as a virgin, disaster threatens: the daughter is considered impure or as casteless (*śūdrā, vṛṣalī*). The institution of child marriage arose out of anxi-

[1] For the invisible or visible gain (*adṛṣṭaphala, dṛṣṭaphala*), see Trautmann 1981: 45, 280.

[2] See Trautmann 1981: 26.



Bhaktapur
The marriage of Rupesh and Sajani Bajracharya on 18 November 2005.
In the act of offering of the virgin (kanyādāna), the hands are joined with the palms upward: at the bottom the hand of the bride's mother, then the bride's father, the groom Rupesh, the bride Sajani and on top the right hand of the groom's paternal aunt (nini). Water is poured by a lineage member (left) and a brother of the bride (right).

ety about not marrying off the daughter before her first menses, and the fear of impurity and loss of standing for the whole family. The early promise of marriage given long before the wedding, and in terms of ritual almost as solid as marriage, probably occurred for the same reason.

Although the Ihi marriage to the bel-fruit might be regarded as a reaction to such Brahmanical notions (Allen 1982), the Newar marriage is basically much more balanced (Levy 1990: 129f.). Both sides share the expenses of the rituals that take place in either house. It even seems that the expenses at the time of marriage are slightly higher on the groom's side. In the marriage of Mahesh and Benela, it was estimated that the bride's side spent about two million and the groom's side about 2.5 million rupees.

Newar marriage rituals in particular are extremely diverse and fuzzy events. They consist of a mixture of Vedic, Smārta and folk elements. They can be pompous celebrations with exchanges of a great many goods and gigantic parties, full of ritual and festive elements, but also rather simple ceremonies in which the groom's family accepts the bride into its household. They can be performed in a very traditional way with learned Brahmin or Bajrācārya priests or without any priest at all. It is therefore difficult to speak of *the* Newar marriage without specifying caste, religion and place. However, there are some common characteristics that are true at least for the majority of Newar marriages. It is on these that we shall concentrate in the following.

At the centre of the Newar marriage and Hindu marriages in general is not the couple but families, lineage groups and clans. Due to the influences of mediatised love marriage, this rule is slowly becoming fragile, but it persists as one of the dominant characteristics in defining Hinduism (see Michaels 2004: 121-124).

We have already seen in the Ihi rituals (Gutschow/Michaels 2008) that rituals do

not centre on the girls alone but are meant as an initiation ritual for the acceptance of the girl into the clan and society. At a wedding, the perspective of the West tends to focus on the bridal couple. But in a traditional Hindu and Buddhist marriage, man and wife do not come together simply to establish a family. Descent groups also come together, who try to preserve or improve their purity and status. Economic exchanges of considerable size take place between two groups. And not only does the couple undergo a rite of passage, new kinship ties are made between former "strangers" by becoming an in-law-relative with new bonds of solidarity and mutual aid.

Thus, marriage also has to do with the distribution of goods, labour rights and duties or privileges. The other purposes of a marriage bond, such as legalising sexuality and producing progeny or setting up a new household, are to be seen within this network of relations. Whereas most domestic life-cycle rituals take place in the house, several parts of the ritual of the Hindu wedding are almost public: the wedding procession with the noisy bands, the formal talks at the Gaṇeśa shrine, the festive and opulent meals with often a great number of guests, or the sacrifices after the wedding in the shrines.

Love must not be the predominant motive for a Newar marriage. Romantic love is shown by certain modern elements, such as the video filming, the wedding cake or the wedding car, where it is expressed more conventionally than spontaneously (Trawick 1990: 153), but certainly not during the traditional rituals. Traditionally the groom would not even go to fetch the bride. Love may emerge after the wedding, but it is not the dominant aspect in marriage.

A marriage in the West is remarkably different from (Newar) Hindu or Buddhist marriages (cf. Michaels 2004: 111). There it is no longer necessary to guarantee property, livelihood, and reproduction (the government is a substitute); children and marriage no longer require one another; modern anti-ritualism directed against formalisation turns away from high ideals of personal relations (love, trust, fidelity). In the West, people often get married purely for the purpose of legalising the status of the children, that is, only once the relationship is no longer a private matter. In Nepal, however, an unmarried couple with children would not be tolerated.

Unlike Parbatiyā and some Newar Brahmin families, Newar marriage basically follows endogamic patterns with regard to caste and locality as well as isogamic patterns with regard to caste and status. In other words, compared with Parbatiyā castes, Newar marriages show far fewer hyper- or hypogamic structures. These patterns of caste isogamy and territorial endogamy make for the closed society that typifies the Newars, and that has fostered the rich ritual llife that they lead. There is little exchange or assimilation with other population groups in Nepal, and even between Newar groups of different towns, although these patterns are changing rapidly. Yet the differences in the marriage rituals of the Newar towns and settlements cannot be overlooked.

It is notable that the Brahmin or the Vajrācārya priest only plays a comparatively marginal role in Newar marriages. To be sure, he is indispensable during the core rituals of the high castes, but in many other rituals at the houses before and after the wedding he is not or only occasionally required. Many middle and all low castes will in any case dispense with a priest; instead lineage or family elders assume their roles. But even among the high caste Newars one sometimes feels they only formally commit to Brahmanical Smārta values, and do not follow them in practice.

The dominant agency in the whole marriage process lies with the women. They are responsible for a number of customary rites,

the worship in the house, the ritual meals and the decorations. As it is already said in the *Āpastambhadharmasūtra* (II.6.25.10): "From the women and from people of all castes one should learn the other (minor) rites and customs" (cf. Winternitz 1892: 15). Among Newars, priest, groom and the eldest of the lineage are the most active men, but often they operate under the directive of the women, especially the *nakhī*. By and large, Newar women have a relatively high status; they are more involved in economic and public life than Parbatiyā women (except for high caste women), and they are often self-confident and patronising in the way they govern household affairs (Allen 1982, Gellner 1991: 115).

There is also a conspicious abscence of the Veda in the ritual practice of Newar Hindu weddings. Though evident in the texts, many essential elements such as the fire, seven steps, *kanyādāna*, and until recently *svayaṃvara* are missing from the ritual performances. Given the lack of these elements, there are even doubts whether the Newar Hindu marriage can be counted as a traditional *saṃskāra* or life-cycle ritual. However, "if we insist that only *kanyadan* can be a sacrament, then by definition Newar (human) marriage is not a sacrament and only *ihi* is. Those Newars who perform the elaborate marriage ritual do however regard it as one of the set of 'ten sacraments' (*dasakarma*)" (Gellner 1991: 116).

Indeed, Newar marriage has to be seen as a process rather than as an event: it is in continuation of Ihi and confinement (Bāhrā tayegu) and only lasts perhaps until the day the first child is born. Only then has the daughter-in-law effectively arrived in her new environment. Some of these traditional elements are performed before the wedding and are not repeated afterwards; other elements such as *svayaṃvara* seem to be recent introductions from the past few decades. Only if they have not been performed, as in the case of Brahmin Newars, will they be carried out during the wedding. This characteristic also contributes to the Newarness of the ritual to which we will return below.

Confirming Relations – The Betel Nuts

Among Newars, no straightforward symbolic association is offered with areca or "betel" nuts. No specific deity is associated with the nuts and no specific virtue. However, it seems that in general, betel nuts mark and establish relations. In the following we will present some examples to support this assumption.

Chipped fragments of betel nuts are consumed when packed with a variety of ingredients in a betel leaf to form what is called "pan". In contrast to India and the Nepalese Terai, only a few Newars engage regularly in chewing pan. In Bhaktapur, only one pan shop caters to the few customers. The scene changes considerably in festive times such as Dasāī or Bisketjātrā, when many pan vendors populate the squares.

Pan is an inevitable offering on the occasion of marriage processions, because it is presented together with a pouch containing a variety of sweets, nuts and herbs (*masīpva*).

It is often said that in the Indian Subcontinent, the chewing of betel nut and betel dates back to the pre-Vedic period. Later, it was the custom of royalty to chew pan. Servants would carry artfully designed boxes with spices and a well-designed scissor-like cutter to slice the betel nut into pieces.

There was also the custom among lovers to chew the nut and the leaf because of its relaxant properties. In such a context the nut is said to represent the male and the leaf the female principle. In parts of Assam, nuts are sent out as an invitation to a wedding reception. Similarly betel nuts appear in Malay



*A variety of betel nuts (gvẽ). Husked nuts are usually 15 mm in diameter (**1**), large ones measure up to 35 mm (**2**). A plate with ten gaudily decorated nuts is taken by the groom's party to the bride's house prior to the actual marriage ritual. The bride returns these nuts after the ritual and they are kept in the room of the newlywed couple as an auspicious token. In olden times, nuts were skilfully carved (**3**). Unpeeled nuts (**4**, pāgvẽ) are brought by the wife-taker and demonstratively produced in front of the wife-giver together with other items. The unhusked shape probably indicates potential affluence.*

culture as a customary offering to guests. A newly married couple is often compared to a nut, divided in two halves.

Such sexual connotations are not explicitly referred to in Newar society. Instead the fact that bride and groom handle betel nuts (without betel leaves!) – all of them given to members of the wife-takers' as well as of the wife-givers' family – demonstrate the use of betel nuts as gifts symbolising various aspects. Finally the nuts presented by the newlywed wife to her husband's family signal her arrival in her new family. The nuts are not brought along by her but originate from the wife-taker.

The gift of betel nuts (New. *gvẽ*, Nep. *supari*)

Nuts are offered in various contexts and the number of times varies with the tradition of the sub-castes.

Quite a number of such nuts of regular size are brought by the matchmaker to the bride's house on the occasion of *gvẽ yẽkegu*, the bringing of offerings: some hundred nuts in those cases when they are brought in a box specially designed to hold nuts (*gvẽbātā*). Most significant is the offering of a set of ten nuts, which allegedly represents the body of the groom: the nuts are identified with ten body parts (*daśendrīya*) two eyes, two ears, nose, mouth, brain, heart, navel, penis). By handing over the symbolic body, the groom promises to be a faithful and steadfast husband.

The tradition has arisen over the last generation for families of upper status sub-castes and of the rising middle class to send a set of ten colourfully decorated nuts, fixed to a board.

Until the middle of the 20th century, pairs of nuts were turned on a lathe to create a decorative towering form, representing the vermilion container (*sinhamū*) and ritual mirror (*jvālānhāykā*).

The mode of exchanging betel nuts differs according to caste, as the following examples

demonstrate. Betel nuts are for instance offered twice, thrice or even four times in course of the wedding ritual.

The example of a Jyāpu (farmer) marriage:
The simplest ritual was observed on the occasion of Anil Basukala's marriage to Sumitri Prajapati, both from Bhaktapur, on August 26, 2000. The young girl had hidden with her lover for a couple of days to demonstrate their willingness to marry. Her act of absconding is called *mele vanegu*, and is considered as the consummation of the marriage. However, in order to attain the status of a daughter-in-law (*bvamcā*) and to become a member of her husband's lineage, she has to hand out betel nuts to all the members. Whoever disagrees with the new union, will neither come to receive nuts, nor join the ensuing feast (*gvēsabhvay*). In marked contrast to other marriage rituals, the first nut is presented to the new daughter-in-law by the eldest woman of the household, in this case the husband's grandmother. She in turn hands the nut over to her newly wed husband who in turn offers it to the ancestral deity (*dugudyaḥ*). This first nut represents her as the woman that is about to join a new lineage. The moment in which the nut is offered to the representation of the ancestral deity and is kept in a special room in the company of other deities (*dyaḥkvathā*), she has crossed from her parental lineage to that of her husband.

The following six pairs of nuts are offered to Sūrya, the principal locational deity Chumā Gaṇeśa, the threshold guardian, the absorbing stone at a nearby street cross and the sources of water, a tube well and the tap in the house (see map). After having joined the lineage, she has now arrived in the house and the locality. Only then are the nuts handed out to the members of the lineage (*gvē sālegu*), starting with the oldest man (*nāyaḥ*) and woman (*nakhī*) and the husband's paternal aunts (*nini*) and his maternal relatives. Following the acceptance of the daughter-in-law by the family and the lineage, the following events were as normal: after four days Sumitri was taken to her parent's home (an act called *penu yagu cahivanegu*) by her sister and a few days later, Anil's sister saw her there and accompanied her to her new home (an act called *lāsva vanegu*) while carrying the auspicious *sukũda* lamp. A week later, Anil visited his wife's home to be formally accepted as a son-in-law (*jicābhāju*). On that occasion he handed out ten nuts to each of the family members.

The example of a Kasāī (butcher) marriage:
The marriage of Sangeeta Sahi and Laxmi Prasad Sahi, both from Bhaktapur, on November 16 and 23, 2008, demonstrates a simple process without the involvement of a priest and the parents of the groom playing a prominent role.

The act of bringing the nuts by the wife-taker is called *gvē yēkegu*, while the receiving party calls it *gvē haygu*. On that occasion the bride takes her seat with the matchmaker on her right and the groom's mother to her left. It is she – not her son – who smears vermilion into the bride's parting to demonstrate the act of wife-taking.

The groom's father offers the first handful of betel nuts to Gaṇeśa before offering another handful to the bride, who lets these pass through her palms into a large brass vessel (*libātā*). A second handful follows, mixed with aluminium 25 and 50 paisa coins. Finally he offers her a thousand rupee note. The groom's mother offers three handfuls of nuts in the same way.

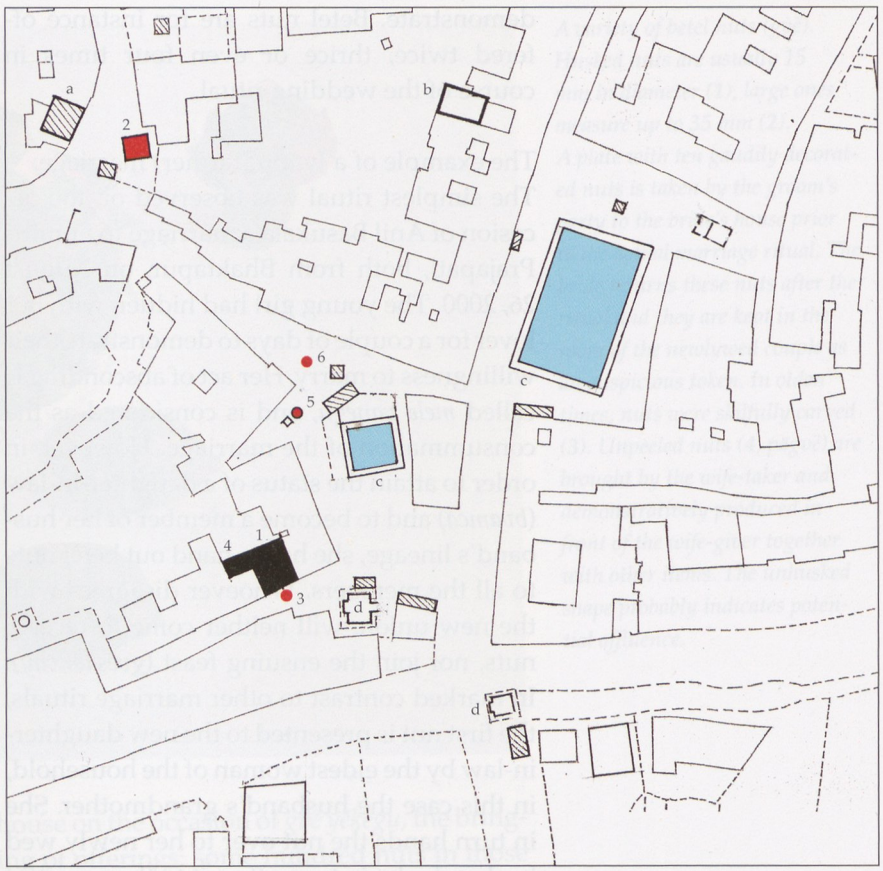
A week later the bride performs the handing over of betel nuts (*gvē sālegu*) to her relatives, beginning with the oldest woman of the lineage and her parents. She takes the nuts, which she had received earlier from her future father-in-law, from the vessel and hands them out in exchange for various household and kitchen items.

The bride will only meet the groom an hour later, once she has been guided to her future home by her mother-in-law. Surprisingly, she does not hand out any betel nuts to her in-laws and members of their clan.

The example of a Citrakār (painter) marriage: In contrast to many other sub-castes, the tradition of the marginally pure sub-caste of painters (Citrakār) prescribes the offering of betel nuts by the bride to her close relatives and the deities of the location on the day of *gvẽ yẽkegu*. In the case of the marriage of Sajani Chitrakar to Subin Chitrakar from Patan on 20th of November 2008, pairs of nuts handed to her by the *lami* were offered to thirteen deities of the immediate neighbourhood and Bhaktapur (see maps), including the tutelary deity of the Citrakār, Viśvakarman in the form of Chumā Gaṇeśa, Bhīmsen as the protector of trade and the Navadurgā in total, as well as Vārāhī, the Mother Goddess who presides over the western sector of the urban *maṇḍala*. In a rare move across the boundaries of Bhaktapur, the shrine of the Buddhist female deity Hārātī, located on Svayambhūcaitya Hill, was also given a pair of nuts.

Only then did the bride hand three times five nuts to her father, once to her mother, two times to her parental uncle, once to her father's grand-aunt, and once to her brother and two sisters.

Seventeen days later the bride again dedicates two nuts each to seventeen deities, now including the guardian stone of the house and even Bagalamukhi, the powerful Mahāvidyā in Patan. In the following sequence, the Buddhist Vajrācārya priest receives the first five nuts, followed by the eldest married woman of the lineage (*nakhī*), who presents a symbolical coin in return. She is followed by the oldest man (*nāyaḥ*), who receives nuts in exchange for the offering of a water container (*ghaḥ*), the aunts and uncles, her sisters and in the end mother and father.



Bhaktapur
The marriage of Anil Basukala and Sumitri Prajapati in Byasi, 28 August 2000.
Gvẽ sālegu (lit. taking the betel nuts [from the bride – bvamcā]) in an act of tying the new daughter-in-law to the neighbourhood into which she has married.
*The first pair of nuts is offered to Sūrya (**1**), represented by a stone featuring the face of the sun, the second pair is dedicated to Chumā Gaṇeśa (**2**), the deity of the ilākā, a well-defined area, the third pair is presented to the absorbing stone (**3**, pikhālākhu) in front of the threshold and incorporated into the pavement of the lane. The fourth pair of nuts is offered to the tap (**4**) on the ground floor as the source of water needed by the household; the fifth pair goes to the deep well (**5**, tũ), and finally, the sixth pair of nuts is put onto the stone (**6**, chvāsaḥ) that absorbs ritual waste on the occasion of life-cycle rituals.*
*The "seat" (pīṭha) of the protective deity, Chumā Gaṇeśa, is located in a shrine opposite the God-House (**a**, dyaḥchẽ), the house of the funeral association (**b**, siguthī) is located in a nearby backyard. Two ponds (**c**, pūkhū), three step-wells (**d**, hiti) and ten arcaded structures (phalcā) and shrines add to the infrastructure of public space.*

Bhaktapur
The marriage of Anil Basukala and Sumitri Prajapati, 28 August 2000.

Top
The distribution of betel nuts (gvẽ):
The first nut is offered to the bride by the eldest woman of the house (in this case the groom's grandmother). The bride hands it over to her future husband, who offers it to the ancestor deity (dugudyaḥ). The following six pairs of nuts are offered to the locational deity, (Chumā Gaṇeśa), to Kumār, the protective deity who presides over the threshold at the pikhālākhu, to the water tap on ground floor level, to the tube well on the neighourhood square, and to the nearby cvāsaḥ stone which absorbs impurities and ritual waste.

Bottom
Following the distribution of pairs of nuts to the deities and spirits, the family members receive nuts from the bride against offerings of money. The sequence is strictly according to seniority: first the eldest man (nāyaḥ) of the lineage, then the eldest woman (nakhī), then the male and female members of the lineage, then the oldest woman of the household, the groom's brother, his wife and son, his paternal granduncles and uncles, his parental aunts, his sisters, the daughters of his paternal uncles, his paternal aunts' daughters, and finally his mother's sister.



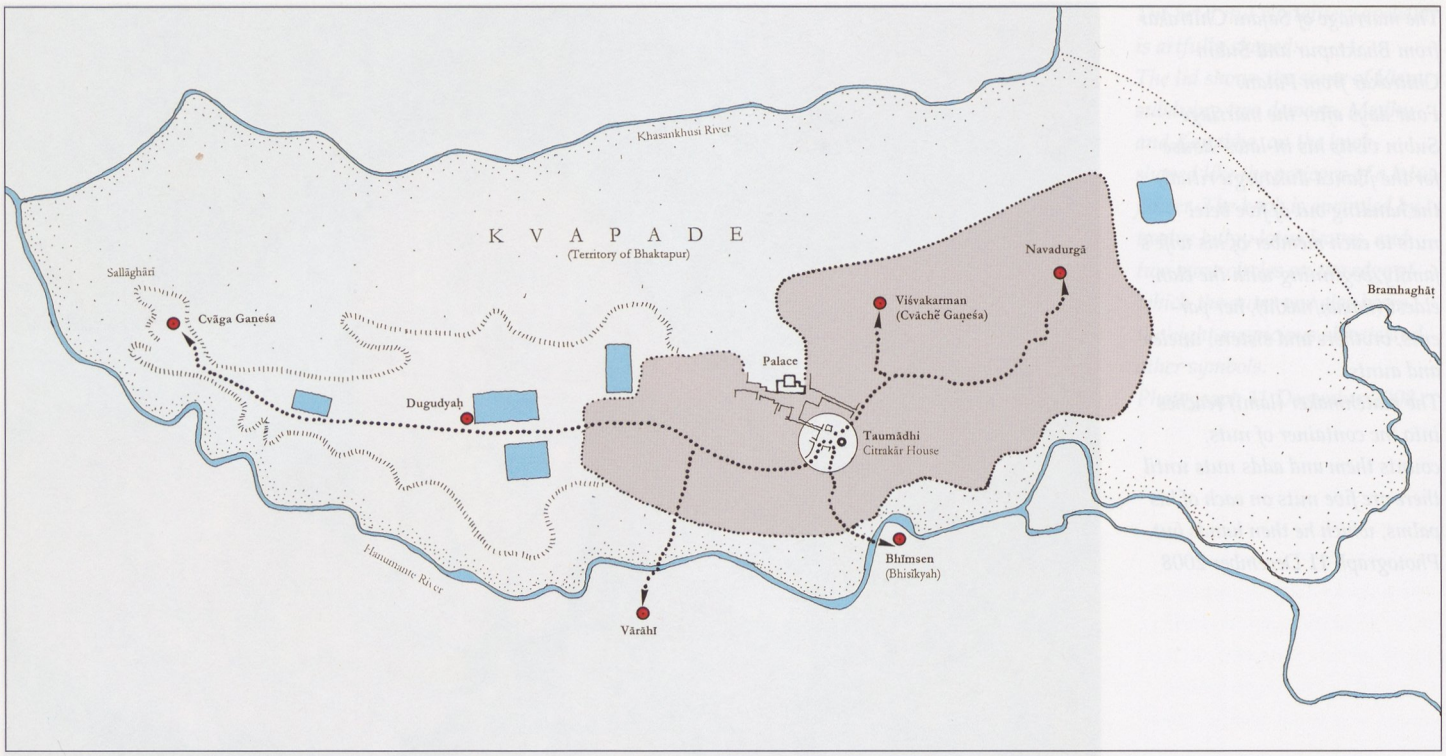




The betel nut container (gvẽbātā) is artfully shaped:
The lid shows the scene of Viṣṇu subduing two demons, Madhu and Kaiṭabha, on the knob shaped like the pericarp of a lotus flower. The knob is encircled by twelve bulgy lotus leaves, and two more circles on the edge of which the outer one also bears the eight auspicious objects and other symbols.
Photograph 11 December 2008



The marriage of Sajani Chitrakar from Bhaktapur and Subin Chitrakar from Patan.
Four days after the marriage Subin visits his in-laws' house for the jilancā dukāyegu ritual, the handing out of five betel nuts to each member of his wife's family, beginning with the clan eldest (nāyaḥ/nakhī), her parents, brothers and sisters, uncles and aunts.
The matchmaker (lami) reaches into the container of nuts, counts them and adds nuts until there are five nuts on each of his palms, which he then hands out.
Photograph 11 December 2008



To conclude what the Citrakār claim to constitute the "offering of the virgin" (*kanyādāna*) is performed: the eldest of the lineage pours water onto the hands of the couple, the bride's parents and the matchmaker, and then the bride hands over to her newlywed husband nine large betel nuts in a mixture of barley and black sesame (*techva-hamvaḥ*). A mixture of barley and black sesame is in fact not only a regular offering made to any deity, but also a specific offering made to the bel fruit on the occasion of the Ihi ritual in the very moment the virgin is handed over to Suvarṇakumāra, the Golden Boy (Gutschow/Michaels 2008: 147). A few minutes before the bride is carried out of the house, the members of the lineage present *dakṣiṇā* to the matchmaker (*lami*) and receive in return four (the number varies according to the sub-caste) betel nuts packed in red velvet. In allusion to the thread which closes the traditional purse (*putumhecā*) of the Newars, these nuts are called (*putugvẽ*). The nuts literally bind those who accept that of-



Bhaktapur
Location of six temples and shrines at which a Citrakār family from Bhailaḥcuka in Taumādhi offerered two betel nuts each. These nuts have been brought from the groom's house and handed over by the bride to her father. Six more pairs of nuts are offered to those deities, which are located in the immediate neighbourhood of the house (see map on the opposite page).
The distribution of nuts reinforces the liminal status of the bride a couple of days days prior to the actual marriage ritual (svayaṃvara). She bids adieu to the deities and spirits with whom she grew up before she joins the lineage of her husband and his place-bound deities.
Mapped in November 2008



Bhaktapur
Daily visit to neighbouring temples and shrines by female members of the family of Madhu Chitrakar:
***1** Chvāsaḥ, the stone that absorbs impurities and ritual waste; **2** Gaṇeśa; **3** Siddhilakṣmī (Nyātapvala); **4** Caṇḍikā; **5** Bhairava; **6** Betāl; **7** Kṣetrapāla.*
All of these, except the chvāsah stone (no. 1) receive a pair of betel nuts which Sajani Chitrakar handed over to her father on 20 November 2008, a few days prior to the actual marriage. Five more places receive pairs of betel nuts within Bhaktapur while the final one is offered to Hārītī at her temple on Svayambhūcaitya Hill.

fering to her. In case of her death they will be polluted for a period of four days. In order to avoid pollution some relatives refuse to accept *putugvẽ*.

In the Citrakār marriage, the final act of *jicābhāju du cakaygu*, i.e. of the husband introducing himself as a son-in-law (*jicābhāju*), to (inside = *du*) his wife's family concluded the complex marriage ritual. He handed over ten nuts each to all lineage members of her family to confirm his role as wife-taker, which entails a couple of duties. Not until that night is the marriage consummated.

The example of a marriage of Pāñctharīya: A few days before the marriage of Benela Kāyastha and Mahesh Bhaju, ten wrapped decorative betel nuts were brought to the bride's house (*gvẽ yẽkegu*) by the matchmaker (*lami*) to confirm the willingness of the groom to marry.

On the day of the wedding, the bride offered ten nuts and a pouch with five more nuts to each of her relatives, starting with her paternal aunts (*nini*) and ending with the eldest couple of her lineage (*nāyaḥ/nakhī*) in lieu of her parents. Those ten nuts, which had been brought in advance, were then returned to the matchmaker and taken back to the groom's house.

Twelve clay cups with five betel nuts each were dedicated to the deities of the house and its ritual environment.

Upon the arrival of the bride at her in-laws' house, she presents ten nuts each (*gvẽ sālegu*) to the members of her husband's lineage,

opposite:
Bhaktapur
The marriage of Sajani and Subin Chitrakar on 7 December 2008.
In the act of kanyādāna, hands are joined in a formal act of offering the bride to the groom.
At the bottom the left hand of the father, followed by the left hands of the mother and the groom.
Then come the hands of the bride and on top the right hands of the groom, mother and father.
The nāyaḥ of the bride's lineage pours water from a sacred golden pot, while her paternal aunt holds a brass container to collect the water.

starting with her parents-in-law, and ending with her husband's parental aunt, who had assisted her in handing over the nuts. Twelve earthenware cups with five nuts each are prepared, dedicated to the deities of the house and the ritual environment.

Two days later, the wife-taker visits his in-laws to confirm his role as *jicābhāju*: as such, he will have to help them in times of distress and in case a death occurs in the lineage to which his wife belonged. He hands out ten nuts to each of her relatives in return for offerings or cash.

In all cases we see how the exchange of betel nuts marks the arrival and acceptance of the bride as *mhaymacā* and the groom as *jicābhāju*, and thus helps to strengthen the alliance between two clans. This assumption receives confirmation in other contexts.

Betel nuts in other rituals

On rare occasions, fruit and flowers similar in shape to betel nuts are given the prefix *gvẽ*. The "areca nut flower" (*gvẽcāsvā*), which was mentioned above in the context of the worship of brothers by their sisters (Kijāpūjā) retains its lilac colour for a long period and stands for longevity.

A symbolic betel nut is also offered to the frogs on the occasion of full moon in August (Janaipūrṇimā), the day that marks the peak of the rainy season. Two weeks earlier, the period for transplanting rice had ended. The offerings dedicated to frogs (*byẽcā jā nakegu*) include a specific fruit in the shape of a small betel nut (*byãcāgvẽ*), a mirror (*byãcānhāykā*) in the shape of a radish slice, cooked rice (*jā*), a sacred thread (*jajāka*), and a small piece of fried bread made of whole wheat (*maricā*).

Pieces of betel nuts are also distributed after the completion of a feast on the occasion of death rituals (*śrāddha* and *soraśrāddha*). The oldest married woman (*nakhī*) of the clan (*phukī*) is obliged to collect the plate put aside for the ancestors (*dyaḥbvaḥ*) and the leftovers of the participants in a brass container (*bātā*). She discards this on the absorbing stone (*chvāsaḥ*) and cleans the container while holding it above the threshold stone (*pikhālākhu*) of the house. A second woman from the house pours water over the container for that purpose. Then the woman who pours the water puts chips of a betel nut into the container, of which every female and male participant in the feast takes a piece together with some drops of water. Then the *nakhī* places the container upside down at the place where the feast was served. Any participant may then turn the container over and take the last piece from the betel nut to indicate the closure of the event. The *nakhī* and the container are now free of pollution.

The betel nuts appears prior to marriage in the Ihi ceremony, the initiation ritual of girls which celebrates the marriage with the bel fruit. On the second day the girls wear a garland of *kumaḥkāḥ* thread into which twelve items have been woven, one of which being a betel nut. In a concluding rite the girls perform seven steps (*saptapadī*) and circumambulate – as is mandatory for any traditional Hindu marriage – the sacred fire three times (Gutschow/Michaels 2008: 152). The seven steps are each marked by a betel leaf bearing a betel nut, a clove (*lavā*) and a coin (*daṅg*). At the end the nuts are collected by the Jośī and Ācāju helpers. It has been speculated that the items in the garland represent the provisions needed for a journey to the realm of the future human husband (Gutschow/Michaels 2008: 38). Likewise, it can be said that the nuts of the seven steps are inevitable on the way to be eventually married to a human husband.

Nut and coin – these two items are in many other contexts offerings that signal respect. Brahmins, for example, are invited to a feast by being given an offering of this kind called

gvẽ daṅg (a *daṅg* is equal to a quarter of one paisa). Students used to offer their *gvẽ dang* at the feet of their guru in a gesture of respect.

In the context of Parbatiyā, betel nuts promise longevity when a birthday ritual is performed. The Brahmin priest arranges eight nuts on a diagram drawn with sandal wood paste on a plate, representing the family of seers known as Aṣṭacīranjīvi, while Mārkaṇḍeya, who represents the immortality that is attained through knowledge, marks the centre.

Concluding remarks

When the issue of the meaning of betel nuts is discussed in accordance with the wishes of foreign researchers, people do not – in contrast to many other issues pertaining to ritual – indulge in speculations, but are cautious and almost guarded: the nut is hard and lasting. It does not rot and does not change its shape or colour. In short, the nut stands for the establishment and re-establishment of a relation, such as of the daughter with her parents and wider family, of the daughter-in-law (*bhamcā*) with her husband's family, of the son-in-law (*jicabhāju*) with the family of his wife, students with their teacher, and clients (*yajmāna*) of upper status sub-castes (Chatharīya) with their Brahmin priests. The hard nut is a token of faithfulness and loyalty. Tuladhar (1979/80: 62) believes that the nut stands for the durability of relationships.

On the occasion of the annual worship of the brothers by their sisters (Kijāpūjā), garlands made of flowers shaped as betel nuts similarly re-establish the bond between siblings. This is done on the second day of the New Year according to Nepāl Saṃvat.

The association of the betel nut with fertility remains vague, although the fact that the unhusked nuts are presented by the wife-taker to the bride in the company of a pair of testicles from the musk ox is suggestive. Löwdin (1985: 102) is the only author so far who feels reminded of testicles.

Separation and Integration – The Situation of the Bride

It is often said that the situation of Hindu women during the wedding and in the early years of marriage is rather desperate and pitiful, stressful and insecure (see, for instance, Gellner 1991: 117). The bride is (too) young, the marriage is arranged, often the couple does not know each other, they have not met or spoken to each other beforehand. Many girls are therefore anxious about leaving their natal place for an unknown fate. It is on the day of the wedding itself that the bride leaves her maternal home (Nep. *maita*) and comes to her new home (Nep. *ghar*) in an extended family where she is and remains for some time, if not forever, a stranger. She takes a few clothes, cosmetics, some personal items and jewellery with her, nothing more.

In the new house the young wife is often lonely at first, and pines after her parents' house. From that moment on, she internalises the conflict between her emotional ties to her parents' house and loyalty towards her husband's house. Whether the wedding is a trauma for her (Bennett 1983: 168) or not is difficult to say, and depends on the circumstances. But basically, there are two indications for the emotional stress for the bride and young wife during the marriage rituals: the tears she sheds at certain moments, and the marriage songs.

The Bride's Weeping

The emotion of crying, weeping or wailing is very strong and easy to observe.[3] However, lamenting, wailing or weeping does not necessarily disclose one's feelings and emotions. Moreover, one has to differentiate between

[3] The following is partly after Michaels 2012.



The marriage of Ishvar Joshi and Sahan Sila Maskey, both from Bhaktapur, on 30 November 1998.

After handing out betel nuts (gvẽ sālegu) to her relatives the bride is overwhelmed by feelings of grief in anticipation of leaving her parental home. She leans on the wife of her paternal uncle, while a friend holds her on her right.

crying during a ritual and ritual crying.[4] The first emotion can be evoked by rituals, since weeping often is emotionally contagious, but remains subject to the individual's choice or psychic disposition. Ritual weeping, on the other hand, depends on a causal change (e.g. death or farewell): it is stipulated (*intentio solemnis*), performed or staged in a prescribed form. In other words, certain forms of weeping are not a spontaneous reaction to the cause and subject to personal feelings. It is a must and part of a symbolic performance.

In such situations it is hardly possible to discern whether the tears are "real" or not, because what perhaps occurs as ritualised weeping may end in "real" weeping due to the trigger effect created by the situation. Ritualised tears are as "real" as tears shed as an emotional response to the event. Assuming that they are not "real", presupposes a Western individualism and emotionalism that values individual and spontaneous emotions higher than formalised and ritualised emotions. However, since a ritual is formally framed, tears within this frame are performative tears; their "intention" or cause (motive) is laid down or prearranged. They can be formally stipulated and prescribed, or more or less "allowed" by the ritual community. Nobody will ask why a participant starts crying if tears are stipulated or a "normal reaction" in this part of the ritual.

Although no ritual handbook formally imposes the weeping, it is at least customarily prescribed by many cultures and also in Hindu and Buddhist marriages, where it is at least expected that the bride and the bride's mother will start crying at certain moments, especially when the bride hands over the betel nuts to her close relatives and leaves her paternal home. Why do the bride and often the mother or sisters cry then? Both because they have to and because they are sad. Through this behaviour the daughter demonstrates that she will be a good wife in future. If she did not cry, people might assume that she does not love her parents and this could be seen as a lack of emotional stability. And the mother demonstrates by her tears how much she loves her daughter.

Ritualised tears intermingle here with spontaneous tears which, however, are also framed and "permitted" by the ritual context. In the Khvaju Hindu marriage mentioned in our Introduction, the couple knew each other, the groom had even chosen the bride himself (quite unusual in a traditional Hindu context), but they had to behave as if they had had no previous contact. It became obvious that the crying was staged when the bride, after the emotional handing over of betel nuts, went up to the second floor where the popular *Indian Idol* TV show was running all the time. In this moment all of her "grief" vanished from her face in an instant and she was her normal smiling and laughing self again.

Thus, it is sometimes difficult to distinguish between staged and "real" weeping. Occasionally it looks as if both the bride and the mother are "really" moved, sometimes one gets the impression that the tears are not "really" expressing sadness. Tears are sometimes called the windows to the soul that show true feelings. But even tears can be crocodile tears, masked, pretended or simulated. Most importantly, they cannot be taken as a clear sign of the emotions. Just how ambiguous such situations can become is seen during the Hindu marriage between Mahesh and Benela when the bride was brought to the car on leaving her parental home and when the brass band played auspicious music. In this case, too, the bride has to cry or weep. But while her ritual "father", the *nāyaḥ*, carried the bride on his back and circumambulated the Mercedes three times, his brother's son clapped the bride on the shoulder saying "You must weep, weep more!" Apparently, she was not weeping enough and her scripted tears were not convincing. Thus, it is not the personal

[4] Michaels 2012 elaborates on this topic in more detail; in addition to the literature mentioned there, the interested reader should consult Gamliel 2010.

feeling that matters in such situations but the ritualised emotions.

These examples suggest a sharp line between ritualised emotions and emotions in ritual. And indeed, we argue that it is clear within rituals whether emotions are ritualised or not. This has to do with the fact that rituals are framed, often marked by the *intentio solemnis* or *saṃkalpa*. These criteria help to distinguish between more or less formalized emotions that are stipulated and normatively regulated, e.g. scripted tears, and emotions in rituals that are accidental or spontaneous but in a strict sense not essential for the ritual, so-called "real tears". However, even in highly emotional rituals we mostly encounter hybrid contexts where stipulated and spontaneous acts come together and mutually support each other. This is why in rituals emotions never become free of the suspicion of being closer to theatre than inner feelings, and are open to reinterpretation and questioned in their authenticity. But only if the distinction between ritualised emotions and emotions in rituals is made can ritual itself be upheld as a special mode of action. This does not mean that spontaneous emotions within the ritual frame do not belong to the ritual, but it marks such emotions as conceptionally different from emotions that are not appropriate, expected or stipulated and therefore not regarded as an important or essential part of the ritual.

If one asks the Newar brides or grooms about the bride's tears, they all admit that the bride has to cry "because that is our tradition". In India, a significant Hindi proverb is sometimes referred to in this context: "One has to somehow endure a daughter's birth; there's crying when she's born and crying when she goes away" (*beṭī kā dharam nibhānā hai āte bhī rulāye jāte bhī rulāye*) (Raheja 1995: 28). Some women also admit that they were sad, but only for a few days. Others say: "We only wept until we entered the car." Thus, the bride's tears might and might not reveal her inner feelings; they definitely cannot be taken as simply an expression of general and enduring sadness on the part of the bride.

How differently tears in such a context may be analysed can also be seen from the fact that Moriz Winternitz (1892: 42f., Hillebrandt 1897: 2-3; cf. Apte 1939: 13f.) interpreted the weeping of the bride in *Āpastambagṛhyasūtra* 4.6 together with *Ṛgveda* 10.40.10 as a remnant of the ancient bride capture or wife-abduction.

It is true that an unknown number of marriage relations do not hold and that the young husbands abscond, or the young wives return to their natal house. It is also true that the newly married woman suffers in her new house because she has to do the most disliked kitchen work, is teased if not terrorised by her mother-in-law and, even more so, her husband's sisters. It takes time before she finds herself in her new role and gets accepted. Often this happens only after she has given birth to a child, even more so if it is a son. But it is difficult to say whether this situation is really felt as desperate, or to what extent other emotions that have to do with love, desire, growing up, responsibility or pride at having left the natal house and now become a wife and eventually a mother play a part. It is certainly as misleading to reduce the Hindu marriage to trauma, sadness and despair as it is to reduce Western marriages to romantic love and euphoria.

Women's songs

In the Brahmanical and patriarchal view, the woman is considered the alien element in a family. She is welcomed as the wife of the son and also needed for the continuity of the paternal line, but she is also feared as a subversive force who might persuade her husband to break with his parents, establish his own household, or not to fulfill his duties as son, brother, grandson. In this context, her sexuality is seen as intimidating and misleading.

This situation makes a young wife long for her own parental family, and such feelings are often in fact heard in marriage songs (Agarwala 1982, Raheja 1995), mixed with the disappointment that her parents have given her away to somewhere too far away, or too soon, or to a man who drinks or is violent. However, literature about the fate of women often has ironic undertones, and therefore particular attention must be paid to where the melancholic songs are sung (Raheja 1994).

In Nepal, the Tīj festival (Bennett 1983: 218-34) gives an occasion for such voices. It is a festival for women, celebrated on the third day after new moon in the month of Bhādra (mid-August to mid-September). The women dress up and gather and sing songs that they have composed themselves or heard from others. Two days later, on Ṛṣi Pañcamī, they also fast and worship Śiva for the health and life of their husbands. Although mostly celebrated by Bāhun and Chetrī castes, the songs are also occasionally sung by Newar girls, and the moods and feelings expressed in these songs are shared by them.

In a remarkable article, Debra Skinner et al. have collected and translated a great number of such songs mainly from a Parbatiyā context. The majority of the songs are what Skinner et al. call *dukha* songs, i.e. songs of sadness, hardship and suffering. They also express "a feeling common among unmarried women: fear of marriage and of possible bad treatment in the husband's household" (Skinner et al 1994: 268).

If they are not happy in their marriage, some girls even express their anger about their parents, especially their father, for having married them to an unbeloved or impoverished husband. The following song may suffice as an example:

Combing the hair and putting a flower in the hair clip,
Father, don't give your daughter to Baranphat.
Crossing the Bardan River, I have to go to my husband's home.
I have to go there by making my heart as hard as stone.
Carrying a load of grass and walking on the bank of the Bardan River,
Who told you, father, to give your daughter there?
After crossing the Bardan River, the mango trees are plentiful.
[My father], seeing a boy wearing a Seiko watch and Lee jeans, gave me [to such a house].
(...)
The Seiko watch was borrowed from others.
A small pot for cooking rice and a chulo (traditional wood stove).
Though they are poor, they are great because he wore the Seiko watch. (Skinner et al 1994: 270)

Many songs describe the hardship created in the new house by the mother-in-law:

Mother:
"You should finish the household tasks before you go to do the fieldwork.
After you clean the house, then husk the rice.
Clean the door properly.
Do not comb your hair in front of your husband's eldest brother. ..."
Daughter:
"My house is not here, my house is on the other side of Rainas.
Who told my father that the boy wanted to marry me?? ...
The mother-in-law scolds me, showing the stick in her hand.
Should I throw away my gift of love or keep it?
When I try to greet her by touching her feet, she hides them.
When I cut the grass and make bundles,

She throws them away, scolding me that the grass is not enough. ..."(Skinner et al 1994: 272)

These songs portray the imagined suffering of women in marriage and the pressures on them to be a loveable bride, faithful wife, submissive daughter-in-law and good mother. They express their anxiety about failing these expectations and their anger at the virtues imposed on them. As Skinner et al. (1994: 267) rightly remark, "the songs provide a commentary, an alternative perspective, on women's position in society. The verses disclose the problems wives and daughters face, the anguish they feel, the criticisms they have of their malefactors, and the implicit or explicit protests they have against the social system that places them in their powerless and vulnerable position."

However, the situation of the young Newar wife is not as appalling as such songs might suggest. In general, the young Newar wife is expected to return frequently to her parents' house, sometimes she may even give birth to her first child there, though precisely because of that she is suspected of not really belonging to her husband's family. Moreover, as the title of Lynn Bennett's book (1983) correctly says, she is not only "a dangerous (or endangering) wife," but also "a sacred sister." Bennett sees not only the patrifocal (Brahmanical) perspective, in which the woman is seen as a danger to the purity of the paternal line, but also the filiafocal view, in which the daughter is in the foreground bringing prestige to the father and protection to the brother. Here is the root of a special, often described brother-sister relationship in India, which is expressed in its own celebrations and protection rituals and comes to the foreground during the weddings (Bennett 1983: 246-252). And there is a matrifocal perspective, on which patrilinear descent feeds and which leads to a high level of esteem for the woman as mother.

Thus, for the woman, marriage is not only a sacrifice. In the minds of many men, women also constitute a special power (*śakti*), the dynamic part of the cosmos, life-giving energy and provider of auspiciousness. The ritual of welcoming and honouring the new wife or the touching of her feet by the father-in-law is not just a farce; it expresses respect and even fear that is to be controlled by marriage.

Tolerated as a daughter, loved as a sister (of the brother), feared as a spouse, worshipped as a mother (of a son) – that is the fate of Hindu women. But only from the patrifocal and androcentric perspective. The matrifocal perspective is different: deified as a virgin, loved as a daughter and sister (of the brother), needed and respected as wife, strengthened and venerated as a mother (of a son), and eventually honored as a grandmother.

Towards a "Grammar" of Newar Rituals

What is Newar in Newar Hindu and Buddhist life-cycle rituals? In *Growing up* (Gutschow/Michaels 2008: 38-39) and in Appendix 2, we have started to identify some ritual elements that we regard as specifically Newar since they do not appear in rituals of other social groups or castes in South Asia, or only differently so. These elements are not variants of Hinduism but characteristics of a religion *sui generis;* even if they sometimes look similar to the Gṛhya tradition or have the same terms. The Newar words for *pratiṣṭhā* (scattering popped rice, Nev. *cvaki hvalegu*) or *tikā* are different from Skt. *pratiṣṭhā* and *tilaka*.

It is therefore inadequate to assume that Newar Hinduism is just a deviation from mainstream or Parbatiyā Hindu (cf. also Gellner 1991: 109) or Buddhist orthodoxy. Inaya is not necessarily Gaṇeśa but a deity embodied in stones as representations of "places" and guardians with various names: thus it is Inaya who is refashioned as Ganeśa.

The question is how to bring these elements into a kind of grammar of Newar rituals. As elaborated elsewhere (Michaels/Mishra 2010, Michaels 2010c and especially 2012a), variations, change or transformation in rituals presupposes rules from which they deviate. The system of such rules or their characteristic features or "parameters" can be termed, in a metaphorical way, a "grammar" or "morphology" of rituals. Strictly speaking, rituals are not identical to a language. Although they often involve language, they also include many non-verbal elements, most significantly acts. Yet there are reasons why it makes sense to pursue this figure of speech. That is why we use the term "grammar" in the general sense of a specification of the elements and structure of an area of knowledge or skill.

"Grammar" in this sense means rules that can be followed, varied and extended by those who know them. It is like the rules of a game that one has to learn in order to be able to play it. If somebody violates the rules, he or she may face problems from the other players.

In general, each ritual has its own grammar. However, there are elements and arrangements that can be observed in all or clusters of Newar life-cycle rituals (and other Newar rituals). The following "grammatical" structures – *nota bene*: not a grammar, but a kind of morphology – can be regarded as the most common rules to be followed by the priest, the priest's client, i.e. the *yajamāna* or clan eldest man (*nāyaḥ*) or woman (*nakhī*) who mostly are ritually responsible for the ritual, and the individual(s) for whom the life-cycle ritual is performed. Not all of these rules are obligatory and exclusively Newar, but the system is very much so. The acts performed by the priest generally come with a mantra.

Following Michael Oppitz, these ritual elements or units can be termed the "building blocks" or "prefabricated structural elements" of rituals that make for the "construction plan" or design of a ritual.

> The prefabricated structural elements or units from which rituals are made are the building blocks with which they are composed. They come simultaneously from a number of levels: a material level in the form of certain objects required to conduct the ritual at a set time and at a designated place; a linguistic level of ready formulated utterances such as prayers, magical formulae or recited myths; an acoustic level in a broader sense, with musical and other sonic means of expression; and a kinetic level with special actions, movements and gestures. (Oppitz 1999: 73)

Elements in Newar life-cycle rituals[5]

	Priest	Clan eldest (*nāyaḥ*)	Individual
Preparatory rites		Fixes the auspicious moment (Nep./Nev. *sāit*) with the help of an astrologer (Jośī).	
		Invite relatives, neighbours and friends.	
		On the morning of the main day(s), feeding curd and flattened rice to the individual (*dhaubaji nākegu*).	On the morning of the main day(s), get a *tikā* from *nāyaḥ* or apply it .
Preliminary rites	Purifying (*nisi yāyegu*) self, the specialists and family members by sprinkling water (*abhiṣeka*), mouth rinsing (*nasalā, ācamana*).		
	Preparing the ritual arena, by drawing diagrams on the ground and arranging it with sacred vases and pots.		
	Making a ritual commitment (*saṃkalpa, nyāsa*) or let the priest make it for individual or *nāyaḥ* (and other ritual specialists).		
	Worshipping the ancestors (*nāndī-* or *vṛddhiśrāddha*).		
	Concentrating mentally on the deities (*nyāsa*).		
	Making a ritual invocation (*āvāhana, namaḥ*) of the deity or deities by sprinkling (*abhiṣeka*) water from a certain pot (*arghyapātra*) on their seats (*āsana*) and/or vessels (*kalaśa*).		
	Offering an oil-cake (*khau kāyegu*) mixed with sesame paste and water used for purification.		
	(with individual and *nāyaḥ*): Worshipping the deities in the sacred vases (*kalaśapūjā, dyaḥ chāye, gurumaṇḍalapūjā*), on the sacred plates (*kāyabhaḥpūjā*) and in ritual instruments.		
	Making a fire sacrifice (*homa, yajña*).		
	Having the nails pared and coloured (*lusi dhenegu* or *pācake; ala taygu*).		
Main rites[6]	Nāyaḥ to priest: Handing the *pūjā* plate or "flower basket" (*puṣpabhājana*) to the priest together with the *puṣpabhājanamantra*.		
	Sending a share of the *pūjā* to the local Gaṇeśa shrine.		
	Making *balipūjā*, i.e. worshipping mother goddesses, Kṣetrapālas, spirits, and supplementary gods.		
		Welcoming the main participants (*lasakusa*).	
	Waving the smoke of mustard seeds on charcoal over the sacred place and participants in order to ward off any evil influence.		
	Lighting the *sukūda* lamp or a wick (*dīpa*) in a clay saucer with oil as witness to the ritual.		
	Sending a clay cup with fire, together with other offerings to the protective and absorbing stones (*pikhālākhu, chvāsaḥ*).		

	Worshipping with a lamp, a wooden measuring vessel, and iron key(s) – mostly over the head of the individual.	
		Offering well-wishing food (*svagā*) to the individual.
	Reciting the *ratnoṣadhi* hymn.	
	Waving fragrant materials (*dhūpa*).	
	Applying a *tikā* made of sandalwood paste or vermilion and rice.	
	Worshipping with husked, uncooked and unbroken rice (*akṣata*).	
		Presenting and worshipping new dresses.
Core rites	The main parts of the ritual, such as the initiation or the marriage rites, are evidently specific, i.e. not common to all Newar life-cycle rituals	
Concluding rites	Sending leftovers to the Kalādyaḥ, or absorbing stone.	
	Waving the wooden measuring vessel and the lamp.	
	Having popped rice scattered before the deities in the sacrificial arena (*pratiṣṭhā*).	
	Letting the indiviual or *nāyaḥ* make a "decision for food" (*annasaṃkalpa*). i.e. handing over rice or other grains to priest	
	Letting the individual give money (*dakṣiṇā*) to the priest	
	Blessing (*āśīrvāda*) the participants.	
	Releasing the deities by removing the vases and other holy items (*visarjana*).	
	Giving a *tikā* and a wristband to the participants.	
	Showing a mirror to everybody (*nhāykā kenegu*).	
	Reciting the *pūrṇacandra* verses	
	Releasing the witness deities such as the Sun or Viṣṇu.	
	Sending a share of the *pūjā* material to Kumārī or locational (aniconic) deity.	
		Offering well-wishing food (*khē svagā, prasāda*) to all participants.
		Inviting to a festive joint meal (*bhvay*, Skt. *bhojana*) on the same day or some days later.

[5] *Gurumaṇḍalapūjā, homa* and *kalaśapūjā* can be elaborate separate rituals.

[6] The sequence in this group varies considerably according to the individual life-cycle ritual.

In actual fact, the ritual elements are complex ritual acts that include prescriptions for body movements, language and music, decorum and material. That is why one cannot compare them with the morphemes of a language. Yet they can be regarded as the smallest or the self-contained units of a ritual from which the rituals in question are composed. We can call it an inventory of Newar life-cycle ritual acts.

How are these elements combined? This question concerns the "syntax" of a ritual. It is evident that not all elements can be performed at any one time in a given ritual. The invocation of deities will naturally come at the beginning and their release at the end of a ritual. But a great number of ritual elements are isolated units that can be easily transferred to different contexts across the rituals and even the religious "borders" of Hinduism and Buddhism. The Newar marriage pattern as outlined in the tables above holds true, by and large, for both Hindu and Buddhist marriages. Even if Newar Buddhist life-cycle rituals include the salutation to the Three Jewels and Vajradhara or the *gurumaṇḍalapūjā*, and recite different mantras, the basic pattern of *sūryārghya*, *saṃkalpa*, *kalaśārcana*, core ritual elements, *upacāras* to the deities (in the *maṇḍalapūjā*), *visarjana* etc. remains the same.

Moreover, many rules can be changed, ritual elements can be added or reduced without losing the characteristics of a Newar ritual. The very citability of ritual elements in various contexts has led to considerable changes over the time. Yasuhiro Tsuchiyama (2005: 51-94), for instance, demonstrated that the chief significance of the old Indian consecration rite (*abhiṣeka*) in the Vedic sources lies in the transfer of power and glory (*varcas*) to the offerer. The term also retained this significance when it was transferred to the consecration of statues. In more recent ritual texts, the Gṛhyasūtras, *abhiṣeka* came however to be mingled with the ritual bath (*snāna*) and consequently was no longer distinguishable as a Vedic ritual element in its own right. This also holds true for Newar rituals, and we can add that in this context *abhiṣeka* is "just" the sprinkling of water at deities, paraphernalia or participants.

Other examples for the transformation of ritual elements are: the old ritual of the bride and groom putting on new clothes, which is replaced by festive clothing before the ritual or the offering of a length of cloth and clothes to one another during the ritual; the *pūrṇapātra* that might have been transformed or substituted by the measuring vessel; the three so-called Tobias nights of celibacy after marriage (Slaje 2000) that have been transformed into the *caturthī* ritual after the wedding, the triple Vedic circumambulation of the fire that has become the circumambulation of the husband by the bride, or the carrying of the fire which may have been transformed into the carrying of torchlights.

It now becomes evident that a finite number of ritual elements and rules can produce an almost infinite number of combinations and that this dynamic also allows the introduction of new sub-rituals (e.g. *svayaṃvara*) or rituals, as well as deviations within the rituals. In other words, with this generativity in rituals and thus their potential grammaticality, it is possible to describe "syntactical" structures in a ritual. As such we note the following:

Syntactical Structures

Framing: many rituals are framed by the elements *saṃkalpa – visarjana.*

Repetition: some acts, especially the recitation of mantras, are repeated three times (Dkv_3 32^r, 32^v, 33^r, 33^v, 35^r, 40^r, 68^r, 68^v; Dkv_4 8^r, 19^v; SvV p. 1; VPS p. 56), most prominently the circumambulation of the groom by the bride (SvV p. 5; VPS p. 58).

Reduplication: sometimes ritual elements are doubled, partly so when interrupted by other ritual sequences. Thus, we find *annasaṃkalpa* at the beginning of a ritual, but also at the end (see App. 2 for references).

Seriality: ritual elements recur in sequences, e.g. *matā-phã-tācā-pūjā*, the worship with lamp, measuring vessel and iron key(s): the worship with the lamp (*sukūda*) appears independently of, but also very often together with the measuring vessel and the iron keys (see App. 2 for references). Likewise ritual elements that take place on an *āsana* are very often linked with the act of pulling the person concerned by the hands to that seat (*lāsālāva yane*), or the entering of the house with a special welcome ritual (*lasakusa*). Similarily, ritual elements at the beginning of a specific ritual often follow a common pattern.

Substitution: the replacement of one ritual element by another viewed as equal in value: in the Annaprāśana normally a *haṃsa* (lit. "goose") is required, but every now and then substituted by a duck (Gutschow / Michaels 2008: 46).

Option: the optional or alternative employment of a number of ritual elements viewed as equal in value. This holds especially true for the recitation of many mantras that are often listed after a prescribed act.

Transformation: see the examples mentioned above.

Fusion: the merging of two or more different ritual elements, e.g. *abhiṣeka* that also is *snāna*.

Reduction: abbreviations of the combinations of ritual elements. Thus, often the texts have *candanādi* ("sandalwood etc.": Dkv_3 21^v, 22^v, 24^r, 25^r, 27^r *et passim*) which means that a sandalwood paste for *tikā* is offered together with the act of scattering rice, a sacred thread, a piece of cloth, flowers and other *upacāras* (cf. for instance Skv p. 1). What is abbreviated in the text is mostly also abbreviated in the ritual practice. Likewise *adyādi* ("today etc."; Dkv_3 28^v; Dkv_4 2^r *et passim*) as abbreviation of the *deśa-kāla-saṃkalpa*.

Extension: likewise rituals such as *śrāddhas* can be extended and performed in a very elaborated form.

Omission: the elision of stipulated ritual elements, more the rule than the exception. The most prominent example is *homa* in the marriage ritual, which is prescribed in almost all handbooks but increasingly omitted in practice.

Transfer (of ritual elements to another ritual): as mentioned above, many Vedic elements have been transferred into a Buddhist context, the *homa* again being the most complex and prominent example.

As far as the meaning of ritual elements is concerned, we refrain from laying down just one such function because rituals and ritual elements mostly have several meanings and not just one (cf. Michaels 2006). It cannot easily be said whether music or ornaments are regarded as auspicious (*maṅgala, śubha*), because they might also be seen as prestigious or fashionable. It can also not easily be said whether the bel-fruit symbolises progeny because there are several other interpretations as well. Likewise it seems impossible to reduce the act of stepping on stones (*aśmārohaṇa*) to simply warding off evil. The most striking example for this argument is the use of the mantras, as outlined in the previous section. Even these verbal ritual elements cannot be reduced to a certain meaning.

All this is not enough to write a "grammar" of Newar Vedic life-cycle rituals, but it points in the direction of how rituals could be analysed in future. The analysis should start with the identification of ritual elements and then proceed to the description of a coherent and stringent albeit open system of rules for applying and combining them.

Moreover, it is even possible to write a historical "grammar" of such rituals that combines the textual and the practical ritual traditions: seen from a Vedic point of view and given the many missing ritual elements that are mentioned in the Gṛhyasūtras, the Newar Hindu marriage seems lacking, but considering the ritual practice and the numerous folk ritual elements that have been included in the Newar Great (textual) Tradition, it amounts to an enrichment on various levels. It is this combination of context and text, of great, folk and local traditions, the merging of Hindu and Buddhist religions that makes Newar culture a truly rewarding subject for ritual studies.

Part IV

TEXTS

Ritual Authority – The Mantras and Handbooks

The Mantras

In the Newar marriage handbooks and in the rituals, a large number of Vedic and other mantras – approximately 300 – are cited and used. In accordance with authors of the texts we also encounter hymns (*stotra*), verses (*śloka*) and quotations (*sūtras*) from the Gṛhyasūtras as mantras; in our text editions (Part III) we have printed them in bold letters. The texts usually use both *mantra* and *veda* for Vedic verses, and mark them with the syllable *oṁ* or by underlining or highlighting with colors but they also do so with other citations. This "mantraisation" of *stotras* etc. can be seen, for instance, in Dkv_1 13-14 or Dkv_3 29^{r-v}, 31^{r} or 37^{v} where they name and introduce non-Vedic verses as mantra, and in 33^{v} and 35^{r} they denote PG *sūtras* as mantras.

The largest number of mantras is from the Mādhyandina school (Skt. *śākhā*) of the White Yajurveda, i.e. from *Vājasaneyisaṃhitā*, *Śatapathabrāhmaṇa* and *Pāraskaragṛhyasūtra*; as this school is most prevalent among Nepalese Brahmins. Only a few mantras are from the Kāṇva recension or other *śākhās* or sources. The second largest number stems from the *Ṛgveda* or the *Ṛgveda-Khilāni*.

Most mantras are Vedic[1] and used in its full or *pratīka* form, generally by the first *pāda* or words in extent. (Only in some cases the Newar ritual handbooks do not cite the first *pāda*, and *ślokas* are mostly given in full.) This citation form often presupposes a text in which the full mantras, mostly in a close relationship to Śrauta traditions (Gonda 1977: 571), are listed, e.g. the *Mantrapāṭha* of the Āpastambins (ed. Winternitz 1897) or the *Mantrabrāhmaṇa* of the Sāmavedins (Winternitz 1897: 9). Such a list of mantras possibly exists also for the Mādhyandina school, but we have not come across it so that until now we do not know any common source of the mantras in Newar ritual handbooks.

Occasionally it is anyhow "impossible exactly to trace the source of a particular mantra" (Gonda 1977: 572), and sometimes it is even difficult to say whether a citation is a mantra or not. This problem existed from early onwards. Commentaries on Gṛhyasūtras discussed whether a certain passage is from the *śruti* or not: see for example the discussion on *tac cakṣuḥ* (VS 36.24) as referred to by P.K. Narayana Pillai (1958: 5f.).

What is striking in the use of the mantras in the Newar ritual handbooks is their enormous variety with regard to (linguistic) forms, application, meaning or function. There is an astonishing diversity with regard to verbal, nominal, pronominal, gender, *sandhi*, metrical and other variants. Mantras have been deliberately rearranged, differently combined, extended, reduced, or applied in different mythological or ritual contexts. However, this again is not a recent phenomenon:

> The tradition of these formulas – numbering far over thousand – is often very fluid, and many of them are liable to variation even to the point of showing almost all possible variants that the words constituting them are capable of. Part of the variants may owe their form to more or less conscious adaptations to a new context: Vedic schools did not regard as unalterable the text of formulas which were foreign to their own *saṃhitā*. Not infrequently mantras have been rearranged or combined extended or curtailed. Besides, it appears that compilers of the manuals could hardly resist the temptation to add improvised words to a pre-existent mantra. (Gonda 1977: 565)

This hyperapplicability (Patton 2005: 67) of mantras has given them a certain arbitrari-

[1] Pillai (1958) counts 278 non-Ṛgvedic Mantras used in Gṛhyasūtra marriage ceremonies.

ness. Narayana Pillai even concludes, "that the selection of the Mantras used in Gṛhya rites is governed by eclectic principle" (Pillai 1958: 37). This lack of coherence and the missing semantic link between mantra and action has lead to the assumption that only "'metaphorical interpretation' may sometimes add to the comprehensibility of the relation between the mantra and its context" (Gonda 1977: 568) and "that Vedic imagination has powerful associative, metonymic properties, linking mantric image to ritual action" (Patton 2005: 3). Laurie L. Patton sees "particular hermeneutic principles based on metonymy, or associative thought" (ibid.: 2) at work and proposes "an addition to current trends in Vedic studies to interpret Vedic ritual exclusively as either taxonomical activity or syntactical activity" (ibid.: 11).

However, we argue that the application of Vedic mantras, their *viniyoga*, is not only to be seen from the textual background but also in its ritual context. Until now, the discussion on mantras has been dominated by questions of origin, efficacy and typology but the specific ethno-indological perspective has been neglected. After all, mantras go along with ritual action and thus often make ordinary acts into sacrificial or sacred acts. According to the *Bṛhaddevatā* rites are primary and mantras secondary (Patton 2005: 65). This precisely is the *viniyoga* principle by which the ritual agents see some affinity between mantra and ritual act. But what is the connection between the ritual act that is observable and the uttering of a mantra? Is it true that most mantras are benedictions, blessings, prayers expressing good wishes; invocations, praises; preventing misfortune, or averting evil (Gonda 1977: 569f.)? Why and how are these mantras used? How important are they in the ritual practice? The answers to these questions depend on a careful analysis of details.

[2] Gonda (1977: 568) speaks of "sacramental or consecratory mantras".

Mantras in the texts

Vedic mantras have been classified into various typologies. Edwin Fay (1899), for example, presents a fourfold classification: general applicability: "the mantra would serve on almost any conceivable occasion" (Fay 1899: 14); specific applicability: "the rite is adopted to the mantra rather than the mantra to the rite" (ibid.: 17); homonymous citations: "the mantra accidentally contains some word inherent to the Sūtra" (ibid.: 22); and warranty citations: "cited as a warranty for a belief, much like legal citations now, or like prooftexts in the doctrinal study of the Bible" (ibid.: 25).

V.M. Apte (1939: 3f.), on the other hand, differentiates between sacramental, invocational, mythological, oblational, and superficial classes of mantras. And Patton (2005: 66f., following Gonda 1977: 568-70) says that mantras are consecratory[2] ("mantras that make sacred a particular act, such as wedding or a funeral"), oblational ("mantras that refer to the power of Agni as the oblation is poured into the domestic fire"), purposeful ("mantras that comment briefly on the larger purpose, or significance of the act they are to accompany, such as gaining of progeny of wealth"), and benedictions or aversions ("mantras that express wishes such as for future health, as well as for avoidance of an evil spirit").

For all these classifications many examples are given. However, mantras can have several meanings and functions, and their interpretation depends on the textual and ritual circumstances. The mantra ***aghora cakṣuḥ*** (ṚV 10.85.44, PG 1.4.16, Dkv_3 46^{v}), for instance, possesses according to V.M. Apte "sacramental applicability" because it invokes blessings appropriate on the occasion of the bride's entry into her new home" (Apte 1939: 14f). In the Dkv_3 46^{v}, however, the bride is not coming to her new home and offered

a seat prepared with *kuśa* grass. She is rather "examined" (Skt. *nirīkṣaṇa*) with *kuśa* during *kanyādāna*. This means that even within the PG tradition there is a change of meanings and functions of mantras though it must be admitted that the assembling of mantras from the "wedding hymn" ṚV 10.85 in the Dkv_3 looks slightly arbitrary.

From this follows that the texts allow for different and multifaceted classifications of mantras depending on the textual and ritual traditions. Some examples:

1. ṚVKh 2.4.1b (***asuraghnam indraśakham***), for instance, is twelve times (mostly in $Dkv_{1\text{-}2}$) recited in the context of waving a lamp, wooden measuring vessel and key, and eleven times (mostly in Dkv_3) when somebody is led to his seat.
2. VS 16.5a (***adhy avocad adhivaktā***), which is "originally" addressed to the celestial physician, is used in the context of offering *bali* (Dkv_1 21^v; Dkv_3 22^r, 23^v; Sk^v 14^r) but also for cleaning eyes (Dkv_1 7^r; Dkv_2 2^r), purifying (Dkv_1 7^v) or welcoming (Ipv pp. 2,10).
3. VS 13.52 (***tvaṃ yaviṣṭa dāśuṣo***) is mostly used for applying vermilion (Dkv_3 34^v), but also for sprinkling (Dkv_3 46^r) and salutation (Dkv_1 17^v).

Moreover, very often a series of mantras is quoted in the texts after a certain ritual act but in the ritual practice rarely any of them is recited (a point to which we will come back below). It is therefore not easy to associate mantras to acts, even if the context suggests that certain mantras are associated with certain acts.

If we further look into the application of mantras in Newar ritual handbooks, we notice the following without claiming that these observations can be brought into a classificatory system:

Some mantras are classical mantras, especially those from the so-called wedding hymn of the ṚV 10.85, e.g. ṚV 10.85.36 (PG 1.6.3, Dkv_3 57^r) ***gṛbhṇāmi te*** in the *pāṇigrahaṇa* sub-ritual, or other mantras that are recited in core elements of the Hindu marriage, e.g. VS 6.25 (ŚB 14.1.4.14, cf. Apte 1939: 11) ***hṛdaye tva manase*** when touching the arms or shoulders (Dkv_3 35^r, 42^r; Dkv_4 13^v).

By far the largest number of mantras are a kind of prayer or salutation to deities, for instance during the worship of the sacrificial arena or *maṇḍala* (Dkv_3 29^v-30^v). Quite a number of such mantras even begin with *namaḥ*.

Although we only rarely find mantras during the preparatory rites when deities are invited for the worship, many mantras in other parts may be called invocational (though some mantras also appear with other connotations). When, for instance, in Dkv2 2^r numerous deities are addressed with mantras while vessels (*kalaśa*) are prepared and worshipped, these mantras must be regarded as invocational since the deity is invoked in the vessel. Occasionally the recitation of mantras even goes explicitly along with *āvāhana*, "invocation" (e.g. Dkv2 3^v *et passim*); the formula *āvāhanādi*, "invocation etc.", normally implies invocation and salutation (*namaḥ*) or worship (*pūjā*): see Dkv3 48^v; Dkv4 4^r, 25^r, 26^v, but in the ritual context this means different acts and the mantras are therefore recited at different occasions. Thus in the invocation-cum-salutation of Brahmā (Dkv3 47^r-48^r) the ritual steps are as follows: the mental commitment (*nyāsa*) with the worship of (one's) self reciting ***mahāṁ indro vajrahastaḥ*** (VS 26.10) and a salutation to Brahmā, preparation of the seat and flask for Brahmā and oblations, worship of the doors with eleven Vedic mantras (we cannot explain why these have been incorporated here), worship of and meditation on Brahmā with salutations, again salutations to Brahmā, and finally recitation of twelve Vedic mantras from VS, of which, however, only a few are addressed to Brahmā.

In some cases, mantras seem to be recited because of a very specific purpose, partly due to the meaning of some words; one can speak

here of homonymous mantras (Fay 1899: 22). Some examples:
– VS 13.4 (***hiraṇyagarbhaḥ samavartata***) in Dkv_3 68^v refers to a golden (*hiraṇya*) razor, but VS 4.1 (***oṣadhe trāyasya, svadhite mainaṁ hiṁsiḥ***) in Dkv_3 68^v refers to a silver razor (probably because of *svadhiti*, "axe, knife").
– VS 36.24 (***tac cakṣur devahitaṃ***) always refers to the eye or looking (because of *cakṣus*, „eye, look"; cf Pillai 1958: 5f.).
– VS 27.34 (***tava vāyav ṛtaspate***) in Dkv_3 28^r, 57^v, 60^v, 61^v and Skv 17^v refers to the winnowing tray (because of *vāyu*, „wind").
– VS 22.1 (***tejo 'si śukram***) is almost always recited when a lamp or light is waved (because of *tejas*, "flame, light, fire").
– VS 12.72 (***kāmaṃ kāmadughe dhukṣva***) is often recited when pouring milk (because of *dugdha*, "milk"); dto. VS 18.36 (***payaḥ pṛthivyāṃ***)

In other cases, mantras have a specific connotation but without a homonymous link, e.g.:
– VS 1.3 (***vasoḥ pavitram***) mostly implies giving a dress (because of *vāsa*).
– VS 1.10 (***devasya tvā***) mostly comes with sprinkling and bathing.
– PG 2.2.7 (***yenendrāya bṛhaspatir***) in Dkv_3 33^v and 44^v with garment.
– VS 33.35 (***yad adya kac ca***) with applying a vermilion *tikā*.

A number of mantras are adapted to the Newar context. This is particularly interesting since these sub-rituals cannot be found in the standard Gṛhyasūtra context. But the Newar ritualists took Vedic mantras and linked them to certain, thus sanskritised non-Vedic act. Again a few examples must suffice:
– ṚV 4.39.6 = VS 23.32 (***dadhikrāvṇo akāriṣam***) often goes together with giving (*dhau*) *sagã*, i.e. giving food with dilated curd (Nev. *dhau*, Nep. *dahi*, Skt. *dadhi*). The fact that in the ṚV *dadhikrāvan* is a nomen proprium of a horse seems to be forgotten (Deshpande 1996: 416, Fay 1899: 22, Chr. Zotter forthc.).
– At auspicious worship with a lamp, a wooden measuring vessel, and iron key(s) the following mantras are mostly recited: ***agnir mūrdhā*** (VS 3.12), ***trātaram indram*** (VS 20.50) and ***asuraghnam*** (ṚVKh 2.4.1b), occasionally also with ***svasti no mimītam*** (ṚV 5.51.11). Sometimes, waving the wooden measuring vessel is with ***yāḥ phalinīr*** (VS 12.89), or the lamp with ***tejo 'si*** (VS 22.1).
– The welcoming (*lasakusa*) of main participants by the most senior married male (*nāyaḥ*) or female (*nakhī*) elder of the clan or household goes with ***asuraghnam*** (ṚVKh 2.4.1b).
– During the waving of the smoke of mustard seeds on charcoal over the sacred place and participants ***rakṣohaṇam*** (VS 5.23) is recited in order to ward off any evil influence.
– Light (*dīpa*) is mostly provided in the form of oil lamps or the *sukũdā* lamp accompanied by reciting ***tejo 'si*** (VS 22.1).
– Fragrant materials as well as the application of a *tikā* made of sandalwood (*candana*) paste given to the deities is mostly accompanied by ***yad adya kac*** (VS 33.35)
– Applying *tikā* made of vermilion and rice is more often than not applied to humans while reciting ***tvam yaviṣṭho dā*** (VS 13.52) or ***śrī ca te lakṣmī*** (VS 1.22).
– Scattering popped rice over the deities, the sacred place and the ritual specialists, called *pratiṣṭhā*, requires the recitation of ***mano jūtir*** (VS 2.13).
– The showering of dried fruits and flowers from the wooden measuring vessel is connected with ***yāḥ phalinīr*** (VS 12.89).

Another case is the use of mantras in different rituals (Pillai 1958: 2). Thus KS 3.9.6 (***dīrghāyustvāya balāya***), a mantra for longevity and power, is used for combing the hair with a porcupine bristle and worshipping and blessing the child in the First Rice-feeding or Annaprāśana ritual in Dkv_{1-2}, but for sprinkling water and blessing the bride in Dkv_{3-4}. Because of the intimate relationship

between husband and wife or teacher and pupil it has also often been observed "that there exists a certain parallelism between the marriage and initiation rites; what the latter are for a boy, the former are for a girl" (Gonda 1977: 566, Pillai 79, Keßler-Persaud 2010)

Newar Buddhist mantras and *dhāraṇīs* are mostly rooted in the *Krīyasaṃgrahapañjikā, Krīyasamuccaya* or *Vajrāvalī*. They often address the Three Juwels (Buddha, Dharma Saṅgha), Vajrasattva or other *bodhisattvas*. Some are more elaborate than the Vedic mantras. Others such as ***udyātā*** or ***pratibimba*** are very short and have a special function; the latter for instance comes with showing the mirror. Buddhist tradition differentiates three categories of mantras: *cittavajras* are *bīja* or seed syllable mantras, e.g. *tāṁ* (for Tārā); *vākyavajras* are mantras with the full names of the deities, e.g. *tāre;* and *kāyavajras* are full-fledged mantras that follow a certain pattern, e.g. *oṁ tāre tu tāre tuttāre ture svahā*. In general, there are more *bījas* in the Buddhist mantras, steming from the tantric background. But as in the Hindu context, the mantras are recited together with certain acts, at certain points together with the bell or *vajra* in the the hand of the priest. Many mantras are framed by the Vedic exclamations *oṁ* and *svāhā;* if *upacāras* are offered they are normally framed by *oṁ* and *namaḥ*, i.e. salutation to the addressed deity.

Mantras in the ritual practice

The adaptability and mutability of mantras is not a recent phenomenon. From early onwards Vedic mantras have been adapted to new contexts. Patton (2005) describes four phases: First the mantras have been brought from the poetic background of the ṚV into the Śrauta sacrifices and Śrautasūtras, then into the domestic rituals and Gṛhyasūtras, and finally they have been assembled for specific purposes in the Vidhāna texts.

The "inapplicability" of some mantras is indeed partly due to the transfer from Śrauta to Gṛhya contexts as was also remarked by Jan Gonda (1977: 567). However, Gonda also says that in the Gṛhyasūtras the mantras usually fit better and are "not so arbitrary as has often been supposed" (ibid.: 568). As it seems, "rather than on the ancient *saṃhitās* and *brāhmaṇas* the domestic rites and "*mantras* are generally speaking based on a tradition of their own and on autonomous collections which are not identical with the four well-known *saṃhitās*. (...) Or (...) the *gṛhya* formulas are in all probability based on collections which maintain various, more or less close, occasional or secondary, relations with the *śrauta* tradition" (ibid.: 571).

To be sure, most Ṛgvedic mantras in the Gṛhyasūtras are from a pre-Gṛhya and Śrauta context. Pillai (1958: 3) calls them "Śrauta Mantras" that the ritualists systematised and elaborated in the domestic rites drawing on the abundant wealth of liturgical material from the domain of Śrauta sacrifices" (Pillai 1958: 24). He gives for this a number of examples and lists of same mantras in Śrauta and Gṛhya contexts (1958: 25-36). But "a portion of verses and songs (...) proves to have been composed indeed for the very Gṛhya ceremonies for which they are prescribed in the texts of the ritual" (Oldenberg 1892/I: x), even if it is not always easy to determine the exact ceremony for which a Mantra was originally composed" (Pillai ibid.).

Like bricks that can be reassembled to construct new building, mantras are, as it were, verbal elements that can be used in different contexts since the *viniyoga* principle, i.e. the adaptation of mantras in ritual contexts, allows for an astonishing variety. In addition of the four forms of adaptation mentioned above we can add a fifth form: the use of mantras in (Newar) ritual practice.

To be sure, the use of mantras in rituals has often been discussed (Staal 1979; Alper

1989: 6-8 and 12-14). It was mainly the power of the mantras that then had been emphasised. Mantras have been regarded as magic formula in which the meaning is less important than their efficacy in a ritual application. What matters, is that certain ritual acts are performed by making them acoustically perceivable. This happens with the application of mantras; without them the acts would be ineffaceable. Mantras are in this context like speech acts (cp. Taber 1989). They are a kind of ritual instrument, a formula with healing, apotropaic or protecting qualities, sometimes even independent of any ritual act.

Even if it was admitted that in contrary to previous views mantras were not magic in the old-fashioned sense of antisocial, and that the differences between, spell, prayer and mantra are rather small, it was the question of the meaning of mantras raised by Frits Staal (1979, 1989) that has dominated the discussion in the more recent past.

Perhaps the most striking fact with regard to mantras in Newar rituals is that the priests normally recite them in a way that nobody can understand them. They either whisper them or speak them so fast that they become incomprehensible. From this it has often been suggested that mantras are not properly understood so that they have become dry, empty magic words with a priestly emphasis on the uttering (*japa*) and efficacy rather than on the meaning of mantras. In the context in Bhaktapur this cannot be verified. It is true that the priests often spell and understand the mantras different from the "original" Vedic background. However, even the example from the marriage between Ramesh and Benela where the Rājopādhyāya priest changes ***oṁ svasti no mimīta*** (ṚV 5.51.11) into *oṁ svāsni no mimītam* in order to adapt the mantra to the marriage context does not demonstrates the incapability of the priest. It rather shows how mantras can be changed and altered to different rituals, situations and periods.

The Function of Ritual Handbooks

Traditional und purist Brahmins often look upon a corrupt Sanskrit text as of little value and the priests or authors who have composed them as inferior to them. They regard Sanskrit, especially the Veda as revelation and thus an eternal text that has never and should never be changed. In this way classical Sanskrit is seen as a language with "no dialects, no chronological developments, except loss and at times invasions from the vernaculars of the users, and no divergences" (Emeneau quoted after Deshpande 1996: 401). However, this ideology of the timeless purity of Sanskrit neglects socio-linguistic aspects (Deshpande 1993, Karttunen 1998), especially the fact that the Brahmin's position is based on power, elite and exclusivity (cp. Pollock 2006).

As a matter of fact, many modern ritual handbooks including Newar ritual handbooks merge classical Sanskrit with vernaculars and dialects, i.e. the language of the ritual practitioners or priests, and, seen from the Panineian grammar point of view, they sometimes use a very corrupt or hybrid Sanskrit (Michaels 2010a) that is sometimes due to incompetent scribes but more so due to lack of education among the Brahmin priests. In the Rāṇā period, Newar Brahmins were more or less excluded from studying Sanskrit.

If these linguistic characteristics were veiled, for instance through correcting the Sanskrit in the editions, an important aspect would be veiled for the sake of language purity: the fact that the composer und priests use such manuals in order to draw on the Vedic background but not to understand the mantras.

It is this affinity to the modern practice that has led to the opinion among well-educated Brahmins (and some indologists) that these ritual handbooks are just implemented rules without any deeper dimension and authority.

However, in a ritual context a text's authority does not lie in its (Vedic) origin but in its application. It is the Brahmin's but not the text's authority that matters. He every now and then uses rather than understands Sanskrit (which does not imply that they do not know what they are doing).

The ostentative function of the manual is often evident. It is the book or text that marks the Brahmin priest as a special ritualist. The book is his status feature, as the drum is the status feature of the shaman (Oppitz 1986). At times the Brahmin carries the book only with him, places it on the ground without reading in or using it otherwise in order to exhibit his status.

However, as any text a ritual handbook is always connected to its historical and regional context, i.e. other texts, schools, authors and media of expression. It is also embedded in the actual ritual practice formed by a net of clients and other ritual specialists or participants. Such a "text" – in its wider sense – cannot be read and understood without knowledge of its application, i.e. the ritual acts and paraphernalia. Ritual handbooks then become a dynamic element of the ritual, but not a separate product. Their major function lies in their representative and procedural connectivity. Such a text is always at the disposition of the ritual practice – despite its fixation on liturgical prescriptions. It is discussed and competed. Often priests argue about the ritual procedure among themselves and with clients.

This combination of textual and contextual approaches – which we call the ethnoindological method – has been theoretically elaborated elsewhere (Michaels 2004a and 2005a). We hold that the texts are not liturgical and normative in nature and thus a restraint on action, but on the contrary that texts leave space for many variations and alterations or even *ad hoc* inventions, which make for the dynamics of the ritual.

We again give emphasis to the function of texts in their context.[3] We hold that the intertextuality is an important factor in studying such texts since for most parts they can only be understood when the rituals have been observed.

The ritual handbooks are not only read and studied, but also used. They are usually placed on the ritual material and paraphernalia or, during the ritual on the lap of the priest. Full of red or yellow powder, oil or ghee, their pages are often besmeared and script sometimes faded away. Occasionally, these are even burnt at the edges from the sacrificial fire.

In order to avoid the material loss of the texts, the priests frequently copy and re-write them afresh, nowadays mostly in school or copy books that are available in the market. It also became fashionable to make photocopies, and some Bajrācārya priests nowadays get these copies even laminated so that the texts become washable. The tradition of learning the texts by heart from the teacher or father is not prevalent any more in Bhaktapur, but the tradition of copying texts is still active. Manuscripts are therefore still produced as well as adopted and altered to the ritual requirements and changes.

The priests use the handbooks differently. In some cases, such as the *homa* ritual, it is almost impossible to perform it without looking at them for reciting the proper *mantras*. In other cases, a priest could do without looking into the books. However, he rarely would come without a handbook, even though carrying it serves only to demonstrate his major ritual device. In a complex ritual it is also sometimes necessary to look at several handbooks simultaneously for it might happen that in a priest's collection of handbooks a certain ritual element or sequence is better preserved in some other book than the one he is using currently or predominantly. Likewise, it might happen that in a certain ritual

[3] The category of such ritual handbooks has been analysed in more detail by Michaels 2008a and 2010a; see also the foreword to *Growing Up*.

a priest looks more often in the handbook than in another. This, however, does not indicate how well versed a priest is to perform a particular ritual, but seems more to be an expression of his mood, or perhaps even nervousness, if, for instance, many ritual participants are involved and the ritual arena is not within the privacy of a familiar worshipper.

Such ritual handbooks are often just private notebooks that have been written and produced for private and practical use only. They are aide-mémoires for the priests and therefore provisionally designed: full of trans- and overscriptions, additions, corrections, marginal remarks, or sketchy drawings, for example for the placements of ritual objects, *maṇḍalas* and *yantras* or the Navagrahas (Kropf 2005). They are not meant for an audience or for publication. In the Newar context, the scribes are not always Brahmins, sometimes they are Jośīs or other specialists. The "mistakes" are therefore not always a sign of language incompetence but of personal ways of making notes and memos. After all, these priests are more concerned with getting the ritual than the text right. Such personal handbooks are therefore much more personal than the subject they are dealing with.

Any editor of such texts is confronted with a number of problems that are related to the above mentioned conundrum: should one regard the anomalies of the texts as a lacking knowledge of Sanskrit, as priestly and/or scribal infallibility, and if so, should the text be emended and corrected – to an extent that its original is hardly recognised? Or is the language and style of such texts a genuine phenomenon that can be understood as a local (Newar and Nevārī) hybridisation of Classical Sanskrit traditions? In other words, do the texts only show linguistic decadence, corruption and incompetence, or do they build a genuine and authentic genre, a linguistic and stylistic category of its own?

We hold that these handbooks do not necessarily require the knowledge of Sanskrit and that, although seemingly written in a form of Sanskrit, the structure of the language is Nevārī not Sanskrit.

In both cases, Sanskrit is on the surface whereas the hypertext is a local ritual and linguistic context. Both the ritual context and the structure of the language can be seen as Newarisation of ritual traditions. The handbooks combine Nevārī with Sanskrit and Nepālī, verses (*mantra, śloka*) with prose, and manuscripts with printed texts. And the ritual combines the high with the local tradition, Brahmanical rituals with non-Brahmanical rituals, Hindu ritual elements with folk customs.

This argument does not concern ritual handbooks in Sanskrit (*sūtras, smṛtis, nibandhas, vidhis* etc.) from the great tradition with a pan-Indian distribution. And it concerns only partly elaborate ritual texts in Sanskrit, written by learned known scholars and also locally published, e.g. from the Mahendra-Saṃskṛta-Viśvavidyālaya, Tribhuvan Viśvavidyālaya, Nepāla Rājakīya Prajñā-Pratiṣṭhāna, or smaller and private publishers.

In Bhaktapur and other places, however, local Brahmin priests and uneducated members from "lower" castes come together. Both refer to Sanskritic texts (mixed with Nevārī instructions), but a great portion of the ritual knowledge is transmitted without in fact using the texts. This by no means makes these rituals (or texts) inferior, as is more or less directly insinuated by authors who refer to the "corrupt" form of the texts, "ignorant" priests, or "illiterates" participating in the rituals. On the contrary, seen from the perspective of practice, the reason why texts often look thin is not because of their bad Sanskrit, but because they lack the many sub-rituals, details and facets that actually take place. Rituals, as we see them, are only fully understood by outsiders if both text

and context come together, if the priests and other ritual specialists are accepted (and respected) as ritual experts with an agency of their own that allows them a great number of variations, and if the participants are not only seen as passive partakers, but as active contributors who are in a constant verbal and ritual exchange with the priests and other ritual specialists.

By way of conclusion, we shall try to reinforce our point that rituals and their texts have to be seen in a new light, because they offer far more freedom than has generally been accepted. Although it is true that such rituals are formalised, they are by no means strict, stereotypical, and unchangeable.

The Text Editions

Introduction

The edition of the following texts – written in old Nevārī interspersed with Sanskrit *mantras* – is based on manuscripts that are still used during the respective rituals. This, in fact, was one of the most important factors in the selection of these manuscripts for edition. We wanted to analyse when, why and how manuscripts are used within a ritual context. We have not looked for especially rare, old or interesting texts (although Dkv_3 is special for the inclusion of the royal marriage), but for the notebooks, which priests take into consideration when they prepare or perform the life-cycle rituals.

The Sanskrit part of these texts is often corrupt.[4] Considering the fact that they were written for the personal use of the priests and certainly not meant for publication or translation, we have not "corrected" them. We also did not aim at a literal translation, which would mirror all "mistakes", inconsistencies and lacunae therein. We rather tried to present a readable and practicable translation, as this is what the texts have been written for. Thus, we often translated the gerund by finite verb forms in the imperative or optative mood in order to underline the prescriptive character of certain statements.

Editorial Principles

Spelling pecularities and variants – e.g. *s* for *ś* and *ṣ*, *ṃ* for nasals, *yy* for *y* etc. – have not been emended. However, if kh stands for the retroflex sibiliant it has been changed into *ṣ*.

The nasalisation has been transcribed as follows *ṃ* =Anusvāra, *m̐* = nasalation (e.g. *oṁ*), *m̎* = Vedic *guṃ*, a nasal sound used in mantras before sibilants or *h*.

V has been transcribed as b where applicable, e.g. *bali* instead of *vali*, *brāhmaṇa* instead of *vrāhmaṇa* etc.

Mantras: In the editions the mantras have been verified but not "corrected" in order to present them as they are written in the manuscripts. In the translations, however, the mantras have been spelled as in the standard editions of the Vedic *saṃhitās*, mainly the *Vājasaneyisaṃhitā*. For the sake of avoiding redundancy they have mostly been abbreviated (marked by three dots). A full list of the used mantras and their translations is given in the Appendices of *Growing up* and the present volume as well as in the Mantra Index.

The Vedic mantras have been written in italics and left untranslated because the relation between meaning and action is very loose. However, citations from *Pāraskāragṛhyasūtra*, and *Śatapathabrāhmaṇa* and some other texts have been translated (mostly following Oldenberg's and Eggeling's translations) because the meaning of these passages contributes to the understanding of the ritual action.

In the manuscripts, mantras and citations from Sanskrit texts are generally marked by the sacred syllable *Oṁ*. Apart from "mantras" that are in fact salutations (*namaskāra* mantras) we have refrained from repeating

[4] See Michaels 2010a for an analysis of this Newari hybrid language.

oṁ and instead marked all mantras and citations by bold letters.

Bold text: Mostly Sanskrit mantras, in the Buddhist texts mostly invocations or quotations from canonical sriptures.

In the translations, singular forms of certain nouns (e.g. *puṣpam*) have often been translated in plural for they mostly denote a group of such items.

Sigla

,	/ or // (*daṇḍa*)
.	// // (two double *daṇḍa*)
;	Separation of mantras and/or actions
...	Abbreviated mantras or citations of which some are listed in Appendix I of the present volume or in the appendix of *Growing up*; mantras without such dots are abbreviated in the manuscript itself.
◦	Abbreviation of *mantras* etc. as used in the manuscripts
·	Dot as used in the mss.
|	End of line
___	(Underlining): Reading, meaning, verfication or identification of mantras or verses unclear
'	Sign in the manuscripts indicating a *sandhi* (partly also *avagraha*)
≈	Matches partly with
X	Unreadable *akṣara*
[ ]	Emendations; titles of texts or chapters in square brackets are not in the original manuscripts but have been given by us.
2	If part of the Sanskrit or Nevārī text = *namaḥ* or *svahā* (with dative)

Abbreviations

N.B.: For text abbreviations see References, I. Texts.

cf., cp.	Compare
DCN	*A Dictionary of Classical Newari* (Malla 2000)
Dkv	Daśakarmavidhi
fol.	folio (plural: fols.)
Growing Up	Gutschow/Michaels 2008
l.	line
ms.	manuscript (plural: mss.)
Nev.	Nevārī
Nep.	Nepālī
s.v.	*sub voce* (referring to a lemma in dictionaries or indices)

1a. Daśakarmavidhi$_3$ (Dkv$_3$)

Anonymous author, Nevārī, personal handbook of the priest Mahendra Raj Sharma, Bhaktapur, undated (around 1940). The *vivāha* section is from folio 21 until folio 71 with an addendum of two fols. Nepali paper, ten lines per folio, Devanāgarī script, black ink, Occasional highlighting of the mantras or instructions with red (*kuṃkuma*) color, additional remarks on the margins of some folios.

The Dkv$_3$ starts with *oṁ namaḥ śrīgaṇeśāya namaḥ. śrīgurubhyo namaḥ. atha | brāhmaṇasya daśakarmavidhir likhyate, garbhādhānaṃ puṃśavanaṃ sī | mantonayanaṃ tathā, jātakarmaṃ tato nāmaniṣkramonāśanaṃthā, cūḍā | vratavivāhādau proktā pūrvadaśakriyā.* „*Oṁ*, salutation to glorious Gaṇeśa. Salutation to the glorious Gurus. Now, it is written about the manual of the ten rites belonging to the Brahmins: Impregnation (*garbhādhāna*), transforming the fruit of love into a male (*puṃsavana*), parting the mother's hair (*sīmantonnayana*), birth (*jātakarman*), naming (*nāmakaraṇa*), going forth (*niṣkramaṇa*), first rice feeding (*annaprāśana*), tonsure (*cuḍā*), observances (*vrata*), and marriage (*vivāha*) are called the former ten rites. "

The indented parts in the translation refer to the royal marriage.

Pūrvasevā

21^{r}

tato vivvāhakarmmavidhi liṣyate. divasānukramena pūrvva | sevā choya. thonaṃli vārayā anurūpana cyānhu ṣunhu penhu | nhava pīṭhapūjā choya. jinhu nhava yavodaka yāyamāla, | brahmā dukāsyaṃ tāthe, pithupūjā kunhu.

Dusalapūjā

vivāhā nha tho kunhu | prohita ādina mālako ṛlusi pācake, cāpūjā vane. | thavatā dukāyamhā julasā cātyāka neguli dayakāva yāya, dvandra[5] *nejo | laṇa dayeke. vidhi thyaṃṅa pūjā yaṅāva che lihā vaya, thavake | dukāyamhā misā julasā mūladvārasa laṃ sosyaṃ dukāya. rājasa ju | lasāṃ jila jusāṃ mūladvārasa laṃ sosyaṃ dukāya, javodaka yāya jāpase | cucāsa. vidhithyaṅa yavodaka yāya. yathākarmmasa,*

21^{v}

thaṃkāḍisyaṃ lā sālāva haya, svastikasa pūrvva socakaṃ taya, mita | phaṃ tāḍacā pūjā. nṛrmmachana, svāna tannake, candanādi vā | ya, candanādi sagoṇāśīrvvāda, dakṣiṇā, vācana vedārccana, | thaṃkādi ādina candanādi āśirvvāda. pūjā choya, pra | tiṣṭhā, sephā[6] *ārati pratiṣṭhā. māsa gheḍi, lā sālāva | thatayane. dusala jā nake. thavake dukāyamhā jula | sā misāyāṅa chapatakana yavodaka yāṅāva dusala jā nake. | thote duso kunhuyā vidhi.*

Vivāhavidhi

Kalaśapūjā

santi kuhnuyā vasape[7] *vidhiḥ. | brahmā aṣṭakalaśa nāgapva yakṣa yakṣaṇī śrīlakṣmī bahidvārāṅga | vādi. agnikuṇḍayā pūrvasa thāpalaye. rājasa jula-*

22^{r}

sā jyāṅu suta śayiṅa pā 1 pu 1 khaḍga rūhna tachu la thote vasalape. | ināya kāya dvārasa laṃ sosya dukāya, vidhithyaṃṅa yavo | daka yāya. brahmāpūjā yācake, śivācāryyaṇaṃ. bra | hmāsa nṛrmmachana yāya, veda, ***oṁ rakṣohaṇaṃ*** [VS 5.23]. *bali,* ***oṁ a | dhyavoca*** [VS 16.5]. *matā,* ***oṁ tejo si*** [VS 22.1]. *mata phā tāḍacā pūjā, |* ***oṁ agnimūrddhā*** [VS 3.12], ***oṁ tvaṃ javiṣṭha dā*** [VS 13.52]. *matā phā tāḍacā sago | naṇa tvāya,* ***oṁ svastinomamitetyādi*** [ṚV 5.51.11]. *misā thaṃkādina | brahmā suṃ saṃ chāyake, cekana,* ***oṁ kāṇḍātkāṇḍāta*** [VS 13.20], *koḍa,* ***oṁ dī | rghāyustvāya*** [VSK 3.9.6]. *brahmāsa dṛṣṭi biyake, cetrakālayā rāhāta | pūjādakṣiṇā biya, daṃ 4, dṛṣṭi biya mantra,* ***oṁ taccakṣurddeva*** [VS 36.24].

[5] Read: *dvandu.*
[6] Read: *siphā.*
[7] Read: *vasalape.*

22^{v}
candanādi sagoṇa biya. ceta. ***oṁ yadadyaka*** [VS 33.35]. *sindhrala,* ***oṁ*** | ***tvaṃ javiṣṭha dā*** [VS 13.52]. *sagona,* ***oṁ dadhi krāvṇo*** [VS 23.32]. *svāna,* ***oṁ*** | ***dhāmachagni*** [VS 18.76]. *sephā,* ***oṁ yāḥ phalinī*** [VS 12.89]. *ārati,* ***oṁ teje*** | ***si*** [VS 22.1]. ***oṁ mano jūti*** [VS 2.13]. *pratiṣṭhā. vidhithyaṃṅa pvathaṃnake*[8] |, *rājasa julasā kalaśa go 32 dayiva. pūrvvaṇa go 1 śrīva* | *cha cinha. dakṣiṇasa go 1 puṇḍarīka cinha. paścima* | *sa go 1 dhvaja cinha. uttarasa go 1 kalaśa cinha. yajña* | *siṃhāsanayā uttara go 2 macha cinha kalaśa. suchāy yatā.* | *yajña siṃhāsanayā dakṣiṇasa go 2 cāmal[r]a cinha kalaśa. pha* | *lina chāy yatā. nyā kvaṭakhāsa go 2 cāmhala cinha kalaśa.*

23^{r}
mūladvārasa go 2. go 1 śrī 3 dumāju kalaśa cinha. | *go 1 śrī 3 vākuraṇaṃkha cinha. go 1 śrī 3 māneśvarīsa* | *puṇḍarīka cihna. go 1 śrī 3 pithu śrīvacha cinha.* | *go 1 śrī 3 duthusa chatra cinha. go 1 yatāyā*[9] *svāhāne kosa* |. *go 1 suvāra kuthisa. go 1 bhāḍila kuthisa.* | *maṇḍapasa leniva goḍa 12. thavake julasā kalaśa go 16 da* | *yiva. pūrvvasa go 1 śrīvacha cinha. dakṣiṇasa go 1 śaṅ* | *kha cinha. paścimasa go 1 dhvaja cinha. uttarasa go 1* | *kalaśa cinha. yajña siṃhāsanayā uttarasa go 1 macha ci* | *nha. suchāyayatā. yajña 8 siṃhāsanayā dakṣiṇasa go 1 cā-*

23^{v}
mara cinha kalaśa, phalina chāyayatā. go 1 śrī 3 mūlata | *lesa chatra cinha kalaśa. gvā. go 1 śrī 3 capali talesa pu* | *ṇḍarīka cinha kalaśa. thote pvathanayā vidhiḥ.* | *ihi yāyamhā misā thaṃkādina lā sālāva haya yajña siṃhāsanayā* | *uttarasa svastikāsanasa pūrvvābhimukhana taya,* ***oṁ asuragni*** [ṚVKh 2.4.1b]. | *nṛrmmachana,* ***oṁ rakṣohaṇaṃ*** [VS 5.23]. *bali,* ***oṁ adhyavoca*** [VS 16.5]. | *dīpa,* ***oṁ tejo śi*** [VS 22.1]. *ihi yāyamhānaṃ brahmāsake svānake tāna* | *ke. prohitana macha cinha kalaśayā laṃṣana hāya.* ***oṁ devasyaḥ*** | ***tvā*** [VS 1.10]. *sila pene. rājasa julasā pu 2 dhvaja taya ilāna* | *taya.* ***oṁ tava vāyu*** [VS 27.34]. *matā pha tāḍacā pūjā.* ***oṁ agnir mūrdhā*** [VS 3.12],

24^{r}
oṁ tvaṃ javiṣṭha dā [VS 13.52]. *matā pha tāḍacā sagonanaṃ tvāya.* ***oṁ svasti no*** | ***mamitetyādi*** [RV 5.51.11]. *prohitana limina tvāya,* ***oṁ kāṇḍātkāṇḍā*** | ***t*** [VS 13.20]. *misā thaṃkādina ṣu*[10] *chāyake, tutīsa lāhātasa kapālasa* | *3. cekananaṃ hāya,* ***oṁ kaṇḍātkāṇḍāt*** [VS 13.20]. *kodanana hā* | *ya,* ***oṁ dīrghāyustvāya*** [VSK 3.9.6]. *candanādi sagona biya, ceta,* ***oṁ ja*** | ***dadyaka*** [VS 33.35]. *sindhrala.* ***oṁ tvaṃ javiṣṭha dā*** [VS 13.52]. *sagona,* ***oṁ dadhi*** | ***krāpno*** [VS 23.32]. *svāna,* ***oṁ brahmaṇaspate*** [VS 34.58]. *sephā,* ***oṁ yāḥ phalli*** | ***nī*** [VS 12.89]. *ārati,* ***oṁ tejo 'si*** [VS 22.1]. ***oṁ manojūti*** [VS 2.13], *pratiṣṭhā* |. *prohitana candamaṇḍalana tvāya.* ***oṁ iman devā*** [VS 10.18]. *na-u* | *yā lahāta pūjā, hastārgha candana yajñopavīta puṣpa dakṣiṇā, daṃ 4,*

24^{v}
candramaṇḍa lallhāya. misāthaṃkadina ihiyāyamhā lā sālāva | *yane.* ***oṁ asuragni*** [ṚVKh 2.4.1b]. *uttarasa māsaghele yācake,* ***oṁ sukhāra*** | ***thi*** [VS 34.6]. *lā sālāva yane libisa, svastikāsanasa pūrvva socakaṃ taya* |, *upana yācake ṛlusī pācake, moḍa lhuyake, kotoyā*[11] *vastranauvi* | *ye, antavastrana geyake, thote suchāyayā vidhiḥ. tha* | *vakeyā pibiyamhā misā julasā yajñamaṇḍapasaṃ su chāya, sidhara chā* | *juko chabhinā vidhithyeṃṅa yāya. thonaṃli phalina chāya yajñama* | *ṇḍapasaṃ chāya. thavakeyā misā dukāyamhā julasā chapataka* | *na kalaśārccana yāṅāva su chāya, thonaṃli sindhura chāyāya, rājasa julasā i* | *tā cukasa yācake,* ***jāmviratiraguḍaṃ ca guḍaṃ ca rajanī tathā, ādraṃlava-***

25^{r}
namātmyattulājādurvvāca akṣataṃ. *yidisi hāsyaṃ siṃdhūrāvaro* | *hanakarmma kālaśārccaṇa cayāke*[12]. *brāhmaṇasyaṃ kalaśapūjā yāya vi* | *dhi juko veda paḍape. dhūpadīpa. jāpa. stotra.* | *yathākarmma, thanā vaṃkilaṃṅa sagoṇa biyāva vaṃkilaṃṅa nhyācake, mi* | *sāthaṃkādinaṃ lā sālāva sindhra maṇḍapasa svastikāsanasa pūrvva soca* | *kaṃ taya uttarasa. nṛrmachanaṃ.*

[8] Read: *pvaṃ thanake.*
[9] Read: *yaṃtāyā.*
[10] Read: *su.*
[11] Read: *kvataḥyā.*
[12] Read: *yācake.*

oṁ rakṣohaṇaṃ [VS 5.23]. *bali,* ***oṁ | dhyavoca*** [VS 16.5]. *dīpa,* ***oṁ tejo 'si*** [VS 22.1]. *ihi yāyamhāna svānake | tānake. josina arghapātrayā laṃkhana hāya. śāntika | svāna biya. śilapene,* ***oṁ tava vāyu*** [VS 27.34]. *matā pha tāḍa | cā pūjā,* ***oṁ agnimūrddhā*** [VS 3.12], ***oṁ tvaṃ javiṣṭha dā*** [VS 13.52]. *matā pha tāḍacā sa-*

25v

gonana tvāya, ***oṁ svastinomamitetyādi*** [ṚV 5.51.11]. *nipni khavapāsa chā | ya. cemuṃ naṃṅa sindhra chāya, mālako chāyake prohitana. prohi | ta ādiyāna sakale tākāya. kanyāyāke sindhala chāya. | pañcatāla thācake māla.* ***oṁ sumaṅgalīr iti prajāpatiṛṣi | sumaṅgalīdevatā triṣṭupchandaḥ*** [13] ***sindhūradarśane viniyogaḥ. oṁ | sindurasarvvasidhyarthaṃ śirasā dhāryyate tvayā, svāmino dīrgham āyu tvaṃ | putram āyu śivaṃ kuru.*** *veda.* ***oṁ śrīś ca te lakṣmī*** [VS 31.22]. ***oṁ da | kṣiṇata iuhaika iupadadhati tadetāḥ puṇyālakṣmir dakṣiṇato dadhmaha | iiti tasmād yasya dakṣiṇato lakṣma bhavati tampuṇyalakṣmīka iityāca | kṣata iuttarata striyā iuttaratraitryādyatanā hi stri tat tatkṛtameva pura-***

26r

stā tve vainā iupadadhyādyatrāhivaśirasta devahanūṃtajihvā thaitāḥ puṇyā | lakṣmīr mukhato vatte tasmādyasya mukhe lakṣma bhavati tampuṇyalakṣmīka ii | tyācakṣate [ŚB 8.4.4.11]. *cina*[14] *aṅgulina khava anāmikāsa nhyācake,* ***oṁ ra | ṇyavarṇa*** [ṚVKh 2.6.1]. *cetamuṅa lhāya.* ***oṁ śrīścate lakṣmī*** [VS 31.22]. *candanādi sa | gona. ceta.* ***oṁ yadadyaka*** [VS 33.35]. *sindhra,* ***oṁ tvaṃ javiṣṭha*** [VS 13.52]. *sa | gona,* ***oṁ dadhikrāpno*** [VS 23.32]. *svāna,* ***oṁ śrīścate*** [VS 31.22]. *vāsa chāya, |* ***oṁ vasoḥ pavi*** [VS 1.3]. *thote dhunaṅāva sindhrapātāju*[15] *sagonanaṃ tvāya,* ***oṁ | svasti nomamitetyādi*** [ṚV 5.51.11]. *sindhrapātā chāya. chāyamuṅasa | coṅa sindhrala chāya. pañcatāla thācake.* ***oṁ sumaṅgalīri | ti prajāpatiṛṣiḥ sumaṅgalīdevatā triṣṭupchandaḥ sindhūradarśane***

26v

viniyogaḥ, oṁ sindurasarvvasidhyarthaṃ śirasya dhāryya te tvayā, svāmi | no dirgham āyu tvaṃ putram āyu śivaṃ kuru. *veda,* ***oṁ śrīścate*** [VS 31.22]. | ***oṁ dakṣiṇata iuhaika iupadadhūti tatoḥ puṇyālakṣmirdakṣiṇa | todadmaha īti tasmādyasya dakṣiṇato lakṣma bhavati tam puṇyalakṣmīka ii | tyācakṣata iuttara tastriyā iuttara traitrei āyatanāhīstritattatkla tame | va purastātve vainā iupada dhyādyatrahaiva śirasta deva hanūta jihvā | thaitāḥ puṇyālakṣmīrmmukhato dhatte tasmādyasya mukhelakṣma bhavati tampu | ṇyalakṣmīka iityācakṣate*** [ŚB 8.4.4.11]. *luṃ cetana tecake,* ***oṁ hiraṇyagarbha*** [VS 13.4] |. *prāṇa aṅgulīna java ānāmikāsa nhyācake,* ***oṁ hiraṇyava | rṇā*** [ṚVKh 2.6.1]. *chāyamuṅa lava lhāya.* ***oṁ śrīścate*** [VS 31.22]. *candanādi sa-*

27r

gonāśīrvvāda, ceta, ***oṁ jadadyaka*** [VS 33.35]. *siṃdhala,* ***oṁ tvaṃ javiṣṭha dā*** [VS 13.52] |. *sagona,* ***oṁ dadhikrāpno*** [VS 23.32]. *svāna,* ***oṁ śrīścate*** [VS 31.22]. *se | phā,* ***oṁ yāḥ phalinī*** [VS 12.89]. *ārati,* ***oṁ tejo 'si*** [VS 22.1]. ***oṁ mano | jūti*** [VS 2.13], *pratiṣṭhā. dakṣiṇā. vācana. vācanoda | kena abhiṣeka. candanādi sagoṇāśīrvvāda tvaṃ yāya. sākṣī | thāya. kalaśārcanayā bali thāya 2 sa choya. thote | sidhala chāyapākalaśārcana vidhi.*

Dukāye vidhi

thonaṃli tha | vatā dukāyamhā julasā suchāya kalaśārcana thāyasa phalina chāya | vidhi thyaṅa, thava pivīyamhā julasā, mijanayā julasā yajñamaṇḍa | pasa yane, misā thaṃkādisyaṃ lā sālāva yajñakuṇḍaā dakṣiṇasa sva-

27v

stikāsanasa pūva socakaṃ taya. ***oṁ asuragni*** [ṚVKh 2.4.1b]. *nṛrmachana |,* ***oṁ rakṣohanaṃ*** [VS 5.23]. *bali,* ***oṁ adhyavoca*** [VS 16.5]. *dīpa,* ***oṁ tejo 'si*** [VS 22.1] |. ***brahmasya tvā***[16].

[13] Read: *triṣṭubhchando.*
[14] Read: *cira.*
[15] Read: *sindhrapātra.*
[16] Read: *devasya tvā* (VS 1.10). The mantra usually goes together with sprinkling of water from the flask.

śilapene, rājasa julasā pu 2 dhvaja taya ila | na taya. ***oṁ tava vāyu*** [VS 27.34]. *matā pha tāḍacā pūjā,* ***oṁ agnir mūrddhā*** [VS 3.12] |, ***oṁ tvaṃ javiṣṭha dā*** [VS 13.52]. *matā pha tāḍacā sagona na tvāya,* ***oṁ svasti ne | mamitetyādi*** [ṚV 5.51.11]. *vastrālaṅkāra viya.* ***oṁ vasoḥ pavitra*** [VS 1.3]. *pha | lina chāya.* ***oṁ trātāram*** **indra** [VS 20.50]. *śatabṛndikā biya,* ***oṁ ā kṛṣṇe*** [VS 33.43] |. *candanādi sagona biya, ceta,* ***oṁ yad-adyaka*** [VS 33.35]. *sidhala |,* ***oṁ tvaṃ javiṣṭha dā*** [VS 13.52]. *sagona.* ***oṁ dadhikrāpno*** [VS 23.32]. *svāna,* ***oṁ | brahmaṇaspate*** [VS 34.58]. *aliṇana tvāya,* ***oṁ śivo nāmāsi*** [VS 3.63]. *joḍa*

28^{r}

hāsāna gāle, ***oṁ tava vāyu*** [VS 27.34]. *prasāda pitini biya,* ***oṁ svasti | na i*** [VS 25.19]. *kebādhāvana chuyake,* ***oṁ prajāpate na*** [VS 10.20]. *sephā,* ***oṁ ya | ḥ phalinī*** [VS 12.89]. *ārati,* ***oṁ tejo 'si*** [VS 22.1]. ***oṁ manojūti*** [VS 2.13], *prati | ṣṭhā. annasaṃkalpa. dakṣiṇā, vācana. vedārcca | na yāṅāva kalaśābhiṣeka yāṅāva dhunake. misāthaṃkādina lā | sālāva yane,* ***oṁ asuragni*** [ṚVKh 2.4.1b]. *uttarasa māsa ghele yācake,* ***oṁ su | ṣārathi*** [VS 34.6]. *rājasa julasā maṇḍapana lā sālāva navarātra kuthi va | ne thāyasa lohotāthana thātā yaṅāva tavacapaliyā cheḍi dutā yaṅā | va tavacapaliyā mātāna kanyācakāva sindhraleva kothāsa yane. | thavake julasā mūla tele. phaniṇa baji nake. phanina chāyāva-*

28^{v}

stra josiyatā biya. salā va sāpākhvāla satabṛndīkā cipana thi | ya mateva. āgana mālako choya. phanina[17] *baji nake. | kalaṅka choya. thote phanina chāya vidhi. rājasa | dukāyamhā misā julasāṃ jila julasāṃ mūladvārasa laṃ sosyaṃ dukāya. kanya | dāna juko kālavayimhā jila julasāṃ baliṃ pīṃyāva juko dukāya, tha | vake dukāyamhā misā julasā mūladvālasa lasosyaṃ dukāya māla. | tato yāmātrā āmantraṇa kuryāt. no siye, svasureṇa sūrya | rghaṅkṛtvā. adyādi. vākya.* ***asmat putrī ka | nyādāṇa yāmātā āmantraṇa pūjānimity arthaṃ kartuṃ śrīsūryāya argha | namaḥ. oṁ ā kṛṣṇe*** [VS 33.43] | *nyāsa. jalapātrapūjā. va-*

29^{r}

lāya[18] ***viṣṇumurtaya idam āsanaṃ namaḥ puṣpaṃ namaḥ, tho chagula pakṣa. | yāmātre viṣṇumurtaya idam āsanaṃ namaḥ puṣpaṃ namaḥ,*** *evaṃ pādārgha puṣpa | hastārgha candana yajñopavīta puṣpa dhūpa dīpa dakṣiṇā, atra gandhādi |. tato yāmātāgre maṇḍalaṃ kārayet, ṇḍavdrodakenā -bhyukṣa | ṇamantra*[19]*,* ***oṁ pūjā indraṇa vajreṇahatā daityān mahāsurāḥ, medāsṛkya | ritā pṛthvīna yojyā sarvarmmasu.*** *bhūmau gandhādakenābhyukṣaṇa*[20] *| mantra,* ***oṁ madhukaiṭabhamedena bharitāsivasundharā, daddoṣasamanārthā | ya siṃcāmi gandhavāriṇā.*** *khava lāna tānakāva java lāna bhū | mī lepana mantra,* ***oṁ sodhitā pṛthivī ca iva gandha vāruṇa lepitā, pūrva | janmaklataṃ pāpa duḥklataṃ bhavet, ihajanmāni pāpāni ehijanmāntare***

29^{v}

ṣu ca, veṣṭhitaṃ karmasūtreṇa janmajanmāntareṣu ca, kalaprṣṭharāñja | liṃ kṛtvā trāmayetkalacetasā, aṃṣaṇḍamaṇḍaloṇḍa taṃ jāmātāgre | vibhinnayā, puṣpaṃ ca vividhākālā jāyanta vividhaḥ kule, tat sa | rvakṣamyatāṃ deva rakṣantu śiva sarvadā. *hastapramāṇamaṇḍalaṃ | kṛtvā. maṇḍalamadhye puṣpākṣataṃ nidhāya, pītarajasā pūso | ṇamaṇḍala karayet, tri. kevo taya, pithu indrādi, 10 |, dathu jayādi, 8, duthu sadyojātādi, 5, madhyesa | tridevatā, 3, ceta sindhūra jonā vāschādanase | svāna gvāla dakṣiṇā thote maṇḍalasa taya. ta | to maṇḍalapūjanaṃ,* ***oṁ ganapataye namaḥ, oṁ gurubhyo namaḥ, oṁ dvāra-***

30^{r}

pālāya namaḥ, oṁ kṣetrapālāya namaḥ, oṁ ādhāraśaktaya[21] ***namaḥ, oṁ | attāṃnaṃsanāya***[22] ***namaḥ, oṁ skaṇḍāsanāya namaḥ, oṁ nārāyaṇāya namaḥ |, oṁ padmāsanāya namaḥ, oṁ patrāsanāya namaḥ, oṁ keśarāsanāya namaḥ |, oṁ***

[17] Read: *phalina.*
[18] Read: *varāya.*
[19] Read: *gandhodakena abhyukṣaṇamantra.*
[20] Read: *gandhodakena abhyukṣaṇa.*
[21] Read: *ādhāraṣaktaye.*
[22] Read: *anantāsanāya.*

karṇikāsanāya namaḥ, oṁ ṛgvedāya namaḥ, oṁ yajurvedāya na | maḥ, oṁ sāmavedāya namaḥ, oṁ atharvavedāya namaḥ. *pithu | maṇḍala pūjā,* ***oṁ indrāsanāya namaḥ, oṁ agneya[23] namaḥ, oṁ yamāya namaḥ, | oṁ nairṛtyāya namaḥ, oṁ varuṇāya namaḥ, oṁ vāyave namaḥ, oṁ kuverā | ya namaḥ, oṁ īśānāya namaḥ, oṁ anantāya namaḥ, oṁ brahmaṇe namaḥ |.*** *dathu maṇḍala pūjā,* ***oṁ jayāya[24] namaḥ, oṁ vijayāya[25] namaḥ, oṁ | ajitāya[26] namaḥ, oṁ aparājitāya[27] namaḥ, oṁ jambhanyai namaḥ, oṁ sta-***

30[v]

mbhanyai namaḥ, oṁ mohaṇyai[28] namaḥ, oṁ ākarṣaṇyai namaḥ. *duthu maṇḍa | la pūjā,* ***oṁ sadyojātāya namaḥ, oṁ vāmadevāya namaḥ, oṁ aghorāya nama | ḥ, oṁ tatpuruṣāya namaḥ, oṁ īśānāya namaḥ.*** *madhe pūjā,* ***oṁ bra | hmasye[29] maṇḍalāya namaḥ, oṁ viṣṇu-maṇḍalāya namaḥ, oṁ rūdramaṇḍalāya nama | ḥ, oṁ candramaṇḍalāya namaḥ, oṁ agnimaṇḍalāya namaḥ, oṁ jāmātṛ-maṇḍa | lāya namaḥ.*** *dakṣiṇā candanādi. dhūpa dīpa naivedya. | jāpa, stotra,* ***oṁ maṇḍalāya namastubhyaṃ sarvatattvādhipāya ca, bhūr bhuvaḥ sva | ḥ vrakāśāyaḥ[30] maṇḍya[31] namostu te,*** *atra gandhādi. jāmātā stuti, |* ***oṁ sarvadevamayes[32] tvaṃ hi siddhigandharva-kinarā[33], indrādyālokapālāś[34] ca ja | yādyād-yaṣṭamātṛkā[35], sadyojātādi pañcāsyaṃ[36], brahmādcāntustridevatā[37],***

31[r]

jāmātar vviṣṇurūposi[38] somārkkānala-maṇḍalā[39], ṛṣayas tridasā[40] sarve tava | dehe vyavasthitā[41], *atra gandhādi. svasureṇa hastāñjaliṃ vadhvā pa | ṭhati mantra,* ***oṁ yatitvaṃ patitānasyārddaśadoṣavivarjitaḥ, tubhyaṅka | nyāpradāsyāmi devāgnigṇarusaṃnidhau[42].*** *jāmātriṇa paṭhati mantra |,* ***oṁ yadi kanyātyādi.*** *svasureṇa paṭhati mantra,* ***oṁ āmantraṇa | kṛtāmasminsuśrīlamaṇḍa-manohaṇāyañ ca bhūtavidūḥ sākṣī dadāmi kanya | kābhyayā.*** *jāmātreṇa paṭhati mantra,* ***oṁ ubhaukuletyādi.*** *| svasureṇa phalaṃ dhṛtvā,* ***oṁ āmantrito si[43] jāmātābhayāpunyānuvarddhaṇī |, kanyādānaṃ pradāsyāmi adya me vijayaṃ kuru.[44]*** *maṇḍalavisarja | naṃ. svasureṇa maṇḍalasa coṇase svāna joṇate paḍate mantra.*

31[v]

kanyādāna belāyā. adyādi, ***oṁ subhehanisu nakṣatre suyoge ka | raṇānvito yasmin-dine vivāhe ca taddine vijayī bhava, tas-min kāle i | gnisānnidhye[45] snātāsnāte jyarogiṇī[46], avyaṃge patite klīve pitātta-bhyaṃ[47] | pradāsyati,*** *sesvāna nili lava lhāya,* ***kanyādānārthaṃ pragaryatāṃ[48].*** *| jāmātre-ṇa paṭhati,* ***oṁ avasyaṃ pratigṛhṇāmi.*** *maṇḍalasa coṇa | sakalatāṃ jiri biya. maṇḍala ṇoya,* ***oṁ devā gātu*** [VS 8.21]. *| sākṣī thāya, svasureṇa,* ***ahavṛṇosmina[49].*** *jāmātreṇa,* ***yatha | vṛṇosmina[50].*** *yāmātreṇa, yathānṛṇosmina. yāmā | treṇa svasurābiṣekaṃ. iti jāmātretā āmantraṇaṃ vidhiḥ. |*

Kanyādānavidhi I

Jāmātā-āmantraṇa

tataḥ kanyādānavidhiḥ, svasureṇa sūryārghaṃ kārayeta

32[r]

, putrīkanyādānanimityarthaṃ. ***oṁ ā kṛṣṇe*** [VS 33.43]. *nyāsa, svasureṇa | āsanaṃ dadet,* ***oṁ āsanam ahāryāya*** [PG 1.3.4]. *āsana chakoṭa biya, |* ***oṁ sa gājagāma[51] gautamo yatra pra-haṇasya[52] jaivalerāsa tasmādānamāhār-ye[53] ma | hāryodakamahārayāṃ[54] cakā-rātha hāsmā 'arghaṃ cakāra*** [ŚB 14.9.1.7], *svasureṇa hastāñja, li vadhyāt.* ***oṁ sādhu bhavānātvāmarccayidhyāmo bhantaṃ*** [PG 1.3.4]. *jāmā | trena paṭhati,* ***oṁ arcaya.*** *svasureṇa viṣtararadvayaṃ dadet,* ***oṁ | viṣtararo viṣtarā*** [PG 1.3.6], ***oṁ atha yaja-novaidātāprayajamāno bhava | ty athayaja-māna evetadnnādyaṃ dadhāti bhūyas-***

[23] Read: *āgneya.*
[24] Read: *jayāyai.*
[25] Read: *vijayāyai.*
[26] Read: *ajitāyai.*
[27] Read: *aparājitāyai.*
[28] Read: *mohinyai.*
[29] Read: *brahmasya.*
[30] Read: *prakāśāya.*
[31] Read: *maṇḍalāya.*
[32] Read: *sarvadevamayas.*
[33] Read: *siddhagandharva-kinnarāḥ.*
[34] Read: *indrādi lokapālāś.*
[35] Read: *jayādy aṣṭamātṛkāḥ.*
[36] Read: *pañcāsyāḥ.*
[37] Read: *brahmāditridevatāḥ.*
[38] Read: *viṣṇurūpo 'si.*
[39] Read: *somārkānalamaṇḍalāḥ.*
[40] Read: *tridaśāḥ.*
[41] Read: *vyavasthitāḥ.*
[42] Cf. *Dharmakośa* (1981, 1894) referring to JN 148. Read: *yadi tvaṃ patito na syā daśadoṣavivarjitaḥ, tubhyaṃ kanyāṃ pradāsyāmi dvijadevāgnisaṃnidhau.*
[43] Read: *'si.*
[44] Read: *oṁ āmantrito 'si jāmātā 'bhayā puṇyānuvarddhanī, kanyādānaṃ pradāsyāmi adya me vijayaṃ kuru.*
[45] Read: *agnisānnidhye.*
[46] Read: *ārogiṇī.*
[47] Read: *'patite 'klīve pitām tubhyaṃ;* matches partly with ARM I p. 532
[48] Read: *pragṛhyatāṃ.*
[49] Read: *ahaṃ vṛṇe.*
[50] Read: *yathā vṛtosmi.*
[51] Read: *ājagāma.*
[52] Read: *pravāhaṇasya.*
[53] Read: *tasmā-āsanaṃ āhārya.*
[54] Read: *udakaṃ āhāryāñ.*

vāviṣṭaraṃ vā parinaṣṭhi | tasminnaparānhe yajamānāya tasmāddāha viṣṭaraṃ | karoti, viṣṭaraṃ pratigṛhyatāṃ. *yāmātreṇa,* ***oṁ viṣṭaraṃ pratigṛhnātyādi***[55],

32^{v} *svasureṇa pādārghaṃ dadet,* ***oṁ pādyaṃ pādyaṃ pādyaṃ, oṁ atha yajamānaṃ dadāti | kalyāṇamvaitanmādhya vinasyati pādyaṃ pādyamiti pādābhyāṭha dhṛṣṭaṃ prahara | bhyūtarataḥ kharau pravaraṇī yautadvita yorāyatanaṃ bhavati, pādyaṃ pratigṛhya | tāṃ,*** *yāmātreṇa,* ***oṁ pādyaṃ pratigṛhnātyādi***[56]. *trivāraṃ dadyāt, | svasureṇa pādapralya*[57]. *yāmātā bhūdvi*[58] *ācampaṃ. svasuraṇārghaṃ*[59] *da | det,* ***oṁ argho argho arghaḥ, oṁ tadevā varundhe argho mantrayatyarghaya | nmān ṣyaiṣaṃ navṛddhaṃ yajñe kalavācīti taṃsmānno pariṣayayet, arghaṃ | pratigṛhyatāṃ.*** *yāmātre*[60]*,* ***oṁ arghaṃ pratigṛhnātyādi***[61]*, hastapra | kṣālya. trivāraṃ dadyāt*[62]*, svasureṇa ācamanaṃ dadet,* ***oṁ ācamanīyam ācama | nīyam ācamanīyaṃ, oṁ ayāyudābhavati sarojya jāmātā-***

33^{r} ***mantreyaty udakaṃ prāsayati tasmādāhajyudaga bhavati, ācamanīyaṃ | pratigṛhyatāṃ,*** *trivāraṃ dadyāt, yāmātreṇa,* ***oṁ ācamanīyaṃ pratigṛ | hnātyādi***[63]***. madhurparkā pramāneyalamerka dadhiṃ proktaṃ dviyalaṃ ma | dhu ucyate, ghṛtānāya lamekaca kāṃsya pātre nidhāpayet.*** *svasu- | reṇa madhuparkapradānaṃ,* ***oṁ madhūparko madhūparko madhūparkaḥ, oṁ dadhi | madhūghṛtataṭhasaṭhasṛjyānarahitena jātarupeṇa prāsayati, madhū | mādhvītyāsitidadhyaṃ havā ābhyāmātharvvarāpamadhūnāmabrahmaṇamūca vāca denayoḥ pri | yaṃ ṣāmadeviratannoya gacchati tasmādāmadhumādhvībhyāṃ madhūmādhūṣībhyā | m iti***[64] [ŚB 14.1.4.13]. ***madhūparka pratigṛhyatāṃ.*** *jāmātreṇa,* ***oṁ madhūparka pra | tigṛhnātyādi***[65]*, jāmātreṇa tuṣṇī ācamye trīdhā 3, jāmātreṇa prāṇā-*

33^{v} *n sammṛśati*[66] *mantra,* ***oṁ vāṅma āsyatyādi*** [PG 1.3.25]. *svasureṇa* ***gaur iti tri | prāhapratyāha kūsaṃgṛhyatvā,*** ***oṁ gaur gaur gauḥ, atha gāmāpkayati***[67] ***ja | ghanena garhapatyaṃ***[68] ***yatritra***[69] ***ehyadita ehi sarasvetyehītitrā***[70] ***hi goraditi hi | śoḥ***[71] ***sarasotī***[72] ***hi śostho***[73] ***tairāhvayati namnāsāvajyasāvehiti***[74] ***tri*** [ŚB 14.2.1.7], ***go | pratigṛhyatāṃ.*** *jāmātreṇa paṭhati,* ***oṁ gāṃ pratigṛhṇātyādi***[75]*, | tataḥ svasureṇa jāmātā vastraparidhānaṃ. dhoti biya,* ***oṁ a | smadrātā devatrā gachata pradātāramāvisaṃta*** [VS 7.46b]. *jonā biya,* ***oṁ | yajñopavitaṃ*** [PG 2.2.11]. *laṃga*[76]*,* ***oṁ yenendrāya bṛhaspatirvāsaḥ, paryanda | dhātamṛtaṃ. tena tvā paridadhābhyāyaṣe dirghāyustvāya valāya | carccase*** [PG 2.2.7]. *uttari,* ***oṁ paridhāsyau yaśodhāsyo dirghāyustvāya jara-***

34^{r} ***daṣṭiraśmiḥ, sataṃ ca jīvāmi śasdaḥ purucirāyaspoṣmabhisaṃvyayiṣye*** [PG 2.6.20] |. *gā biya,* ***oṁ yaśasā mā dyāṃvāpṛthivī yasasendrāya bṛhaspati | ḥ, yaśo bhagasca mā vidadyatage māḥ patipadyatāṃ*** [PG 2.6.21]. *betāli bīya,* | ***oṁ yuvā suvāsā parivīdha āgāt sa u śaprayāṃ bhavaṃti jāyamānaḥ, tanna dhī | rāsa kavayaḥ unnayanti svādhyā manasā deyantaḥ*** [ṚV 3.8.4], ***oṁ athāto vāsodvārāṃ***[77] ***| duhobhyatrera***[78] ***sarvāgniḥ***[79] ***saṃskṛtaḥ sa eṣo tre***[80] ***vāsaḥ, tasmādetāṃvāṃ so dvārāṃ pra | vitrāstatho vāsyaṃ yemetāṃ vā sovārāṃ pravisati.*** *alaṃkāla,* ***oṁ | alaṃkāraṇamasi tuyolaṃkaranaṃ bhuyāsama*** [PG 2.6.26], ***oṁ athotodakṣiṇāṭha suva | rṇaṭha hiraṇyaśatamāṃ nabrahmaṇya dadāti āśinoṁ brahmāyaśaḥ śayāṇa | ṭhahiraṃnya tasmāt savarṇaṭha hiraṇyaṃ śatamāṇaṃ brahmaṇe dadāti*** [≈ ŚB 14.3.1.32].

34^{v} *ceta,* ***oṁ yadadyaka*** [VS 33.35], ***oṁ sarvasurebhyanu mardana bhavati dāraso***

[55] Read: *pratigṛhṇāmi ityādi.*
[56] Read: *pratigṛhṇāmi ityādi.*
[57] Read: *pādaprakṣālayet.*
[58] Read: *tūṣṇīṃ.*
[59] Read: *svasurena arghaṃ.*
[60] Read: *yāmātreṇa.*
[61] Read: *pratigṛhṇāmi ityādi.*
[62] Read: *dadet.*
[63] Read: *pratigṛhṇāmi ityādi.*
[64] Read: *madhu mādhvībhyām madhu mādhūcībhyām iti dadhyaṅ ha vā ābhyāmātharvaṇo madhu nāma brāhmaṇam uvāca tadenayoḥ priyaṃ dhāma tadevainayoretenopagacati tasmādāha madhu mādhvībhyām madhu mādhūcībhyāmiti.*
[65] Read: *pratigṛhṇāmi ityādi.*
[66] Read: *sparśati.*
[67] Read: *gāmāhvayati.*
[68] Read: *gārhapatyaṃ.*
[69] Read: *yanniḍa.*
[70] Read: *sarasvatyehītīḍā.*
[71] Read: *gauḥ.*
[72] Read: *sarasvatī.*
[73] Read: *gauratho.*
[74] Read: *nāmnāsāvehyasāvehīti.*
[75] Read: *pratigṛhṇāmi ityādi.*
[76] Read: *laṃṅa.*
[77] Read: *vasordhārāṃ.*
[78] Read: *juhoty atraiṣa.*
[79] Read: *sarvo 'gniḥ.*
[80] Read: *'tra.*

āeṣagandhanaivai | nametaṃtsarve surebhya numardanaṃ bhavati paramo āekhagandhanaivai navetatsarve bhenu | mardana bhavati paramo āeṣagandhanaivai nametadadbhavabhidhiñcati. | *sindhra.* ***oṁ tvaṃ javiṣṭha dā*** [VS 13.52]. ***oṁ tvaṃ javiṣṭha dāśuṣa iti yajamāno vedāśvā | vaiśvā evāhīti manukṣā vainaraśṛnudhīrira iti śṛṇḍana imā stutimi | letadṛtuṭṭakṣotokamutatmaneti prajāvaitoka durakṣa prajāścātmānaṃ ca*** [ŚB 7.5.2.39].[81] | *tāka svāna,* ***oṁ yā iāhārayamadagniḥ śraddhāyai kāmāyaindriyāya, tā a | haṃ pratigṛhnāmi yaśāsā bhagena ca*** [PG 2.6.23], ***oṁ eṣāvairutānāṃ pṛthivīrasaḥ pṛthi | vyā āpomāpoṣadhaya ḍoyadhīnāṃ puṣpāṇāṃ phalānāṃ puruṣaḥ puruṣya syaneta | ḥ*** [ŚB 14.9.4.1].[82] *svasureṇa yāmātari tūṣṇīkumārīvārsa dadyāt. yāmātre-*

35[r]

ṇa kumāri vāso japet, ***oṁ jarāṅgachetyādi***[83] [PG 1.4.12]. *tho vastrana kanyā ti | yake mantra,* ***oṁ yāgnukṛtanta***[84] [PG 1.4.13]. *jāmātṛ kanyayoḥ saṃmañjaya vāho | rvāhoḥ spṛśātimantraḥ.* ***oṁ samañjanu viśvadevā samāpau hṛdayā | ni nau, sammātanisvā saṃdhātā samudrestrī dadātu nau*** [PG 1.4.14], *3,* ***oṁ hṛdaye tvā ma | nase tvā dive tvā sūryaya tvā, urdhyo adhyaraṃ divi deveṣu*** [VS 6.25] *dhehitinā trati | rohitamivāsti, trivāraṃ 3, tataḥ gotramucārya, duhitā*[85] *paṭhet,* | ***athāta āditya duhitāna pasābhāvitā jaṭādhārāvalkalājinasaṃ cha | nnāstapastepekumāri vanhunivarṣa sahasrāṇi tapasā tejasā tapatiti | vikhyātā tāṃ cha bharaṇasta dhakyabhonṛpa sūnurmama vākyeṃ, brāhmaṇāvatsa | robha vā eṣātadārika dārikā avidhavā asu putrā jīvatsānuttara vā***

35[v]

dīpriyavādipreṣaṇakārī sasavādī, brāhmaṇastavaṃ daivataṃ mātaraṃ bhyajatiḥ pi | taraṃ bhyajati bhartāraṃ cārjita ca pūjitañ ca;[86] ***yathendrasya indrāṇī yathā daśaratha | sya kauśālyā yathā rānasy***[87]***a śītā yathā rāvaṇasya mandrodarī yathā vāreśca***[88] ***tā | rā yathā vayo***[89] ***rañjanā yathā nalasya damayantī yathā spaidāsasya madayantī***[90] ***ya | thā puroravasya***[91] ***urvaśī yathā puruṣasya***[92] ***ca narmadā yathā śāntano***[93] ***śāntano | ś ca gaṅgā yathā dhṛtarāṣṭrasya gaṃdhārī***[94] ***yathā pāṇḍoś ca kuntī yathā pāṇḍavānāṃ ca | draupadī yathā arjunasya rāḍbhadrā***[95] ***yathā bhīmasya herambā yathā durjodhanasya | bhānumatī yathā ādityasya chāyā yathā ndraṃcaṃsya***[96] ***rāhiṇī***[97] ***yathā ganapateś ca | buddhimatī yathā tbhyasya***[98] ***lopāmudrā yathā yogeśvarasya***[99] ***mayitreyī***[100] ***yathā brahma | ṇaḥ sāvitrī yathā viśṇo rukminī yathā umā paṇḍapate***[101] ***evaṃ tubhyam imāṃ***

36[r]

gṛhe vasatu vaśoddārā suprītā bhavantu, athāto maṅgalāni māhendra vā tu | ṇaso bhavāni suśobhavānī . *ādau yāmātreṇa. paścāt sva | sureṇa paṭhet. svasureṇa kanyādānaṃ. kuśadvayaṃ nidhāya kaṃ | nyādānārthaṃ dātavyaṃ. yāmātreṇa dadasva. svasureṇa ku | śatilajalānyādāya kanyāyā hastaṃ gṛhītvā.* ***adya vālāhaka | lpe māsa nakṣatre,*** *kanyādānavākya paṭhet, svasureṇa,* ***dyaustvā dadā | mi*** [PG 3.15.22]. *svasu. yāmātreṇa,* ***oṁ pṛthivī tvāṃ pratigṛhnāmi | .***[102] *svasureṇa,* ***oṁ datahaṃ varuṇo rājā dravyam ādidaivataṃ***[103]***, vipro | sau***[104] ***viṣṇurupeṇa pratihṇātv***[105] ***ayaṃ vidhiḥ. amuka gotrāya amuka pra | pravaraṃya***[106] ***amuka caraṇāya amuka nāmaśarmaṇe brāhmaṇāya viśiṣṭā-***

36[v]

ya varāyatubhyaṃ. amuka gotrāṃ amuka pravarāṃ amuka caraṇāṃ amu | ka nāmnīm imāṃ kanyāṃ svakāyākalitasālaṅkārāṃ savastrāṃ prajāpatide | vatāṃ kāya vā aṅganajanitāśeṣapāpapraśamanārthaṃ svargakāmoha[107] ***patnī | tvena tubhyaṃ saṃpradadet.*** *jāmātreṇa* ***svasti*** *pativacanaṃ*[108]*, iti dātā | paṭhet, māmana dudu dhārā hāyake, thaṃkādinaṃ laṃṣa dhārā hāyake.* |

[81] Read: *tvaṃ yaviṣṭha dāśuṣa iti yajamāno vai dāśvānnṛḥ pāhīti manuṣyā vai naraḥ śṛṇudhī gira iti śṛṇu na imāṃ stutim ityetadrakṣā tokamuta tmaneti prajā vai tokaṃ. rakṣa prajāṃ cātmānaṃ ca.*

[82] Read: *eṣāṃ vai bhūtānām pṛthivī rasaḥ pṛthivyā āpo'pāmoṣadhaya oṣadhīnām puṣpāṇi puṣpāṇām phalāni phalānām puruṣaḥ puruṣasya retaḥ.*

[83] Read: *jarāṃ gaccha ityādi.*

[84] Read: *yā akṛtannna.*

[85] Read: *duhitre.*

[86] Matches partly with a passage given in a course book on *karmakāṇḍa*, class ten: Koirāla et. al. V.S. 2062: 39: *oṁ tapastejasā prabhāvitā jaṭābhārājinasaṃchannan 'dityadihitā varṣāṇi tatāpa, tejasā tapantī ca sā tapatīti vikhyātā babhūva.*

[87] Read: *rāmasya.*

[88] Read: *vāline ca.*

[89] Read: *vāyoḥ.*

[90] Read: *narmadā.* Cf. folio 42v.

[91] Read: *pururavasaḥ.*

[92] Read: *purukutsasya.*

[93] Omit.

[94] Read: *gāndhārī.*

[95] Read: *subhadrā.*

[96] Read: *candrasya.*

[97] Read: *rohiṇī.*

[98] Read: *agastyasya.*

[99] Read: *yājñavalkyasya.*

[100] Read: *maitreyī.*

[101] Read: *paśupate.*

[102] This seems to be a modification of a part of PG 3.15.22.

[103] Read: *ādityadaivataṃ.*

[104] Read: *varo 'sau.*

[105] Read: *pratigṛhṇātv.*

[106] Read: *pravarāya.*

[107] Read: *svargakāmamokṣārthaṃ*

[108] Read: *prativacanaṃ.*

oṁ agneya tvā majyaṃ varuṇo dadātu somṛtatvamasīyāyuddatra yadhi vaye | majyaṃ pratigṛhītre rudrāya tvā majyaṃ varuṇo dadātu somṛtatvamasīya | [praṇo dātra yedhi mayo mahyaṃ pratigṛhitre bṛhaspatatvā mahyaṃ varuṇo dadātu somṛtatvamasīyā][109] tvagdātraedha vayo majyaṃ pratigṛhītre yāmāya tvā majyaṃ varuṇo dadātu so | mṛtatvamasīya hayoga dātraedhivayo majyaṃ pratihītre [VS 7.47]. ***oṁ sahiṇyaṃ | pratyabhyagnaye tvāmajyaṃ varuṇo dadānvityagnayejyeṃtī varuṇo dadātu somṛ-***

37^{r}

tatvamasīyāyurddātra edhi vayo majyaṃ pragnahītra ibhyathagāṃ pratyati rudrāya | tvā majyaṃ varuṇo dadātv iti rudrāya jyatāṃ varuṇo dadāta somṛtatvamasī | ya prāṇo dātra edhi vayo majyaṃ pratigrahītra ityathavā sapratyeti bṛhaspa | taye tvā majyaṃ varuṇo dadātu iti bṛhaspataye jyatāṃ varuṇo dadāta so | mṛtatvamasīya tvagdātra edhi vayo najyaspratigrahītraibhyathaśca prabhyeti | yamāya tvāmajyaṃ varuṇo dadātv iti yamāyejyatāṃ varuṇo dadāta somṛta | tvamasīya hayo dātra edhi vayo majyaṃ pratigrahītraibhye [ŚB 4.3.4.28-31]. ***oṁ koda | takasmātyādi***[110] [VS 7.48]. *dakṣiṇā.* ***etat kanyānapratiṣṭhārthaṃ***[111] ***| yathāparibhṛtasuvarṇam agnidaivataṃ dakṣiṇās tubhem***[112] ***ahaṃ saṃpradade.*** *| jāmātreṇa svasurābhiṣekaṃ. thanā brāhmaṇa pūjā, thava pakṣaya-*

37^{v}

juko. thote svasurayā kanyādāna vidhiḥ. atha jāmātrā | pakṣakanyādāna vidhiḥ. svasurana maṇḍalārccanavidhi thyaṅa yāya | . jāmātreṇa paṭhati mantra, ***oṁ yadi kanyāguṇopetā daśadoṣa | vivarjitā, tadāhaṃ pratigṛṇāmi devāgnigurusannidhau.*** *svasu | reṇa paṭhati mantra, oṁ āmantraṇetyādi. jāmātreṇa paṭhati ma | ntra,* ***oṁ ubhaukulaviśuddhaḥ syāt svarupīmapivanyakā, avaśyaṃ pratigṛ | hnāmi devāgniguru sannidhau.*** *svasureṇa phala dhṛtvā,* ***oṁ āma | ntritosityādi.*** *jāmātreṇa paṭhati,* ***oṁ avaśyaṃ pratigṛhnā | mi.*** *maṇḍalaśa coṅa sakaleṅa jila biya. jāmātre | ṇa,* ***yathā nṛṇosmina***[113]*, jāmātreṇa svasurābhiṣekaṃ,* ***oṁ devasya tvā*** [VS 1.10],

38^{r}

oṁ aśvino [VS 20.80], ***oṁ yadadyaka*** [VS 33.35], ***oṁ tvaṃ javiṣṭha dā*** [VS 13.52], ***oṁ ṛtavaṣ ṭa*** [VS 26.14], ***oṁ ida | m̐habi*** [VS 19.48], *iti jāmātrā-āmantraṇa vidhiḥ.*

Kanyādānavidhi II

tato kanyādāna vi | dhiḥ. svasureṇa sūryārghaṃ kārayet. svasureṇa hastāñja | liṃ vadhyāt. ***oṁ sādhu bhavānātyādi***[114] [PG 1.3.4]. *jāmātreṇa paṭhati,* ***oṁ a | rcaya.*** *svasureṇa viṣṭaraṃ dadet,* ***oṁ viṣṭarotyādi***[115]*. jā | mātreṇa paṭhati,* ***oṁ viṣṭaraṃ pratigṛṇhāmi. oṁ variṣmosmi | nsamā nānāmudyadyābhivasūryaḥ, imantasabhimi tiṣṭhāmi yā mā kaścā | bhidāsati*** [PG 1.3.8]. ***oṁ svāhā sūryase raśmaye vṛṣṭi vanaya iti sūrya | sya havā eko raśmivṛṣṭīva nirṇāyamenemāḥ pravibhārta tame vaitataprī | ṇāti tasmādāha svāhā sūryasya rasmaye vṛṣṭi vanaya ity avaraṭha svāhā-***

38^{v}

kāraṃ karoti parādevatā me vaisāva vaṃdhūḥ [ŚB 14.2.1.21], *eka āsanaṃ punareka pādāsa | naṃ. svasureṇa pādyaṃ dadet,* ***oṁ pādyaṃtyādi***[116]*. jāmātreṇa | paṭhati,* ***oṁ pādyaṃ pratigṛṇhāmi. oṁ virājo dohosi virājo | dehamaśīyā mayipadyāyai virājo dohaḥ*** [PG 1.3.12], ***oṁ virājo naramety etad vai devā | etā iṣṭakā nāmabhirupāhvayanta yathā yathaina etadācakṣate tā enāna | bhyupāvartantāta syād daśādaśoṣṭakā upadhāya lokaṃ praṇayābhimantrayate | tadenā virājaḥ kurute daśākṣarā hī virāṭ kāmadhudhā akṣīyamāna | iti tadenāḥ kāmadhudyā akṣīyamānāḥ kurute*** [ŚB

[109] Added as an annotation.
[110] Read: *kodāt kasmāt ityādi.*
[111] Read: *kanyādānapratiṣṭhārthaṃ*
[112] Read: *tubhyam.*
[113] Read: *vṛtosmi.*
[114] Read: *bhavānāstām ityādi.*
[115] Read: *viṣṭaro ityādi.*
[116] Read: *pādyam ityādi.*

9.1.2.19]. *svarureṇa pāda* | *prakṣālyaṇaṃ jāmātā bhūṣṇī*[117] *ācamya. svasureṇa arghaṃ dadet,* ***oṁ a*** | ***rghaṃtyādi***[118]*. jāmātreṇa paṭhati,* ***oṁ arghaṃ pratigṛhṇāmi.***

39r

oṁ āpascha yuṣpābhiḥ sarvān kāmān avāpnuyāt [PG 1.3.13], ***oṁ asyaḥ***[119] ***svāhety āpo*** | ***vai sarveṣāṃ devānāyatanaṃ tatsarvābhirevai tad devatāṃ bhiṣjyati yatkiñ ca*** | ***vivṛdhaṃ yajñasya*** [ŚB 14.3.2.13]. *tasya bhūmau nidhāpayati mantra,* ***oṁ samudraṃ vaḥ pra*** | ***hinomi dhisvāṃ yonimabhigachati, ariṣṭa asmākaṃ śrīrā mā parāsesi* | *maryayeta*** [PG 1.3.14]. ***oṁ samudrāya tvā vātāya svāhe sayaṃ vesamudra yo yaṃ ya* | *vata etasmādvai samudrāt sarve devoḥ sarvāṇi bhūtāni samudra vadanti ta* | *smādevainaṃ juhoti tasmādāha samudrāya tvāvātāya svāhā.*** *ha* | *staprakṣālya. svasureṇa ācamanaṃ,* ***oṁ ācamanīyaṃtyādi***[120]***.*** | *jāmātreṇa paṭhati,* ***oṁ ācamanīyaṃ pratigṛhnāmi. oṁ āmāga*** | ***-nya svasāsa śṛjavarcasāt tanmā kurupriyam prajānāmadhipatibhyaśūnā-***

39v

mariṣṭhaṃ tanūnāṃ [PG 1.3.15]. ***oṁ athāsyāmāniya ānāste iyaṃ vai yajñāsyā vaima*** | ***tadāśiya ānāstatā asmā iyaṭha sarvāḥ samardvayati*** [ŚB 14.1.3.18][121]. *svasure* | *ṇa madhuparkapradānaṃ,* ***oṁ madhuparkkotyādi***[122]*. jāmātreṇa paṭhati,* | ***oṁ madhuparkaṃ pratigṛhnāmi. oṁ mitrasya tvā cakṣuṣā pratīkṣa*** [VSK 2.3.4]. | *cihna soya,* ***oṁ suṣadā paścāditinātra trirohitamivāsti devasya sa*** | ***virādhipatya iti devam evāsmai svitāramadhipatiṃ karoti nāṣṭhāṇā*** | ***ṭha rakṣasa maṣahatyai cakṣurmadā iti cakṣur evānmandhatte tathoha cakṣuṣ māna*** | ***bhavati*** [ŚB 14.1.3.21]. ***oṁ devasya tvā*** [VS 1.10]. ***oṁ mātā dhatte mā dadedityairāstrā* | *ti srāti sāvev vandhuḥ.*** *tasya dakṣiṇa hastena anāmikāṅgulena bhū* | *mau nidhāyayati mantra,* ***oṁ namaḥ syāvāsyāyāṃnaśane yattaścā āvṛddraṃ tatte***

40r

niḥvṛttāmi [PG 1.3.18], *3,* ***oṁ yathāschānaṃ kalpantāsity anāmikāṅguṣṭhābhyāṃmādābhyāmadā*** | ***yantareṇa stanau vā travau vā nivṛjyā*** [ŚB 14.9.4.5], *3. savyana triprāṣṇāti ma* | *ntra,* ***oṁ yanmadhuno madhavya parmaṁ rupamannādyaṃ, tenāhaṃ madhuno madhavye* | *na paramena rupenānādyana paramo madhavyonādosāni*** [PG 1.3.20]. ***oṁ athapi* | *trorādhunotimadhumaṃ dhviti triṃ prāṇo vai madhuprāṇā mevāsminn eva taddadha* | *ti triṇi bhavati trayo vai prāṇāpāṇo dāno vyāno samānastāne vāsminne* | *tad dhāti*** [ŚB 14.1.3.30][123]***.*** *jāmātā tūṣṇī ācamya. jāmātreṇa svayam aṅgaspṛṇeśe* | *mantra,* ***oṁ vāṅma āse astuṃ*** *nāsikāyāṃ,* ***namormmaprāṇo astu*** *mukhe,* ***akṣe* | *rme cakṣur astu*** *nayane,* ***karṇayormma śātramastu*** *karṇo,* ***vā hvomavalam astu*** | *vāhnadvayo,* ***urvormivajo astu*** *urudvayo.* ***ariṣṭāni meṅgāni*** *tanustaṃ-*

40v

nvāme sahasantu [PG 1.3.25], *sarvagātrā ṇispṛṇeta.* ***oṁ sa yathā sarvvāsomapā*** | ***samudram ekāyanemevaṭha sarveṣā ṭhasyarṇanāṃ tvagekāyana mevaṭha sarveṣāṃ*** | ***gandhānāṃ nāsikaikāyana mevaṭha sarveṣāṭharasānāṃ jihvaikāyana mevaṭha sa*** | ***rveṣā ṭharupānāṃ cakṣurekāyana mevaṭha sarveṣā ṭha śravānā ṭha tryotrame kā*** | ***yena mevaṭha sarveṣāṃ sakalyānāṃ mana ekāya namevaṭha sarveṣāṃ vedānāṭha*** | ***hṛdayamekāyanaṭha sarveṣāṃ karmaṇāṭha hastāve kāyana meva sarveṣāṃ ma* | *dhvānāṃ pādāve kāyana meva sarveṣāṃ mānandānāmuyascha mekāyana me*** | ***va sarveṣāṃ virgāṇāṃ pāyurekāyana meva sarveṣāṃ vidyānāvāgeko* | *yanaṃ*** [ŚB 14.5.4.11]. *svasureṇa gauriti triprāhanaṃ,* ***oṁ gautyādi***[124]***.*** *jā* | *mātreṇa paṭhati,* ***oṁ gāṃ pratigṛhnāmi. oṁ mātārūdrāṇāṃ du***

[117] Read: *tūṣṇīm.*
[118] Read: *argho ityādi.*
[119] Read: *adbhyaḥ.*
[120] Read: *ācamanīyam ityādi.*
[121] Read: *athāsyāmāśiṣa āśāsta iyam vai yajño 'syāmevaitadāśiṣa āśāste tā asmā iyaṃ sarvāḥ samardhayati.*
[122] Read: *madhuparko ityādi.*
[123] *atha dhavitrairādhūnoti madhu madhviti triḥ prāṇo vai madhu prāṇamevāsminnetaddadhāti trīṇi bhavanti trayo vai prāṇāḥ prāṇa udāno yānastānevāsminnetaddadhāti.*
[124] Read: *gaur iyādi.*

41^{r}
hitā vasūnāṁ svasādityānāmamṛtasya nābhiḥ, praṇavocacikitukhe | janāya māgāmanāgāmaditiṃ dadhiṣṭaḥ mama cāmuṣya ca pāpmānaṁ hane | mīti yadyālabhetātha yadyātsisṛjenmama cāmuṣye ca pāpmā hata [PG 1.3.27-28]. | ***mama ca amuka śarmaṇo yajamānasya ca pāpmāhata, oṁ sutsṛjatubhṛṇa | nyatviti krayānta tve vāmāṁ so 'rghaḥ sādadhiyajñamadhivivāhaṃ kurute | myeva krayādyaṣya sakṛtsa svatsarasya somayajeta kṛtārghyā evenaṃ yāy | jeṣuntā kṛtārghā iti śrute*** [PG 1.3.28-31], ***oṁ svāhā rudrāya rudrahātaya ity ahu | tvaiva dakṣiṇekṣamānaḥ praniśvaschātre prayachati taṭha sa uttarataḥ śāṇyā | udañcanninasyatyeṣāṃ jye tasya devasya syaklāyā mevainameta ddiśiprīṇā | tyathayanna prakṣate nnātsā rudrohi naśaditi*** [ŚB 14.2.2.38]. *tataḥ svasureṇa jāmā-*

41^{v}
tā vastrapradhānaṃ, dhoti biya, ***oṁ asmadrātā*** [VS 7.46b]. *jonā biya, |* ***oṁ yajñopa*** [PG 2.2.11]. *raṅa,* ***oṁ yenendrā*** [PG2.2.7]. *uttari,* ***oṁ paridhā*** [PG 2.6.20]. | *gā biya,* ***oṁ yaśasāmā*** [PG 2.6.21]. *vetāri,* ***oṁ yuvāsuvā*** [PG 2.2.9]. *a | laṃ, oṁ alaṃkālaṇaṃ* [PG 2.6.26]. *ceta,* ***oṁ yadadyaka*** [VS 33.35]. *sidhara, |* ***oṁ tvaṃ javiṣṭha*** [13.52]. *tvāka svāna,* ***oṁ yā iāhāra*** [PG 2.6.23]. *jāmā | treṇa kumārī vā so japet,* ***oṁ jarāṇgacha parintva vāso bhavākṛṣṭi | nāmamisastipāvā śataṃ ca jīvāmi śaradaḥ suvarccā rayiṃ ca putrāṇa | nusaṃvyayasvāyuṣmatīdaṃ paridhatsva vāsaḥ*** [PG 1.4.12]. *kanyā vastra na tiya | ke,* ***oṁ yā akṛṃtaṃnavayan yā atanvatayāśca devī staṃbhūnabhito tata | nṭha, tāstvādevīrjarase saṃvyayasvāyuṣmatīdaṃ paridhatsuvāsaḥ*** [PG 1.4.13].

42^{r}
oṁ atha neṣṭarā patnīmahanikṣa kauśaṃ vāsaḥ paripayati kauśa vā ca | ṇḍātkamantaraṃ dīkṣitavasanājaghnāghrandvo vā eṣa yajñasya yatpatni | tāme tatprāci yajñaprasādayi dhvaṃyaḥ prācīnaṃ nābhermadhyā vaidarbhastadya | devāsyā amedhyaṃ tadevasyāyetarddarbhemmedhyaṃ kṛtvā athainātprāyī yajñaṃ | prasādayati tasmāneṣṭhā patnīmudāneṣyaskau śaṃvāsaḥ paridhāpayati | kauśaṃ va caṇḍātkamattaraṃ dikṣitavasanād atha niḥṛtiḥ [ŚB 5.2.1.8]. *jāmātṛ | kanyāyāḥ samañjaya vāhor vāhoḥ spṛśati*[125] *mantra,* ***oṁ samañjantu | viśvedevāḥ samāpau hṛdayāni nau. sammātarisvā sandhā samudrestrī | dadātu nau*** [PG 1.4.14], *3,* ***oṁ hṛdaye tvā manase tvā dive tvā suryāya tvā, urdhvo | adhvaran divi deveśra dhehiti nātreti rohitamivasti*** [ŚB 14.1.4.14]. *tata*

42^{v}
ḥ gotraṃ ucārya, duhitā[126] *paṭhet.* ***athāta āditya duhitātapa | sā bhāvitā jaṭādhārāvalkalā jinasaṃchannāstayaste yekumīrī vahuti | varṣasahasrāṇi tapasā tejasā tapatīti vikhyātā tāṃ chabharaṇastadhe | kya bhonṛpasūnur mama vākyaṃ, brāhmaṇīvansaro bhavāṣṭaṣātadārikaṃ dāri | kā avidhavā amuputrā jīvatsānuttaravādī priyavādī preṣaṇakārī | satyavādī, brāhmaṇastavaṃ daivataṃ mātaraṃ tyajati pitaraṃ tyajati bharttā | raṃ cārṅgita ca pūjitañca, yathendrasyendrāṇī yathā daśārathasya kauśa | lyā yathā rāmasya sītā yathā rāvaṇasya mandodarī yathā vāreś ca tārā ya | thā vayo rañjanā yathā nalasya damayantī yathā spaidāsasya ca narmadā | yathā śāntanoś ca gaṅgā yathā dhṛtarāṣṭrasya gandhārī yathā pāṇḍoś ca kunti ya-***

43^{r}
thā pāṇḍvānāṃ ca dropadī yathā arjunasya subhadrā yathā bhīmasya herambā ya | thā duryodhanasya bhānumatī yathā ādityasya chāyā yathā candrasya rohiṇī ya | thā gaṇapateś ca buddhimati yathā gasbhyasya lopamudrā yathā yāgeśvarasya*[127] *mayi | treyī yathā brahmaṇaḥ sāvitrī yathā rukmiṇī yathā umā paṇḍapate evaṃ tubhya | mimāṃ gṛhe vasatu vaśodārā suprītā bhavatu,

[125] Read: *sparśati.*
[126] Read: *duhitre.*
[127] Read: *yājñavalkyasya.*

athāto magalāni māhendra | vāruṇa sobhavāni susobhavānī. ādau jāmātreṇa. paścāt svasu | reṇa paṭhet. svasureṇa kanyādānaṃ. kuśa nepu biya, ka | nyādānaṃ dātavyaṃ. jāmātreṇa dadasva. svasureṇa kuśati | lajalānyādāya kanyāhasta gṛhītvā. adya vārāhakalpe, adyā | di, kanyādāna vākya. oṁ dyaustvātyādi[128] [PG 3.15.22]. *jāmātreṇa,*

43v

oṁ pṛthivī tvāṃ pratigṛhṇāmi. svasureṇa, oṁ dātāhaṃ varuṇo tyā | di.[129] *amuka gotrāyaṃ amuka pravarāya amuka caraṇāya amuka | nāmaśārmaṇe brahmaṇāya viśiṣṭāya varāya tubhyaṃ. amuka gotrāṃ | amuka pravarāṃ amuka caraṇāṃ amuka namnī mimāṃ kanyāṃ svakā yākali | ta sālaṃkārāṃ savastrāṃ prajāpratidaivatāṃ kayavāg-manajanitāśeṣapāpa | praśamanārthaṃ svargakāmohaṃ*[130] *patnītvena tubhyaṃ saṃpradade. jāmātreṇa | svasti prativacanaṃ. māmana dudu dhārā hāyake, thaṃkādina laṃṣa | dhārā yake. oṁ agnaye tvā mahyaṃ varaṇo dadātu somṛtatvamasī | yayurddātra edhi vayo mahya pratigṛhītre rudrāya tvā mahyaṃ varuṇo dadātu | somṛtattvamasīya prāṇodātra edhiva yomahyaṃ pratigṛhītre bṛhaspataye*

44r

tvām ayaṃ varuṇo dadātu somṛte tvamasīyatvagdātra edhivayo mahyaṃ prati | gṛhītre yamāya tvā mahyaṃ varuṇo dadātu somṛtatvamasīya hayo dātra e | dhivayo mahyaṃ prathigṛhītve [VS 7.47]. *oṁ sahiraṇyaṃ pratyebhy agnaye tvā ma | hyaṃ varuṇo dadātv ibhyagnaye hyatāṃ varuṇo dadātu somṛtatvamasīyā yu | rddātra edhivayo mahyaṃ prathigṛhītre ityathagāṃ pratyeti rūdrāya tvā mahyaṃ va | ruṇo dadātviti rūdrāyahyatāṃ varuṇo dadāt somṛtatvamasīya prāṇo | dātra yadhi-vayom ahyaṃ pratigrahītra ityathagrāṃ pratyeti rūdrāya tvā mahyaṃ varu | ṇo dadātviti rūdrāyahyatāṃ varuṇo dadāt somṛtatvam asīya prāṇodātra | edhivayo mahya pratigrahītra ityathavā sapratyeti bṛhaspataye tvāmahyeṃ va | ruṇo dadātviti bṛhaspataye hyetāṃ varuṇo dadāt somṛta-masīya tvagda-*

44v

tra edhivayo mahyeṃ pratihītra ity-athaṣcaṃ pratyeti yamāya tvāmahyaṃ varuṇo dadā | tviti yamāye hyetāṃ varuṇo dadāt somṛtatvamasīyaha yodādra edhivayo | mahyaṃ pratigrahītra ityе [ŚB 4.3.4.28-31]. *oṁ kodātkasmādāt kāmodāt kāmāyādāt kā | modātāṃ kāmaḥ pratigrahītāṃ kāmaitatte* [VS 7.48]. *oṁ athayadanyaddadāti kāme | naivatadda-dātīdaṃ mevyamudrāsvaditatyeti kodāt-kasmād dātkākāmodāt kāmā | yāt kāmo-dātāṃ maṃkāṃ pratigrahītāṃ kāmaitaś ca iti taddevatāyā aditi sati | tadā ūrsma-devatāyā aditi sedi daṃ vaijādevatā sa-sindhesādīpya mānā | ścaḥ ścaḥ śreya śrībhavatīdaṃ vaiyāsminnagnāvatvāndа-dhatisadīpyamāna evaścaḥ śca | ḥ śreyān bhavatiścaḥ ścaḥ śrīhavai śreyān bhavatiya evaṃ vidvānpratigṛhnāti ta | dyathā samin-dhe jushuyāṃ devametāṃ jutiyāmadīyate sā tasmād dadhiyannāttidiśe-*

45r

t [ŚB 4.3.4.32-33]. *kāmad kāmadhughe* [VS 12.72], *oṁ atha pūrvādhenu dakṣiṇā kāmaṃ kāmadhudye dhukṣva | mitrāya varuṇāya ca indrāyāścityāṃ pūṣṇe prajātya oṣadhītya iti sarvadeva | tyāvaiklaṣiretātyo devatā-bhyaḥ sarvān kāmāndhukṣa* [ŚB 7.2.2.12]. *oṁ dhruvāsi dhruvoyaṃ* [VS 5.28] |, *oṁ athaivamabhipadya vājayati dhruvā-si dhruvoyaṃ yajamānosminnāyata | ne prajayā bhūyād iti paśubhir iti vaivaṃṅkāmaṃ kāmataimosmaidkāmaḥ samṛddha | te* [ŚB 3.6.1.20]. *kanyā javasa tayāva japet puruṣena, oṁ āśuḥ śisāno ṣabho na bhī | ma ity aijyā bhibhūyā dvādaśa bhavanti dvādaśamāsāḥ samvatsarāgni yā vānagni |*

[128] Read: *dyaustvā ityādi.*

[129] Folio 36r contains the extended version of this mantra.

[130] Read: *svargakāmamokṣārthaṃ.*

yā vatyasyamātrānāvatai vaitadakṣiṇato stuyaḥ [ŚB 9.2.3.6]. *dakṣiṇā biya svasu* | *reṇa.* ***kṛtai tatkanyādānapratiṣṭhārthaṃ yathāśraddhā suvarṇam agnidaivataṃ da* | *kṣiṇā tubhyam ahaṃ saṃpradade.*** *yāmātreṇa,* ***oṁ svastīti*** *prativacanaṃ,*

45^{v}

laṃkhanaṃ hāya. jāmātreṇa svasurābhiṣekaṃ, ***oṁ devasya tvā*** [VS 1.10], ***oṁ sarasva* | *tyai vāco yaṃtaryantaryantre dadhāmi, bṛhaspataye tvā sāmrājyenābhiṣiñcāmm asau*** [VS 9.30b] |. ***oṁ aśvinau***[131] ***bhaiṣa***[132] [VS 20.64], ***oṁ pārāsaṃbhavati tena brahmavai palāśo brahmaṇe* | *vai name tadābhiṣiñcati yadvaikalpāṃ hoti prāṇā vaikalpā amṛtasu* | *bhai prāṇā amṛte nai vaidviname tadabhidhiñcati atha somagāyati kṣatra* | *vai sāmakṣetre ṇaivainame tadabhiṣiñcaty atho sāmrājyaṃ vai sāmasāmrājyaṃ nai vai* | *ṇa sāmrājyaṃ bhavati sarveṣā vā eṣa vedānā namotsāma sarvaṣāme vai ṇa* | *me tadvedānā namenābhiṣiñcatiḥ. oṁ jadadyaka*** [VS 33.35], ***oṁ kiṃ chandaka* | *devatāgneyatitvanārāchandajādevatā neti saiṣātmavide vai tanmayo hai vai* | *tāndeva etamāntaṁ saskaroti nāhāvrānyāloke tāyā āśīnasti*** [ŚB 10.3.2.13].

46^{r}

oṁ tvaṃ javiṣṭha dā [VS 13.52], ***oṁ tvaṃ javiṣṭha dā ñuṣa*** [VS 13.52] *iti yajamāno vedāṇyā veścā nrepā* | *hīti manukṣā vainara ṇṛnudhīrira iti ṇununa imāṃ stutimitteta-dantu dṛkṣa* | *tokamutatmaneti prajāvai tokaṁ rakṣaprajā śmasānaṃ ca.* ***oṁ kanyā iva* | *vantum etavā u ajaṃjānā abhicākasīmi, yatra somaḥ sūyate yatra yajño* | *ghṛtasya dhārā abhi tat yivante*** [ṚV 4.58.9]. ***oṁ atyarṣata suṣṭati gavyamājimasmā subha* | *drā draviśo nidhattaṃ, imaṃ yajñānayatadevatā nī dhṛtasya dhānāmadhumat panante*** [ṚV 4.58.10] |, ***oṁ eṣā kanyā iva vahantujantunā ena caituṃ itmā aṃjaṃ jānā abhicākaśīmi* | *yatra somañūyate yatra yajño dhṛtasya dhānā abhitatyi vante, abhivarṣa sartha* | *tiṣṭhastumiti tiṣṭattutin gavya, ājin asmān bhadronraviṇonidhattaṃ* | *imena yatadevatānomadhumadhumatī madhumat pivante*** [ṚV 4.58.9-10]. *thanā brāhma-*

46^{v}

ṇa pūjā, thava pakṣa juko. jāmātreṇa kanyāniṣkramana mantra, ***oṁ yadai* | *ṣi menasā dūraṃ diśonu pavamāno va, hinarsma varsmā vai karṇaḥ sa tvā mamana* | *sāṃ karoti*** [PG 1.4.15], *amukanā strikanyā kuśena nirīkṣaṇaṃ.* ***oṁ aghora* | *cakṣurapatighneṇi śivā paśutyaḥ sumanā suvarcā vīrasurdevakāmā* | *syonāśanno bhava dvipade śaṃ catuḥ pade. oṁ somaḥ prathamo vivi* | *de gandharvo dadadagnaya rayiṃ ca puntrāśya dādagnirmahyamatho mā sā naḥ pū* | *ṣā śivatāmāmairaya sā na ūru uśatī viharāya yasyāmuśanta praha* | *rāma śepaṃ yaṃsyāmu kāmā vahavo ninīṣyauḥ*** [PG 1.4.16].[133] *sāvadhū nirīṣyate.* | *paraspana strīpaṣanaṃ mhathethe helāva phaṇīnina cecake śatabṛndakāna* | *kokhāyake. thote kanyādāna vidhiḥ.*

Homavidhi

thonali homa yāya.

47^{r}

tato kuśaṇḍīkarmāṅkuryāt, rājaśa julasā | *thavake julasā jāmātā na yāya. puṣpabhājana yākevaṃ, adyādi* | *vākya,* ***yajamānasya vivāhoddeśa yajñā kartuṃ puṣpabhājana sa* | *marypayāmi, oṁ ūrddhabrahmāṇḍakhṇḍ***[134] ***japavanamayaṃ brahmayoge svarupaṃ* | *devānā jeṣṭhamūtaṃsarasijanayanaṃ rajahaṃsāsanasthaṃ, caṃyotphullāṅga* | *varṇa bhujavaracaturaṃś cākṣamālā jayattaṃ śāśvad vande vahantaṃ dvijagaṇa* | *sakalāścittayet tadvijendraṃ, siddhir astu kriyārambhetyādi.*** | *sūryārgha,* ***oṁ ā kṛṣṇe*** [VS 33.43]. *nyāsaḥ, arghapātrātmapūjāntaṃ.* | ***oṁ mahā īndrotyādi***[135] [VS 26.10], *vidhi thyaṅa kuśaṇḍi yāya.*

[131] Read: *aśvinā.*
[132] Read: *bheṣajaṃ.*
[133] The stanza *"somaḥ parathamo vivide gandharvo vivida uttaraḥ, tṛtīyo 'gniṣṭe patisturīyaste manuṣyajāḥ"* is missing.
[134] Read: *ūrdhvabrahmāṇḍakhaṇḍaṃ.*
[135] Read: *īndro ityādi.*

brahmāsanapra | ṇītāsanaṃ praṇave ātmāsana, thanā tāhāḍapra kalaśa chhatra goḍa agni-

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kuṇḍayā dakṣiṇasa jaḍabrahmā sone, iti calāsanaṃ[136]. ***oṁ kayā na | ścitrena*** [VS 27.39] *kuśena paristaraṇaṃ. yathā 2 vidhimantreṇa brahmārcana. | nyāsaḥ, arghapātra pūjā, ātmapūjā,* ***oṁ brahmaṇe prajāpatimūrtaye i | dam āsanamaḥ***[137] ***puṣpe***[138] ***namaḥ.*** *dvārārcanaṃ,* ***oṁ tat tvā yāmi*** [VS 18.49], ***oṁ devasya | tvā*** [VS 1.10], ***oṁ gaṇānāṃ tvā*** [VS 23.19], ***oṁ bṛhaspate*** [VS 26.3], ***oṁ catvāri śṛṅgā trayo*** [VS 17.91], ***oṁ dvāro | devī*** [VS 27.16], ***oṁ hiraṇya*** [VS 13.4], ***oṁ saptaṛṣaya*** [VS 34.55], ***oṁ brahma yajñānaṃ*** [VS 13.3], ***oṁ viṣṇorarāṭa*** [VS 5.21] |, ***oṁ namaḥ sambhavāya*** [VS 16.41], *āvāhanādi. brahmāpūjā,* ***oṁ brahmaṇe | prajāpatimūrtayena idam āsanaṃ namaḥ, puṣpaṃ namaḥ.*** *dhyāna,* ***oṁ pī | tāmvaradharaṃ pītaṃ kṛḍmāṃ jinavibhūṣitaṃ, padmāsanasthita devaṃ haṃsavā | hanaśobhitaṃ, kamaṇḍaluścākṣyasūtraṃ daṇḍapustakadhāriṇaṃ, vivāhapha-***

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ladaṃ saumyaṃ sarvasiddhipradāyakaṃ, brahmāṇavadanaṃ kiṃcit dhyāyate jñāna | mīśvaraṃ, dhyānapuṣpa namaḥ.[139] *brahmapūjā yāya,* ***oṁ viriñcaye namaḥ |, oṁ prajāpataye namaḥ, oṁ śreṣṭhaye***[140] ***namaḥ, oṁ vedhase namaḥ, oṁ suraje | ṣṭhāye namaḥ, oṁ brahmaṇe namaḥ, oṁ kamalāsanāya namaḥ, oṁ hiraṇya | garbhāya namaḥ, oṁ vidhātre namaḥ, oṁ brahmāṇḍādhipataye namaḥ, oṁ a | bjayāya***[141] ***namaḥ, oṁ sṛṣṭirūpāya namaḥ, oṁ viśvādhipataye namaḥ, oṁ para | meṣṭhine namaḥ.*** *veda.* ***oṁ brahmaṇaspate*** [VS 34.58], ***oṁ prajāpate*** [VS 10.20], ***oṁ brahma ya | jñānaṃ*** [VS 13.3], ***oṁ ābrahman*** [VS 22.22], ***oṁ śivo nāmāsi*** [VS 3.63], ***oṁ hiraṇyagarbha*** [VS 13.4], ***oṁ uru viṣṇe*** [VS 5.38] |, ***oṁ ā no bhadrāḥ*** [VS 25.14], ***oṁ dhāmachadagni*** [VS 18.76], ***oṁ svastina indro*** [VS 25.19], ***oṁ bhadraṃ vada***[142], | ***oṁ namaḥ svabhyaḥ*** [VS 16.28], ***oṁ saptaṛṣaya*** [VS 34.55], ***oṁ bṛhaspate*** [VS 26.3], *āvāhanādi.*

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aṣṭakalaśapūjā, ***oṁ dharāye namaḥ, oṁ dhurāye namaḥ, oṁ somāye na | maḥ, oṁ agnyo***[143] ***namaḥ, oṁ anirāye namaḥ, oṁ analāye namaḥ, oṁ | pratyuṣāye namaḥ, oṁ prabhāsāye namaḥ,*** *veda.* ***oṁ yuñjate*** [VS 5.14], ***oṁ idam | viṣṇu*** [VS 5.15], ***oṁ irāvatī*** [VS 5.16], ***oṁ devaśrutau*** [VS 5.17], ***oṁ viṣṇo nu kaṃ*** [VS 5.18], ***oṁ pratad viṣṇu*** [VS 5.20] |, ***oṁ viṣṇorarāṭa*** [VS 5.21], ***oṁ divo vā viṣṇu*** [VS 5.19], *āvāhanādi. grahapu | jā,* ***oṁ ādityāye namaḥ, oṁ somāya namaḥ, oṁ aṅgārāya namaḥ, oṁ | budhāya namaḥ, oṁ bṛhaspate***[144] ***namaḥ, oṁ śukrāya namaḥ, oṁ śnaiścarāya | namaḥ, oṁ rāhuve***[145] ***namaḥ, oṁ keveṃteṃ***[146] ***namaḥ, oṁ janmane namaḥ, ve | da. oṁ ā kṛṣṇe*** [VS 33.43], ***oṁ iman devā*** [VS 10.18], ***oṁ agnimurddhā*** [VS 3.12], ***oṁ ud budhyasvā*** [VS 15.54], ***oṁ bṛ | haspate*** [VS 26.3], ***oṁ annāt pa*** [VS 19.75], ***oṁ śan nodevī*** [VS 36.12], ***oṁ kayā naś citra*** [VS 27.39], ***oṁ ketuṃ kṛ-***

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ṣna [VS 29.37], ***oṁ tā asya sū*** [VS 12.55], *āvāhanādi. indrādi pūjā,* ***oṁ indrāye na | maḥ, oṁ agnaye namaḥ, oṁ yamāye namaḥ, oṁ nairṭyāye***[147] ***namaḥ, oṁ varuṇa | ya namaḥ, oṁ vāyuve***[148] ***namaḥ, oṁ kuverāya namaḥ, oṁ īśānāya namaḥ, oṁ | viśṇūve***[149] ***namaḥ, oṁ brahmaṇe namaḥ,*** *veda.* ***oṁ trātāram indra*** [VS 20.50], ***oṁ a | gnimurddhā*** [VS 3.12], ***oṁ yamena da*** [VS 29.13], ***oṁ yan te devī*** [VS 12.65], ***oṁ iman me va*** [VS 21.1], ***oṁ tava vāya*** [VS 27.34], | ***oṁ kuvid aṅga ya*** [VS 10.32], ***oṁ abhi tvā śu*** [VS 27.35], ***oṁ triṇi padā*** [VS 34.43], ***oṁ brahmaṇaspate*** [VS 34.58], | *āvāhanādi, aṣṭacirañjīvi pūjā,* ***oṁ asvasthāmne namaḥ, oṁ | valaye namaḥ, oṁ vyāsāye namaḥ, oṁ hanumantāye namaḥ, oṁ vibhīṣa | ṇāya namaḥ, oṁ kṛpāye namaḥ, oṁ***

[136] Read: *carvāsanaṃ.*
[137] Read: *āsanaṃ namaḥ.*
[138] Read: *puṣpaṃ.*
[139] Read: *oṁ pītāmbaradharaṃ pītakṛṣṇājinavibhūṣitam, padmāsanasthitadevaṃ haṃsavāhanaśobhitaṃ, kamaṇḍaluś ca akṣyasūtraṃ daṇḍapustakadhāriṇaṃ, vivāhaphaladaṃ saumyaṃ sarvasiddhipradāyakaṃ, brahmāṇḍavadanaṃ kiṃcid dhyāyate jñānam īśvaraṃ dhyānapuṣpaiḥ namaḥ.*
[140] Read: *śreṣṭhāya.*
[141] Read: *ajāya.*
[142] *bhadraṃ vada dakṣiṇataḥ* (RVKh 2.43.1a)?
[143] Read: *āpāya.*
[144] Read: *bṛhaspataye.*
[145] Read: *rāhave.*
[146] Read: *ketave.*
[147] Read: *nairṛtyāye.*
[148] Read: *vāyave.*
[149] Read: *viṣṇave.*

paraśurāmāye namaḥ, oṁ mārkaṇḍe | yāye namaḥ, *veda.* ***oṁ asvasthe vo*** [VS 12.79], ***oṁ mahī dyau pṛ*** [VS 13.32], ***oṁ yasya ku-***

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rmā [VS 17.52], ***oṁ tīvrān ghoṣā*** [VS 29.44], ***oṁ rakṣasāṃ bhāgo*** [VS 6.16], ***oṁ ayaṃ sahaśra*** [VS 33.83], ***oṁ prajā | pate*** [VS 10.20], ***oṁ saptarṣaya*** [VS 34.55], *āvāhanādi. māsādipūjanaṃ,* ***oṁ | māsāye namaḥ, oṁ yakṣāye namaḥ, oṁ nakṣatrāye namaḥ, oṁ pṛthivyai nama | ḥ, oṁ karaṇāye namaḥ, oṁ yogāye namaḥ, oṁ ṛtave namaḥ, oṁ samvatsa | rāye namaḥ, oṁ meṣādidvādaśarāśibhyo namaḥ, oṁ uccaisravāye namaḥ, | oṁ aruṇāye namaḥ, oṁ kumārāye namaḥ, oṁ maṇḍalāye namaḥ, oṁ garu | ḍāye namaḥ, oṁ pacanadibhyo namaḥ, oṁ ratnagarbhāye namaḥ, oṁ viṣṇave | namaḥ, oṁ kalaśāye namaḥ, oṁ catuḥśṛṅgāye namaḥ, oṁ catuḥdvārāye na | maḥ,*** *veda.* ***oṁ ardhamāsā*** [VS 23.41], ***oṁ agneḥ pakṣati*** [VS 25.4], ***oṁ nakṣtrayaḥ | svāhā*** [VS 22.28], ***oṁ suvarṇa pā*** [VS 24.34], ***oṁ krāṇā śiṣu*** [ṚV 9.102.1], ***oṁ yoge yoge*** [VS 11.14], ***oṁ ṛtavas te***

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yajñaṃ [VS 26.14], ***oṁ saṃvatsaro*** [VS 27.45], ***oṁ asva stūparo*** [VS 24.1], ***oṁ ayaṃ puro ha*** [VS 15.15], ***oṁ brāhmaṇā | saḥ*** [VS 29.47], ***oṁ aśvino te*** [VS 20.80], ***oṁ ā mandrair indra*** [VS 20.53], ***oṁ yatra vāṇā*** [VS 17.48], ***oṁ u du bhya ṃjā*** [VS 7.41], | ***oṁ pañca nadya*** [VS 34.11], ***oṁ upahvare*** [VS 26.15], ***oṁ hiraṇyagarbha*** [VS 13.4], ***oṁ viṣṇo karmmāni*** [VS 6.4], ***oṁ | namaḥ svabhyaḥ*** [VS 16.28], ***oṁ ājighraka*** [VS 8.42], ***oṁ catvāri śṛṅgā*** [VS 17.91], *āvāhanādi | . nāgapva pūjā,* ***oṁ varuṇanāgarājāye namaḥ, oṁ namostu sarpe*** [VS 13.6]. | *yakṣayakṣaṇī pūjā,* ***oṁ yakṣāye namaḥ, oṁ yakṣaṇyai namaḥ, oṁ agne āchā | vadehanaḥ pratinaḥ sumanā bhava, praṇoyachasahasrajinvaṃhidhanadā a | si svāhā, oṁ praṇoyachatvāryamāprapuśāṣpra bṛhaspatiḥ, pravāgadevī | dadātunaḥ svāhā*** [ṚV 10.141.1-2]. *śrīlakṣmī pūjā,* ***oṁ śriyai namaḥ, lakṣmyai na | maḥ, oṁ śrīścate lakṣmī*** [VS 31.22], ***oṁ dyā mā le*** [VS 5.43]. *alina pūjā,* ***oṁ śivāya***

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namaḥ, oṁ śivo nāmāsi [VS 3.63]. *ināya koḍa pūjā,* ***oṁ gaṇapataye na | maḥ, oṁ namo gaṇebhyo*** [VS 16.25]. *supo nāga pūjā,* ***oṁ varuṇanāgarājāye na | maḥ, oṁ yā iṣavo*** [VS 13.7]. *rājasa julasā śayiṅakhāla pūjā,* ***oṁ yātave | dase*** [ṚV 1.99.1], ***oṁ tīvrān ghoṣān*** [VS 29.44]. *chula pūjā,* oṁ ambe **ambike** [VS 23.18]. | *me maṇḍala laṅa tayāva sagona pūjā,* ***oṁ vasoḥ pavitra*** [VS 1.3], ***oṁ dadhikrāpno*** [VS 23.32] |, ***oṁ dīrghāyus tvā*** [VSK 3.9.6], ***oṁ yad adya ka*** [VS 33.35], ***oṁ tvaṃ javiṣṭha dā*** [VS 13.52], ***oṁ yāḥ phalinī*** [VS 12.89], | ***oṁ śrīścate lakṣmī*** [VS 31.22], ***oṁ namaḥ parṇāya*** [VS 16.46]. *bali pūjā,* ***oṁ gaṇānāṃ | tvā*** [VS 23.19], ***oṁ yātavedase*** [ṚV 1.99.1], ***oṁ imā rudrāya*** [VS 16.48], ***oṁ ghṛtaṃ ghṛta*** [VS 6.19], ***oṁ namo vabhru | śā*** [VS 16.18], ***oṁ asaṃkhyātā*** [VS 16.54], *kvāche. dukhāpikhā,* ***oṁ samakhya devyā*** [VS 4.23] |. *rājasa julasā vachalā,* ***oṁ bṛhaspate*** [VS 26.3]. *galaṃḍa,* ***oṁ na-***

51^{r}

mo vabhru [VS 16.18]. *dumāju,* ***oṁ ambe ambike*** [VS 23.18]. *melāneuta,* ***oṁ ya | tra vāṇā*** [VS 17.48]. *thavake julasā. kvāche,* ***oṁ gaṇānāṃ tvā*** [VS 23.19], *oṁ,* | *5, dukhāpikhā,* ***oṁ sam akhya*** [VS 4.23]. *thāna laṃṣu,* ***oṁ namo vabhrū*** [VS 16.18]. | *tula nhe,* ***oṁ asaṃkhyātā*** [VS 16.54]. *vachalā,* ***oṁ bṛhaspate*** [VS 26.3]. *malāni | uta,* ***oṁ yatra vāṇā*** [VS 17.48]. *gaṇa,* ***oṁ namo gaṇebhyo*** [VS 16.25]. *gogagrā | sa,* ***oṁ āyaṃ gau*** [VS 3.6]. *kaumāri,* ***oṁ jātavedase*** [ṚV 1.99.1]. *kebo pūjā,* | *rājasa julasā,* ***śrīsūryāya namaḥ.*** *paśupati,* ***oṁ paśupatibhaṭṭā | rikāya namaḥ.*** *garuḍa nārāyaṇa,* ***oṁ garuḍanārāyaṇāya na | maḥ.*** *deguli,* ***oṁ iṣṭadevatāya namaḥ.*** *māneśvarī,* ***oṁ | māneśvarīṣṭadevatāya namaḥ.*** *vākuli,* ***oṁ iṣṭadevatāya nama***

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ḥ. pithu, ***oṁ iṣṭadevtāya namaḥ.*** *duthu 2,* ***oṁ iṣṭadevtā | ya namaḥ.*** *nāga,* ***oṁ varuṇanāgarājāya namaḥ.*** *veda, |* ***oṁ ā kṛṣṇe*** [VS 33.43], ***oṁ jāte rudra*** [VS 16.2], ***oṁ viṣṇorarāṭa*** [VS 5.21], ***oṁ bṛhaspate*** [VS 26.3], ***oṁ ambe | ambike*** [VS 23.18], ***oṁ jātavedase*** [ṚV 1.99.1], ***oṁ namaḥ saṃbhavā*** [VS 16.41], ***oṁ śrīścate lakṣmī*** [VS 31.22], ***oṁ | namostu sarpebhyo*** [VS 13.6]. *thavake julasā,* ***śrīsūryāya namaḥ.*** *paśu | pati,* ***oṁ paśupatibhaṭṭārikāya namaḥ.*** *garuḍa nārāyaṇa,* ***oṁ | garuḍanārāyaṇāya namaḥ.*** *śaṅkara nārāyaṇa,* ***oṁ śaṅkaranā | rāyaṇāya namaḥ.*** *deguli,* ***oṁ manteśvarīmātṛkādevyai namaḥ | .*** *jhaṃkeśvarī,* ***oṁ jhaṃkeśvarīṣṭadevatāya namaḥ.*** *duthu 2, |* ***oṁ iṣṭadevatāya namaḥ, oṁ iṣṭadevatāya namaḥ.*** *nāga,*

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oṁ varuṇanāgarājāya namaḥ. *veda,* ***oṁ ā kṛṣṇe*** [VS 33.43], ***oṁ yāte ru | dra*** [VS 16.2], ***oṁ viṣṇorarāṭa*** [VS 5.21], ***idam viṣṇu*** [VS 5.15], ***oṁ bṛhaspate*** [VS 26.3], ***oṁ yātavedase*** [ṚV 1.99.1] |, ***oṁ ambe ambike*** [VS 23.18], ***oṁ śrīścate lakṣmī*** [VS 31.22], ***oṁ namostu sarpebhyo*** [VS 13.6]. | *ākāśamālā,* ***oṁ smākamindra***[150] [VS 17.43]. *nhaskana,* ***oṁ samita | ṁ*** [VS 12.57]. *sindhamuṅa,* ***oṁ śrīścate lakṣmī*** [VS 31.22]. ***catuḥ svastityādi***[151] [VS 18.36] |. *veda. dhūpa dīpa,* ***oṁ dhūr asi*** [VS 1.8]. *dīpa,* ***oṁ tejo | 'si*** [VS 22.1]. *phala,* ***oṁ yāḥ phalinī*** [VS 12.89]. *naivedya,* ***oṁ annapate*** [VS 11.83]. | ***mano jūti*** [VS 2.13], *pratiṣṭhā. jāpa. stotra,* ***oṁ urdhvabrahmāṇḍakha | ṇḍaṃ nijayavanamayaṃ brahmayogesvarupadevānāṃ jeṣṭhabhūtaṃ sarasijanaya | narājahaṃsasāsanasthaṃ, caṃyojnphulāṅgavarṇabhūjavaracaturaṃś cākṣamālājapa-***

52v
ntaṃ śāśvachaṃ deva hastadvijagaṇasakalāśrintayettadvijandraṃ. iṣṭa | devatyādi, *atragandhādi. tato arthapadāsādhanaṃ*[152]*, dakṣiṇekama | ṇḍala ityādi. agniyā nāma,* ***oṁ yojakāgnaye svāhā. oṁ | tvano agnetyāditvaṃ*** [VS 21.3] *yāya, iti pañcavāruṇa homa.*

Rāṣṭrabhṛddhoma

tato rāṣṭrabhṛ | homa, ***oṁ ṛtāṣādṛdhāmāgnir gandharvaḥ sa na idaṃ brahma kṣatraṃ pātu tasmai svā | hā, vāṭ*** [VS 18.38], *idaṃ mṛtāṣā ṛtadhānmāgnaye gandharvāya,* ***oṁ ṛtāṣāddhṛtadhā | māgnirgandharvastusyauṣayausparaso mudo nāma tābhyaḥ svāhā*** [VS 18.38a], *idamāṣa | dhībhyonsarabhyo mudbhyaḥ.* ***oṁ saṁhito viśvesāmā sūryo gandharva | sa na idaṃ brahmakṣatra pātu tasmai svāhā vāṭ*** [VS 18.39], *idaṃ saṁhitāya viśvasāmāya | sūryāya gandharvāya.* ***oṁ saṁhito viśvasāmā sūryā gandharvas tasya***

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marīcayopsarasa āyuvo nāma tābhyaḥ svāhā [VS 18.39a], *idaṃ marīcibhyopsarobhyo ā | yubhyaḥ.* ***oṁ saṁhito viśvasāmāsūryogandharvasta, oṁ suṣumṇaḥ sū | ryaraśmaye candramase gandharvāya*** [VS 18.40]. ***oṁ suṣumjaḥ sūryaraśmiścandramā ga | ndharvastasya nakṣtrāṇyapsaramā bhakurayo nāma tābhyaḥ svāhā*** [VS 18.40a], *idaṃ nakṣatre | bhyopsarebhyo bhekuribhyaḥ.* ***oṁ iṣiro viścavyacā vā gandharvaḥ sa na idaṃ bra | hma kṣatraṃ pātu tasmai svāhā vāṭ*** [VS 18.41], *idaṃ iṣirāya viśvavyacase vāto gandha | rvāya.* ***oṁ iṣiro viśvavyacā vāto gandharvassasyāpo apsarasa urjo nāma | tābhyaḥ svāhā*** [VS 18.41a]. *idam abhyopsarobhya urubhyaḥ.* ***oṁ bhujyuḥ suparṇo yajño gandharva | sama na idaṃ brahmakṣatraṃ pātu tasmai svāhā vāṭ*** [VS 18.42], *idaṃ bhujyave supārṇoya yajño gandharvā | ya.* ***oṁ bhujyuḥ suparṇo yajña gandharvas tasya dakṣiṇā myārasam tāvā nāme tābhyaḥ svā-***

[150] Read: *asmākam indra.*
[151] Read: *svastītyādi.*
[152] Read: *atha pātrāsādanam.*

53^{v}
hā [VS 18.42a], *idaṃ dakṣiṇābhyopsarebhya istāvābhyaḥ.* ***oṁ prajāpati viśvarmā mano ga | ndharvaḥ sa na idaṃ brahmakṣatraṃ pātu tasmai svāhā vāṭ*** [VS 18.43], *idaṃ prajāpataye viśvakarmaṇe ma | segandharvāyaḥ.* ***oṁ prajāpati viśvakarmā mano gandharvastasya ṛksāmānyapsa | rasa eṣṭayo nāma tābhyaḥ svāhā*** [VS 18.43a], *idaṃ ṛksamabhyopsarobhya eṣṭibhyaḥ, iti rāṣṭra | brṛddoma.*

Jayāhoma

tato cittāhuti, ***oṁ cittañca,*** *idaṃ cittañca.* ***oṁ cittiśca | svāhā,*** *idaṃ cittayai.* ***oṁ ākūṭañca svāhā,*** *idaṃ ākūdyai.* ***oṁ ā | kūṭiñca svāhā,*** *idaṃ ākūṭi.* ***oṁ vijñātañca svāhā,*** *idaṃ vijñātaṃca. |* ***oṁ vijñātiñca svāhā,*** *idaṃ vijñātiñca.* ***oṁ manasañca svāhā,*** *idaṃ manase | .* ***oṁ śakkarīñca svāhā,*** *idaṃ śakkarāya.* ***oṁ darśañca svāhā,*** *idaṃ darśa | ya.* ***oṁ paurṇamāsañca svāhā,*** *idaṃ paurṇamāsāya.* ***oṁ bṛhacca svāhā,*** *i-*

54^{r}
daṃ bṛhate. ***oṁ rathantarañca svāhā,*** *idaṃ rathantarāya.* ***oṁ prajāpatir jayā | gnindrāya vṛṣṇe prāyachadugraḥ pṛtanā jayaṣu tasmai viśaḥ samanamanta sarvvā sa u | graḥ sa ihavyo babhūva svāhā*** [PG 1.5.9], *idaṃ prajāpatayajayāyendrāya, iti jayāhomaḥ | .*

Abhyātānahoma

oṁ agnivbhūtānāmadhipatiḥ samāvattvasmin karmaṇesyāṃ devadūbhyāṁ | svāhā [PG 1.5.10],[153] *idamgnaye bhūtādhipataye.* ***oṁ indrojeṣṭhānādhipatiḥ sa mvattva | smin brahmarā yasmin kṣetrasyāmāsivyasyāṃ purodhāyāmasmiṃtkarmaṇesyāṃ devadū- | bhyāṁ svāhā,*** *idam indrāya jeṣṭhānāmadhipataye.* ***oṁ yamapṛthivyānāmadhi | patiḥ samāvattvasmin brahmaṇāsmin kṣetrasyāmāsiṣyasyāṃ purodhāyāmasmin ka | rmaṇesyāṃ devdūbhyāṁ svāhā.*** *idaṃ yasapṛthivyānāmadhipataye. a | rghapātreṇa sparśanaṃ.* ***oṁ vāyuntarikṣasyādhipatisamāvattvarsmin brahma-***

54^{v}
ṇāsminkṣetrasyāmāsipmasyāṃ purodhāyām asmin karmaṇesyāṃ devadūbhyāṁ svāhā, *i | daṃ vāyave antarikṣasyādhipataye.* ***oṁ sūryādivodhipatiḥ samāvattva | smin brahmaṇāsminkṣetrasyāmāsiṣyasyāṃ purodhyām asmin karmaṇesyā devadūbhyā | svāhā,*** *idaṃ sūryādivodhipataye.* ***oṁ candramānakṣatrāṇamadhipatiḥ sa | sāvattvasmin brahmaṇyasminkṣatrasyāmāsiṣyasyāpurodhāyām asminkarmaṇe syā | devadūbhyāṁ svāhā,*** *idaṃ candramase nakṣatrāṇamadhipataye.* ***oṁ bṛhaspatati | brahmaṇodhipatiḥ samāvattvasmin brahmaṇyasmin kṣatrasyāmāsiṣyasyāṃ purodhāyā | masmin karmaṇesyā devadūbhyāṁ svāhā.*** *idaṃ vṛhaspataye brahmaṇodhipataye | .* ***oṁ mitraḥ satyānāmadhipatiḥ samāvattvasmin brahmaṇyasmin kṣatrasyāmāsiṣya | syāṃ purodhāyām asmin karmmaṇesyāṃ devadūbhāṁ svāhā,*** *idaṃ mitrāya satyānāmadhi-*

55^{r}
pataye. ***oṁ varuṇo apānāmadhipatiḥ samāvattvasmin brahmaṇyasmin kṣetra | syāmāsiṣyasyāṃ purodhāyāmasmin karmaṇebhyāṃ devadūbhyāṁ svāhā,*** *idaṃ varuṇā | ya apānāmadhipataye.* ***oṁ samudre srotyānāmadhipatiḥ samavattvasmin bra | hmaṇesmin kṣetrasyāmāsiṣyasyāṃ purodhāyāmasmin karmaṇesyāṃ devadūbhyāṁ svāhā | ,*** *idaṃ samudrāya srotyādhipataye.* ***oṁ annaṁ sāmrājyānāmadhipatiḥ sa | māvattvasmin brahmaṇyasminkṣetrasyāmāsiṣyasyāṃ purodhāyāmasmin karmaṇesyāṃ | devadūbhyāṁ svāhā,*** *idaṃ mannāya sāmrājyānāmadhipataye.* ***oṁ somo oṣa | dhīnāmadhipatiḥ samāvattvasmin brahmaṇyasmin kṣatrasyāmāsiṣyasyāṃ purodhāya | masmin karmaṇesyāṃ devadūbhyāṁ svāhā,*** *idaṃ somāṣadhīpataye.* ***oṁ savita | prasavānām adhipatiḥ samāvat-***

[153] This and the following *mantras* upto *pitaraḥ pitāmahāḥ … devahūtyāṁ svāhā* (folio 56^{r}) have been taken from PG 1.5.10.

tvasmin brahmaṇyasminkṣetrasyāmāsivyasyāṃ puro-

55v

dhāyāmasminbrahmaṇyasminkṣetrasyāmāsivyasyaun karmaṇesyāṃ devadūbhyā | ṁ svāhā, *idaṃ savitre prasavānāmadhipataye.* ***oṁ rudra paśūnāmadhipati | ḥ sumāvattvasmin brahmaṇyasmin kṣetrasyāmāsiṣyasyā purodhāyāmasmin karma | ṇesyāṃ devadūbhyāṁ svāhā***, *idaṃ rudrāya paśūnāmadhipataye. arghapā | trodakeṇa sparśanaṃ,* ***oṁ tvaṣṭā rūpānāmadhipatiḥ samāvattvasmin brahmaṇya | smin kṣetrasyāmāsiṣyasyāpurodhāyāmasmin karmaṇesyāṃ devadūbhyāṁ svāhā | ,*** *idaṃ tvaṣṭā rūpānāmadhipataye.* ***oṁ viṣṇaḥ parvatānāmadhipatiḥ sa | māvattvasmin brahmaṇyasmin kṣetrasyāmāsiṣyasyāṃ purodhāyāmasmin karmaṇe | syāṃ devadūbhyāṁ svāhā***, *idaṃ viṣṇave parvatānāmadhipataye.* ***oṁ maruto | gaṇānāmadhipatiḥ samāvattvasmin brahmaṇyasmin kṣetrasyāmāsiṣyasyāṃ pu-***

56r

rodhāyāmasminkarmaṇesyāṃdevadūbhyāṁ svāhā, *idaṃ murubhyo gaṇānāmadhipataye | .* ***oṁ pitaraḥ pitāmahā parevaretatāstamahā ihamāvaṃ tvasmin brahmaṇya | smin kṣetrasyāmāsiṣyasyāṃ purodhāyāmasmin karmaṇesyāṃ devadūbhyāṁ svāhā***, *i | daṃ pitṛbhyaḥ pitāmahebhyaḥ parebhyo 'varebhyas tatebhyas tatāmahebhyaḥ. tyāgavaṃsa | te*[154]*,*

Guptāhutihoma

arghapātrodakeṇa sparśanaṃ. ***itmādhānaye***[155] ***nama***[156]***, oṁ āgneraitupuyamo | devatānāṁ, sosmai pūjāmuñcatamṛtyupāśāt, tadayaṁ rājā varuṇo nu | manyatāṃ yatheyaṁ stī pautramadhannarodāt svāhā***, *idaṃ magnayā.* ***oṁ mā | magnistrāya tāṃ gārhayatmaḥ pūjāmasyai nayatu dīrghamāyuḥ, añunyāpasthā | jīvatām astumātāpaumānandamabhivivudhātāmiyaṁ svāhā***, *idaṃm agnaye | .* ***oṁ svastino agne divāpṛthivyā viśvāmidhejya yathāyajatra, yadasya***

56v

mahidivihātaṃ putrā tadasmā sudraviṇa ca dhehi citraṁ svāhā, *idam agnaye | .* ***oṁ sugantupathāṃ pradviśanna ehi jyotiṣmadhye hyajaranna āyuḥ, apaitura | mṛtyuramṛtanma agādvaivaś ca tonāñprabhayaṃ hano tuna svāhā***, *idaṃ mṛtyuve vaiśva | tāya. tho belasa kanyā gāta puye māla paḍapetī cakā catuteca. |* ***oṁ paraṃ mṛtyo anu yarahiyanthāyaste anya itaro devayānāta cakṣuṣma te śṛtva | te te vravībhimānaḥ prajāṁ rīriṣomotavīrāt svāhā*** [ṚV 10.18.1], *idaṃ mṛtyave. tyāga | vāsate*[157]*, arghapātrodakena sparśanaṃ, saśrava praṇīte nidhāya. ghṛtāhu | ti save*[158] *dattvā ghṛtāhuti pūrṇā,* ***oṁ sapta te agne*** [VS 17.79], *tilāhuti samastaṃ biya. | kalaśa tvāya bosyantako, kalaśa pratiṣṭhā, saṃkṣāhuti,* ***oṁ asaṃkhyātā*** [VS 16.54]. *| misāthaṃkālina lāsālake. tato lājāhoma, samidha ghṛta lājājyatā-*

57r

sate, nemhāsyanaṃ joṅāva duyake, ***oṁ aryamanan devaṃ kanyām agnimayakṣata, | sa no 'ryamā devapreto muñcatu mā pate svāhā*** [PG 1.6.2a], *idam agnaya. prathamāhuti, |* ***oṁ iyaṃ nāryapabrate lājānāvapantikā, āṣmānastu me pariredhantāṃjño ta | yo mama svāhā*** [PG 1.6.2b], *idam agnaye.* ***oṁ imān lājānāvapāmyagnau samṛddhikaraṇaṃ | tava, mama tubhya ca ca vadanaṃ tadagniranamanyatāmiyaṁ svāhā*** [PG 1.6.2c], *idam agne. |*

Pāṇigrahaṇa, aśmārohaṇa, agniparikrama, saptapadī etc.

atha kumāryā dakṣiṇāhasta sāṅguṣṭhaṃ varo gṛhnāti mantra, ***oṁ gṛhnāti te saubha | tvāya hastaṃ mayoyatmā jaradastiryathāsaḥ, bhargno arjjamāhā savitāpuraṃ dhirma | jyaṃ tvā durgāhayatyāya devāḥ, amohamasmi sātvaṁ sātvamasyamo ahaṃ,***

[154] Read: *tyāgavācase.*
[155] Read: *ity ādhārāya.*
[156] Read: *namaḥ.*
[157] Read: *tyāgavācase.*
[158] Read: *sarvaṃ.*

sā | māhamasmi ṛk tvaṃ dyaurahaṃ pṛthivī tvaṃ tāvehi vivahai saha reto dadhāṃ vahai putrā | n vindyā vahai vahūn, te śṛṇujaradastayaḥ saītriyau roviṣṇusumanasya mānau

57^{v}

yaśye masaradaḥ śataṃjīvena saradaḥ śataṁ śṛnuma śaradaḥ śataṃ [PG 1.6.3]. *atha a | śmānam ārohayet, uttarasvitvā,* ***oṁ (ārohemam) aśmānamasmeva tvasthiro bhava, | abhitiṣṭha pṛtanyatovabādhasva pṛtanāyataḥ*** [PG 1.7.1], *ārohana mantra. atha | gāthāṃ gāyatī mantra,* ***oṁ sarasvatī predamava śubhage bajinīvatī, yāṃ tvā vi | śvasya bhūtasya prajāyāmasyāgrataḥ yasyāṃ bhūtaṁ samabhavata yasyāṃ vi[śva]m ida[ṃ] jaga | ta, tāmadya gāthāṃ gāsyāmi yā strīṇāmuttamam yaśaḥ*** [PG 1.7.2], *atha agniparikrāma | taḥ. jāmātāstrīsaha, anīni tvāya,* ***oṁ śivo nāmāsi*** [VS 3.63]. *strī nha | vane tayāva agnikuṇḍa ṅoya,* ***oṁ tubhyamagre paryavahansūryān vahatu nā | saha, punaḥ patibhyo jāyān dāgneḥ prajāsaha*** [PG 1.7.3]. *joḍa hāsāna gāle,* ***oṁ ta | va vāyu*** [VS 27.34]. *thathyeṃ tripradakṣiṇa mantraḥ dhunaṅāva jāmātrā sūrppakoṇana*[159] *lā*[160]

58^{r}

lājā tayāva doya mantra, ***oṁ bhagāya svāhā*** [PG 1.7.5], *oṁ prajāpataye svāhā, tyāgasa | hita. agnikuṇḍayā uttarasa saptapada chāya, va chāya,* ***oṁ ekami | ṣe miṣe miṣṇustva nayatu, oṁ ddheūrye viṣṇustvā nayatu, oṁ trīnirāya spo | ṣāya viṣṇustvā nayatu, oṁ catvāri māyo bhavāya viṣṇustvā nayatu, oṁ pañca | paśubhyo viṣṇustvā nayatu, oṁ ṣaḍaṛtubhyo viṣṇustvā nayatu, oṁ sakhesapta | padābhavaḥ sāmāmanuvratā bhava viṣṇustvā nayatu.***[161] *go 14 goya taya māla | . jelabrahmāyā laṃkhana hāya,* ***oṁ āpaḥ śivāḥ śivatamāḥ śāntāḥ śānta | tamās[tas]te kṛnvantu bheṣajaṃ*** [PG 1.8.5]. ***oṁ āpohiṣṭhā*** [ṚV 10.9.1], ***oṁ yovaḥ śiva*** [ṚV 10.9.2]. ***oṁ | tasmā alaṃ*** [ṚV 10.9.3], *vadhū sūryadarśanaṃ kārayet,* ***oṁ taccakṣurdeva*** [VS 36.24]. *memaṇḍala si | ndhūra laṃṅa biya,*

58^{v}

oṁ vasoḥ pavitramasi [VS 1.3]. *iśānakonaśa sindhra chāya puruśeṇa,* ***oṁ sumaṅga | līti prajāpatiṛṣiḥ sumaṅgalī devatā triṣṭupchandaḥ, sindhūradarśane vini | yo-gaḥ. oṁ sumaṅgalīriya vadhūrimāṁ sameta paśyata saubhāgyamasyai da | tvā yāthāstvāṃ viparetana*** [PG 1.8.9], *3,* ***oṁ sindhūrasarvasidhyartha śirasādhārya te tva | yā, svāmino dīrghāmāyuḥ tvaṃ putramāyu śivaṃ kuru,*** *sindhramu hāya,* ***oṁ śrīścate*** [VS 31.22] *|. hṛdayālaṃbhana mantra,* ***oṁ mama vratate hṛdayaṃ dadāmi mama cite manucittante | astu, mama vācamekamano juṣṭvaprajāpatis tvā tiyunaku mahyaṃ*** [PG 1.8.8], *gorathā | rohanaṃ.* ***oṁ iha gāvo niṣidanti ihoścā iha puruṣāḥ, iho sahasradakṣi | ṇo yajña iha puruṣā niṣīdatu*** [PG 1.8.10]. *dhruva darśanaṃ,* ***oṁ dhruvamasi dhruvaṃ tvā paśyā | mi dhruva idhipomapimajyaṃ tvādād bṛhaspatiḥ, mayāyat prāpravatīva śaradaḥ śataṃ*** [PG 1.8.19].

59^{r}

āgnayakoṇā śakhonāmanapāne, datasā thava kijā madatasā me kumāra | ṇa. ghṛtāhuti biya, ***oṁ prajāpataye svāhā, oṁ sṛṣṭikṛtaye***[162] ***svāhā | .*** *tilāhuti biya, dhā 54,* ***oṁ ambakaṃ***[163] [VS 3.60], *tvāya, vivāhā. āhu | ti biya, dhā 54,* ***oṁ majūti***[164] [VS 2.13], *pratiṣṭhā. thanā vādhāna chucake. brā | hmaṇapūjā. śāntikapuṣṭika. javadhānyādi. vidhi thyaṃṅa ya | jña dhunake.*

Visarjana

brahmā·bali·visarjana yāya mateva·duṣāpikhā juko choya | . nyāsa likāya. jalaḍa brahmāyā laṃkhana abhiṣeka. candanā | di. sagoṇa. āśīrvāda. vidhina misāthaṃkālina lā sālā | va thantā yane. rājasa julasā maṃḍapana lāsālāva navarātra kuthi va | ne thāyasa lohotā thanathātā yaṅāva tavacapaliyā cheḍi yaṅāva tavaca

[159] Read: *śūrpakuṣṭhana.*
[160] Omit.
[161] These mantras are derived from PG 1.8.1-2.
[162] Read: *sviṣṭakṛte.*
[163] Read: *tryambakaṃ.*
[164] Read: *mano jūtir.*

59^{v}
paliyā mātāna konyācakāva siṃdhralevakosa yane, thavake julasā mūla | talesa, sahabhojya nake. rātrau ekaśaryāśayanaṃ. iti vivā | hākarma samāpta. ***bhāradvājagotra bhāradvājāṅgirasa | vārhaspatyatripravara mādhyandiniśākhā vājasanaicaraṇasya· oṁ śrīman nepā | lamaṇimaṇḍaloddava, śrī 3 paśupaticaraṇāravindavandana nityadhyānabhakti | paraṃparāpremāśrita śrīraghuvaṃśodbhavarājapurohitaśubhāvalokanasamasta | prakriyāvirājamāna śrī 3 garuḍanārāyaṇapādapaṅkajasamādhaka śrī 3 śaṅ | karanārāyaṇacaraṇakamalasevaka śrīmantrānubhāskarasahasrāñu samastapari | vyāptadaśadik śrī 3 martteśvarīmātṛkāvaralabdaprasādita śrī 3 jhaṃkeśvarīṣṭa | devatāsamārāka śrī 3 sveṣṭadevatayor ārādhanatatpara śrīpūrvāghāṭamahāpa-***

60^{r}
ñcālika sandhivigrahopādhyāgna nityaṃ dhyaya yajurvedapadakramasahipāṭha pārāṃ | gatasya pañcāgniyajñasthāpanaklata*[165] *smṛtyācāranipunalakṣāhutikoṭyāhuti | yajñācārya śrī amuka rājopādhya śarmaṇaḥ prapautrāya pautrāya putrāya kanyā | thine. śrī upādhyāya jula gotrocāraṇa. mānavagotravaivasvatamāne | veti purukhasya*[166] *tripravarāṇi mādhyandiniśākhā vājasanaicaraṇasya śrī ma | nmāneśvara valaladdha*[167] *prasādisya śrī 3 raghuvaṃśāvatāra śrīmatrājādhirājapa | rameśvaraparamabhaṭṭāraka śrī 3 jaya amuka mantradevasya prapautrāya pautrāya | putrāya kanyāthine. rājāyā gotroccāraṇa. | mānavagotravaivasvatamāne | vetipurukhasyatripraverāṇi mādhyandini śākhā vājasanai caraṇasya śrī ma | nmāneśvara valaladdha prasādisya śrī 3 raghuvaṃśāvatāra śrīmatrājādhirājapa | rameśvaraparamabhaṭṭāraka śrī 3 jaya amuka mantradevasya prapautrāya pautrāya | putrāya kanyāthine.
rājāyā gotroccāraṇa. |

Santikunhuyā-vidhi

santikunhuyā vidhi. suthā nitya dhunaṅāva sālābhālā yācake. | misā thaṃkālina lāsālāva yajñamaṇḍpayā uttarasa svastikāsanasa pūrvābhi-

60^{v}
mukhana taya, ***oṁ asuragni*** [ṚVKh 2.4.1b]. *nṛmachanaṃ,* ***oṁ rakṣohaṇaṃ*** [VS 5.23]. *bali, | **oṁ adhyavoca*** [VS 16.5]. *dīpa,* ***oṁ tejo 'si*** [VS 22.1]. *brahmāsake svānake tānake |. Prohitana arghapātrayā laṃkhana hāya,* ***oṁ devasya tvā*** [VS 1.10]. *matā phā | tāḍacā pūjā,* ***oṁ agnimūrddhā*** [VS 3.12], ***oṁ tvaṃ javiṣṭha dā*** [VS 13.52]. *matā phā tāḍacā | sagonanaṃ tvāya,* ***oṁ svastinomamitetyādi*** [ṚV 5.51.11]. *candanādi sagona bi | ya. ceta,* ***oṁ yadadyaka*** [VS 33.35]. *sidhrala,* ***oṁ tvaṃ javiṣṭha dā*** [VS 13.52]. *svā | sagona,* ***oṁ dadhikrāpno*** [VS 23.32]. *svāna,* ***oṁ brahmaṇaspate*** [VS34.58]. ***oṁ śrīścate | lakṣmī*** [VS 31.22]. *anina tvaya,* ***oṁ śivo nāmāsi*** [VS 3.63]. *joḍa hāsāna gāle |,* ***oṁ tava vāyu*** [VS 27.34]. *ke bādhāna chucake,* ***oṁ prajāpate*** [VS 10.20]. *sephā,* ***oṁ | yāḥ phalinī*** [VS 12.89]. *ārati,* ***oṁ tejo 'si*** [VS 22.1]. ***oṁ manojūti*** [VS 2.13], *pratiṣṭhā.*

61^{r}
misā thaṃkādina lāsālāva yane, ***oṁ asuragni*** [ṚVKh 2.4.1b]. *uttarasa māsa | ghere yācake,* ***oṁ sukhārathi*** [VS 34.6]. *thatā yaṅāva svastikāsana taya. sa | habhoje yācake. kaṅka choya. thavakeyā pita biyamhā julasā sā | lābhālā yāṅā velasaṃ brahmā adina visarjana yāṇāva kalaśa hāya · bali mā | lako visarjana yāṅāva choya. thavake dukāyamhā julasā bali ā | dina visarjana yāya mumāla · caturthī kunhu visarjana yāya.*

Bhramaṇayātrāvidhi

tato | bhramaṇayātrā. maṇḍapasa goya sindhra chāya. rājāyā julasā | luṃmha tachu la lavalhāya māla, ***oṁ ambe ambike*** [VS 23.18]. *vadhū vā āḍa | sa dyavane tayāva. maṅgala yātrā yāya. lihā*

[165] Read: °-*kṛta*
[166] Read: *pauruṣya.*
[167] Read: *varalabdha.*

vayāva mūladvā | rasa la soya. rājasa julasā bejana māla penake, pāla dhvākāsa u-

61^{v}

tkṣova taya lu dhvākā chuya. bhaṃmālina lunora jonake. utkṣova jo | nake, gola 2 kalaśa pu 2 duvā ryākha toya, rājasa julasā javakhava ja | madvārasa · thavake jula mūladvārasa. nirmachanādi lokāpacārakṛtva | . lā sālāva maṇḍapa yane. nṛrmachana, ***oṁ rakṣohaṇaṃ*** [VS 5.23]. *bali, |* ***oṁ adhyavodha*** [VS 16.5]. *dīpa,* ***oṁ tejo 'si*** [VS 22.1]. *brahmāsa svāna tanake. prohitana | arghapātrayā laṃkhana hāya,* ***oṁ devasya tvā*** [VS 1.10]. *matā phā tāḍacā pūjā,* ***oṁ agni | mūrddhā*** [VS 3.12], ***oṁ tvaṃ javiṣṭha dā*** [VS 13.52]. *matā phā tāḍacā sagonanaṃ tvāya,* ***oṁ śivo nā | māsi*** [VS 3.63]. *joḍa hāsāna gāle,* ***oṁ tava vāyu*** [VS 27.34]. *kebādhāvana chucake,* ***oṁ | prajāpate*** [VS 10.20]. *sephā,* ***oṁ yāḥ phalinī*** [VS 12.89]. *ārati,* ***oṁ tejo 'si*** [VS 22.1]. | ***oṁ manojūti*** [VS 2.13], *pratiṣṭhā. āśīrvāda svāna biya,* ***oṁ kāṇḍātkāṇḍā-***

62^{r}

t [VS 13.20]. *brāhmaṇapūjā · dakṣiṇā. vācana. abhiṣeka. canda | nādi āśīrvāda. misāthaṃkādina lāsālāva yane,* ***oṁ asuragni*** [ṚVKh 2.4.1b] |. *uttarasa māsaghere yācake,* ***oṁ sukhārathi*** [VS 34.6]. *thatā yaṅāva so | stikāsanasa taya. rājāsa julasā goya biyake sagona biya mumā | la · sahabhojya juko gāka. thavakeyā julasā mālako goya biya | ke. sagona biya. sahabhojya yācake. kalaṅka choya. | thavakeyā pitā biyamhāyā julasā. mūlatalesa. goya biya | ke. sagona biya. brāhmaṇapūjā. candanādi āśīrvā | da. sahabhojya. kalaṅka choya. kotā yaṅāva yajñamaṇḍa | pa brahmāsa goya sidhra chāyake. pitā yaṅāva vadhū vā āusadya va-*

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ne taya. pivisyaṃ choya. iti bhramaṇayātrāvidhiḥ samāptaḥ |.

Caturthīkarmavidhi

penhuku[nhu] vidhitheṃ carthī yāya. dhuṃkunhu deguliske pañco | pacārapūjā yāya. alina salāva dutaya. amayana thokunhu | nisyaṃ teyuva. tato carthīkarma kuryāt. nakasa mā | lābhālā yāya, gvāla majuko nātuṅāva sahabhojya. kalaṅka choya. | yavoda yākeya. rājasa julasā prohitanaṃ · thavake yā | mātrānaṃ. yajamānanaṃ puṣpabhājanaṃ. adyādi. vākya. | ***yajamānasya amukasya vivāhoddeśacaturthīkarmaṇi yajñāravanimitya | rthaṃ kartuṃ puṣpabhājanaṃ samarpayāmi. oṁ ūddhaṃ brahmāṇḍakhaṇḍaṃ nijayavana | yataṃ brahmayoge svarupaṃ devānāṃ jyeṣṭhabhūta sarasija nayanaṃ rājahaṃ sāsanasthaṃ,***

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cayotphullāṅgavarsmabhujavara caturapvākṣamālā jayantaṃ śāśvadvaidaṃ dahantaṃ dvi | jagaṇamakalādhintayet tadvijendra, *siddhir astu kriyātyādi. Vidhithyaṃ | ṅa kuśaṇḍikarma yāya. tathā 2 vidhimantreṇa brahmārcanaṃ. nyāsa | . arghapātra pūjā yāya. ātmapūjā.* ***oṁ brahmaṇe prajāpati | mūrtaye idam āsanaṃ namaḥ puṣpaṃ namaḥ.*** *dvārārcana,* ***oṁ tat tvā yāmi*** [VS 18.49], | *tyādi 11. āvāhanādi. brahmā pūjā,* ***oṁ brahmaṇe prajāpatimūrta | ya idam āsanaṃ namaḥ puṣpaṃ namaḥ.*** *dhyāna,* ***oṁ pītāmvaradharaṃ pītaṃ kṛṣṇāji | naṃ vibhūṣitaṃ, padmāsanasthitaṃ devaṃ haṃsavāhanaśobhitaṃ, kamaṇḍaluścā | kṣasūtradaṇḍapustakadhāriṇaṃ, vivāhaphaladaṃ saumya sarvasiddhi pradāyakaṃ, | brahmāṇaṃ vedakiñcit dhyāyate jñānasīśvaraṃ,*** *iti dhyāna.* ***oṁ vi(ri)ñca***

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ya namaḥ, oṁ prajāpataye 2, oṁ srastrāye[168] 2, oṁ vedhase 2, oṁ surajyeṣṭhāya 2, | oṁ brahmaṇe 2, oṁ kamalāsanāya 2, oṁ hiraṇyaraṃgarbhāya 2, oṁ dhātre namaḥ, oṁ | vidhātre 2, oṁ brahmāṇḍādhipataya

[168] Read: *sviṣṭakṛtaye.*

2, *oṁ abjayonaye* 2, *oṁ sṛṣṭirūpāye* | 2, *oṁ viśvādhipataye* 2, *oṁ parameṣṭhine* 2. *veda,* ***oṁ brahmaṇaspate*** [VS 34.58], ***oṁ* | *prajāpate*** [VS 10.20], ***oṁ brahma yajñānaṃ*** [VS 13.3], ***oṁ ābrahmane brāhmaṇo*** [VS 22.22], ***oṁ śivo nāmāsi*** [VS 3.63], | ***oṁ hiraṇyagarbha*** [VS 13.4], ***oṁ uruviśṇo*** [VS 5.38], ***oṁ ā no bhadra*** [VS 25.14], ***oṁ dhāmacha*** [VS 18.76], ***oṁ svastina i* | *ndro*** [VS 25.19], ***bhadram vada*** [ṚVKh 2.2.1-3], ***oṁ namaḥ svabhyaḥ*** [VS 16.28], ***oṁ saptarṣaya*** [VS 34.55], ***oṁ bṛhaspate*** [VS 26.3]. *a* | *ṣṭakalaśa pūjā,* ***oṁ dharāye namaḥ,*** *8. veda,* ***oṁ yuñjate*** [VS 5.14], ***oṁ idam viṣṇu*** [VS 5.15] |, ***oṁ vatī dhenumatī*** [VS 5.16], ***oṁ devaśrutau*** [VS 5.17], ***oṁ viṣṇo nu kaṃ*** [VS 5.18], ***oṁ divo vā viṣṇu*** [VS 5.19], ***oṁ prata* | *d viṣṇu*** [VS 5.20], ***oṁ viṣṇo rarāṭa*** [VS 5.21]. *grahapūjā, oṁ ādityāya namaḥ, tyā-*

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di 10. veda, ***oṁ ā kṛṣṇe*** [VS 33.43], *tyādi 10, āvāhanādi. indrādi pūjā,* ***oṁ indrā* | *ya namaḥ,*** *tyādi 10. veda,* ***oṁ trātāram indra*** [VS 20.50] *tyādi 10* |, *āvāhanādi. aṣṭaciraṃjīvi pūjā,* ***oṁ asvasthāmne namaḥ,*** *tyādi 8* |. *veda,* ***oṁ asvasthe vo*** [VS 12.79], *tyādi 8, āvāhanādi. māsādipūjā* |, ***oṁ māsāya namaḥ,*** *tyādi 20. veda,* ***oṁ ardhamāsā*** [VS 23.41], *tyādi 20,* | *āvāhanādi. nāgapo pūjā,* ***oṁ varuṇanāgarājāya namaḥ, oṁ namostu sa* | *rpebhyo*** [VS 13.6]. *yakṣayakṣṇī pūjā,* ***oṁ yakṣaṇyai namaḥ, oṁ yakṣāya namaḥ, agne* | *achā, oṁ agne achā vadeha naḥ pratinaḥ sumanya bhava, pra ṇo yacha sahasrajitva* | *ṁ hi dhanadā 2 asi svāhā*** [VS 9.28], ***oṁ pra ṇo yacha*** [VS 9.29]. *śrīlakṣmī pūjā,* ***oṁ śrīyai na* | *maḥ, oṁ lakṣmai namaḥ, oṁ śrīścate lakṣmī*** [VS 31.22], ***oṁ dyā mā le*** [VS 5.43]. *alina pūjā,* ***oṁ***

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śivāya namaḥ, oṁ śivo nāmāsi [VS 3.63]. *ināya kodapūjā,* ***oṁ gaṇapataye namaḥ,* | *oṁ namo gaṇebhyo*** [VS 16.25]. *suponāga pūjā,* ***oṁ varuṇanāgarājāya namaḥ, oṁ yā* | *iṣavo*** [VS 13.7]. *candramaṇḍala pūjā,* ***oṁ vayaṁ soma*** [VS 3.56]. *rājāyā julasā kha* | *ḍga śayiṅa pūjā,* ***oṁ yātavedase*** [ṚV 1.99.1], ***oṁ tīvrān ghoṣān*** [VS 29.44]. *chula pūjā,* ***oṁ* | *ambe ambike*** [VS 23.18]. *sagona pūjā,* ***oṁ vasoḥ pavitra*** [VS 1.3], *oṁ dadhikrāpno* [VS 23.32], ***oṁ dī* | *rghāyus tvā*** [VSK 3.9.6], ***oṁ jadadyaka*** [VS 33.35], ***oṁ tvaṃ javiṣṭha dā*** [VS 13.52], ***oṁ yāḥ phalinī*** [VS 12.89], ***oṁ śrīśca te la* | *kṣmī*** [VS 31.22], ***oṁ namaḥ pa(r)ṇāya*** [VS 16.46]. *bali pūjā,* ***oṁ gaṇānāṃ tvā*** [VS 23.19], ***oṁ yātavedase*** [ṚV 1.99.1], ***oṁ i* | *mā rudrāya*** [VS 16.48], ***oṁ ghṛtaṃ ghṛta*** [VS 6.19], ***oṁ namo vabhluśā*** [VS 16.18], ***oṁ asaṃkhyātā*** [VS 16.54], *kvāche. dukhā* | *pikhā,* ***oṁ samakhya devyā*** [VS 4.23]. *rājasa julasā vachalā,* ***oṁ bṛhaspate*** [VS 26.3]. *ga* | *laṃḍa,* ***oṁ namo vabhlu*** [VS 16.18]. *dumāju,* ***oṁ ambe ambike*** [VS 23.18]. *melāneuta,* ***oṁ***

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yatra vāṇā [VS 17.48]. *thavake julasā, kvāche,* ***oṁ gaṇānāṃ tvā*** [VS 23.19], *tvādi 5. dukhā* | *pikhā,* ***oṁ sam akhya*** [VS 4.23]. *thāna laṃṣu,* ***oṁ namo vabhrū*** [VS 16.18]. *tulaṃnhe,* ***oṁ asaṃkhyā* | *tā*** [VS 16.54]. *vachalā,* ***oṁ bṛhaspate*** [VS 26.3]. *melānivaḍa,* ***oṁ yatra vāṇā*** [VS 17.48]. *gaṇa*[169] |, ***oṁ namo gaṇebhyo*** [VS 16.25]. *gogrāsa,* ***oṁ āyaṃ gau*** [VS 3.6]. *kaumāri,* ***oṁ jātavedase*** [ṚV 1.99.1] |. *kebopūjā, rājasa julasā, śrīsūryyāya namaḥ, sūryya. paśupati* |, ***oṁ paśupatibhaṭṭārikāya namaḥ.*** *garuḍa nārāyaṇa,* ***oṁ garuḍanārā* | *yaṇāya namaḥ.*** *deguli,* ***oṁ iṣṭadevatāya namaḥ.*** *māneśvari,* ***oṁ* | *māneśvarīṣṭadevatāya namaḥ.*** *vākuli,* ***oṁ iṣṭadevatāya namaḥ.*** *pi* | *thu,* ***oṁ iṣṭadevatāya namaḥ.*** *nāga,* ***oṁ varuṇanāgarājāya namaḥ.*** | *veda,* ***oṁ ā kṛṣṇe*** [VS 33.43], ***oṁ yāte rudra*** [VS 16.2], ***oṁ viṣṇorarāṭa*** [VS 5.21], ***oṁ bṛhaspate*** [VS 26.3], ***oṁ ambe***

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ambike [VS 23.18], ***oṁ yātavedase*** [ṚV 1.99.1], ***oṁ namaḥ śambhavāya*** [VS 16.41], ***oṁ śrīścate lakṣmī*** [VS 31.22], ***oṁ namostu***

[169] Read: *gaṇeśa.*

sa | rpebhyo [VS 13.6]. *thavake julasā, sūryya,* **śrīsūryyāya namaḥ.** *paśupati,* **oṁ paśu- | patibhaṭṭārikāya namaḥ.** *garunārāyaṇa,* **oṁ garuḍanārāyaṇāya namaḥ. |** *śaṅkaranārāyaṇa,* **oṁ śaṅkaranārāyaṇāya namaḥ.** *deguli,* **oṁ matteśvari | mātṛkādevyai namaḥ.** *jhaṅkeśvarī,* **oṁ jhaṅkeśvarīṣṭadevatāya namaḥ.** *duthu |* 2, **oṁ iṣṭadevatāya namaḥ. oṁ iṣṭadevatāya namaḥ.** *nāga,* **oṁ varu | ṇanāgarājāya namaḥ.** *veda,* **oṁ ā kṛṣṇe** [VS 33.43], **oṁ yāte rudra** [VS 16.2], **oṁ (vi)ṣṇor arāṭa** [VS 5.21], **oṁ | idam viṣṇu** [VS 5.15], **oṁ bṛhaspate** [VS 26.3], **oṁ jātavedase** [ṚV 1.99.1], **oṁ ambe ambike** [VS 23.18], **oṁ śrīścate la | kṣmī** [VS 31.22], **oṁ namostu sarpebhyo** [VS 13.6]. *ākāśamālā,* **oṁ asmākamindra** [VS 17.43]. *nha | skana sindhramuṇa pūjā,* **oṁ samitaṁ** [VS 12.57], **oṁ śrīścate lakṣmī** [VS 31.22]. **catuḥ svastityā-**

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di [VS 18.36], **oṁ svastina indro** [VS 25.19], **oṁ payaḥ pṛthivyāṃ** [VS 18.36], **oṁ viṣṇo rarāṭa** [VS 5.21], **oṁ agnirdevatā** [VS 14.20] **|**, **oṁ dyauḥ śānti** [VS 36.17]. *dhūpa,* **oṁ dhūr asi** [VS 1.8]. *dīpa,* **oṁ tejo si** [VS 22.1]. *phala |*, **oṁ yāḥ phalinī** [VS 12.89]. *naivadya,* **oṁ annapate** [VS 11.83]. **oṁ mano jūti** [VS 2.13], *pratiṣṭhā |*. *jāpa. stotra.* **oṁ ūddhaṃ brahmāṇḍakhaṃḍanijayavanayanaṃ brahmayo | gesvarupadevānājeṣṭhabhūtaṃ sarasijanayanarājahaṃsāsanasthaṃ, caṃyotphallā | ṅgavarṇaṃ bhujavaracaturaṃ cākṣamālājapantaṃ śāśvadvaṃḍaṃvahastaṃ dvijagaṇasaka | lāścintayet tadvijendra,** *atra gandhādi. arthapadāsādhanānte*[170]*. calu | sādhana*[171] *yāyamāla puruṣaṇa. tato agnidaśakriyā. agniyā | nāma,* **oṁ yojakāgnaye svāhā,** *pūrvvāghāra, uttarāghāra, pañcavāruṇānte | saṃśravapranīte nidhāya. ghṛtāhuti,* **oṁ prajāpataye svāhā, oṁ sṛṣṭi-**

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kṛtaye[172] **svāhā.** *tato kuṇḍāgre udakapātrakam sthāpayet. ta | taḥ pūjanaṃ,* **oṁ kapālāya idam āsanaṃ namaḥ, oṁ kapālāye namaḥ.** *ghṛtā | huti biya,* **oṁ kapālāya svāhā** *· idaṃ kapālāya tyāga.* **oṁ agneḥ prāya | ścitte tvaṃ devānāṃ prāyaścittirasi brāhmaṇastva nāthakāma upadhāvāni yā | syai patighnī tanutāmasyai nāśaya svāhā** [PG 1.11.2a]. *idam agnaye.* **oṁ vāyoḥ | prāyaścitte tvaṃ devānāṃ prāyaścittirasi [brāhmaṇas tvā nāthakāna upadhāvā | ni]**[173] **yāsyai paśrughnī**[174] **tanutāmasyai nāśaya svāhā** [PG 1.11.2b]. *idaṃ sūryyāya, pra, jāghrī | tanutāmasyai nāśaya svāhā.*[175] *idaṃ vāyavye.* **oṁ sūryyaḥ prāyaścitte | tvaṃ devanāṃ prāyaścittirasi brāhmaṇas tvā nāthakāna upadhāvāmi yā | syai paśughnī tanutāmasyai nāśaya svāhā** [PG 1.11.2c]. *idaṃ sūryyāya.* **oṁ candra-**

67^r

maḥ prāyaścitte tvaṃ devānāṃ prāyaścittirasi brāhmaṇas tvā nāthakāna upadhāvā | mi yāsyai gṛhaghnī tanutāyamasyai nāśaya svāhā [PG 1.11.2d]. *idaṃ candrāya.* **oṁ ga | ndharvvaḥ prāyaścitte tvaṃ devānāṃ prāyaściyattirasi brāhmaṇas tvā nāthakāma upadhāvā | mi yāsyai yaśoghnī tanutāmasyai nāśaya svāhā** [PG 1.11.2e]. *idaṃ gandharvvāya prāyaścittā | ya. calu*[176] *āhuti biye ghṛtena,* **oṁ prajāpataye svāhā,** *idaṃ prajāpata | ye. veda,* **oṁ prajāpate na tva** [VS 10.20], *ghṛtāhuti, ghṛtāhutipūrṇā. ti | lāhutisarvve dadyāt. kalaśapratiṣṭhā, saṃkhyāhuti. vandhū si | ndhūravastrana secake, nipatina ṅayake. puruṣana lā sālāva hayake |, yajñasiṃhāsasyāttarabhāg*[177] *pūrvvābhimukhana svastikāsanasa taye. | nṛrmmachanaṃ,* **oṁ rakṣohaṇaṃ** [VS 5.23]. *bali,* **oṁ adhyavoca** [VS 16.5]. *dīpa,* **oṁ tejo**

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'si [VS 22.1]. *arghapātrayā laṃkhana hāya,* **oṁ pavitre stho** [VS 1.12]. *brahmāsa svāna ta | nake. matā phā tāḍacā pūjā,* **oṁ agnir murddhā** [VS 3.12], **oṁ tvaṃ javiṣṭha dā** [VS 13.52]. **|** *matā phā tāḍacā sagonanaṃ tvāye,* **oṁ svastinomamitetyādi** [ṚV 5.51.11]. *belānu | kramana*

[170] Read: *atha pātrāsādanānte.*
[171] Read: *carusādhana.*
[172] Read: *sviṣṭakṛte.*
[173] PG (1.11.2b) omits.
[174] PG (1.11.2b) *prājāghnī.*
[175] Parts of PG 1.11.2c have been mistakenly placed here.
[176] Read: *caru.*
[177] Read: *yajñasiṃhāsanayā uttarabhāge.*

ruliṅole. datasā thava kijāna, madatasā kumāra puruṣana,| cusābalāna ruliṇolake. purukhana vadhu tritatvana śodharape, śira|si, ***rhāṁ ātmatatvaya braṇehme***[178] ***namaḥ, oṁ brahma yajñānaṃ*** [VS 13.3]. *hṛda,* ***hrīṁ vidyā|tatvāya viṣṇave namaḥ, oṁ viṣṇo rarāṭa*** [VS 5.21]. *pāde,* ***huṁ śivatatvāya rudrāya na|maḥ, oṁ namaḥ saṃbhavā*** [VS 16.41]. *kuṇḍāgrasthāpita udakena vadhusuddhi abhiṣeka|mantra,* ***oṁ yā te patighnī prajāghnī gṛhaghnī yaśoghnī nihitāntanujāraghnīntata| enā karomi sā jīryya tvaṃ mayā sahasāviti*** [PG 1.11.4], ***amukadevī suvikṣaṇaṃ***[179].

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arghapātra laṃkhana hāya, ***oṁ pavitre stho*** [VS 1.12]. *sapyāya vidhiḥ. cusa|balāna sāṣeya,* ***oṁ dīrghāyus tvā*** [VSK 3.9.6]. *sā sobothaya, javaya javaṃ sa cho|ya khavayā khavaṃ choya livaneyā livane saṃ choya. dantakakacina sayā|ya,* ***oṁ bhūr bhuvaḥ svaḥ suprajā*** [VS 3.37]. *sāpola pyāya java svabo telakaṃ grathi chi|ya livaneyā conaṃ thāsvacakaṃ sopyākaṃya,* ***oṁ svastino mamitā*** [ṚV 5.51.11]. ***oṁ|yasūryyāvaṭauvṛkṣa***[180] ***ujjiva***[181] ***phalinī bhavata*** [PG 1.15.6]. *sidhra chāya puruṣana, brahmā|ādipaṃ īṣṭadevatāmaka sidhra chāya. thonaṃli prohita ādina pūjāva|ristaṃ biyā. vadhū sake sindhra chāya mantra,* ***oṁ śrīścate lakṣmī*** [VS 31.22]. ***oṁ|sidurasarvvasidhyarthaṃ sirasā dhāryya te tvayā, svāmino dīrgham āyu tvaṃ putram ā|yuśivaṃ kuru.*** *kumāri sutrana hine tu 3,* ***oṁ rakṣohaṇaṃ*** [VS 5.23]. *to-*

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yupātakāna hine, tu 3, ***oṁ pavitra stho*** [VS 1.12]. *luṃṣopā taya,* ***oṁ hiraṇyaga|rbhva*** [VS 13.4]. *ohoṣopā taya,* ***oṣadha trāya*** [VS 4.1]. *dumvarasi pu 2 soka pyā|ya,* ***oṁ śivo nāmāsi*** [VS 3.63]. *kuśabu pu 3 soka pyāya,* ***oṁ brahmaṇaspate*** [VS 34.58].| *aṃjala ulake,* ***oṁ yujjanti vradhna*** [VS 23.5]. *laṭukacuśavalā dakākīcā ā|jalasalā thetisāpolasa soka pyāya. pāsa chāya* ***oṁ vasoḥ pavitra*** [VS 1.3].| *bhoimala kapālasatake. thote sapyāya vidhiḥ. candanādi sagoṇa|āśīrvvāda. ceta,* ***oṁ jadadyaka*** [VS 33.35]. *siṃdhala,* ***oṁ tvaṃ javiṣṭha dā*** [VS 13.52]. *sa|gona,* ***oṁ dadhikrāpno*** [VS 23.32]. *svāna,* ***oṁ śrīścate lakṣmī*** [VS 31.22]. *sephā* ***oṁ yāḥ pha|linī*** [VS 12.89]. *ārati,* ***oṁ tejo si*** [VS 22.1]. ***oṁ manojūti*** [VS 2.13], *pratiṣṭhā. puruṣa|na lā sālāva yane,* ***oṁ asuragni*** [ṚVKh 2.4.1b]. *uttarasa māsaghere yācake,* ***oṁ su-***

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khārathi [VS 34.6]. *rājasa julasā maṇḍapana lā sālāva navarātrakuthi vanethāyasa| lohotāthana thatā yaṅāva tavacapaliyā chedi yaṅāva tavacapaliyā mā|tānakonyācakāva sidhralevakothā yane, thavake julasā mūlatalesa ca|luprāsana yācake. caluprāsanamantra*[182]*,* ***oṁ prāṇais te prāṇāsaṃ dadhāmi|vyasthibhirsthīnimāṁ sānitvācanati*** [PG 1.11.5]. *prāśananti vadhūsvaāsa|sana upaveśya. āhuti dhā 54,* ***oṁ śrīścate lakṣmī*** [VS 31.22]. *āhuti|dhāla 54,* ***oṁ manojūti*** [VS 2.13], *pratiṣṭhā. vadhū hṛdayālaṃbhanamantra,* ***oṁ|yatte susīme hṛdayaṃ divi candramadrami śritaṃ, vedāhaṃ tadvidyāt paśyema śara|dā śataṃ jīvenaśaradā śataṁ śṛṇuyāma śaradā sataṃ*** [PG 1.11.9]. *śāntikapu|ṣṭika, yavadhānyādi. vidhithyaṃṅa yajña dhunake. brahmā agni-*

69v

visarjjanaṃ. bali choya, rājasa julasā balipā 4 dayiva, pā 1 gala|ḍa laṃṣu · pā 1 dumāju laṃṣu melānevatasudhā · pā 1 pīṭha · pā 1 vachalādevī bo| 17 dukhāpikhā · goḍajā dhvāṣā ināya · gogagrāsa sāyatā kumhalapūjā bāhā|la chesa. thavake julasā balīpā 4 dayīva, pā 1 tulanhe · pā 1 pīṭha · pā|1 thānalaṃṣu · pā 1 vachalā melānevatasuddhā, bo 27 dukhāpikhā, goḍajā|dhvākā ināya · gogrāsa sāyatā · kumhalapūjā bāhālache. yajamāna|abhiṣeka, candanādi · sagona · āśirvvāda. kalaśa lhāya, śrīvacha ·| prohita, puṇḍarīka · yajamāna, dhvaja · tini, kalaśa · misāthaṃkādi, cā|mara · josi, ṅā nau, chatra · ācāryya, śaṃṣa · citrakāri, upadohinī mā|lakostaṃ biya. rājasa julasā khāla sahiṅa chula · lavalhāya, ***oṁ jāta-***

[178] Read: *brahmaṇe.*
[179] Read: *subhikṣaṇaṃ.*
[180] Read: *ayam ūrjjāvato vṛkṣa.*
[181] Read: *urjjiva.*
[182] Read: *caruprāśanamantraḥ.*

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vedase [ṚV 1.99.1]. *brahmā lakha luya, rājasa julasā · lupolasa luya, thavake ju | lasā mūlataleyā vimānasa luye, chatra chāya. ināya lite, rājasa ju | lasā savādya dayakāva, īvaliṃpā śuddhā hayā vāṇā thyaṅa ulānaṃ īṇāya lī | tayalavane, lihā valaṅāva navarātra vane khavasa pūrva socakāva etā | yā nakiṃ sagoṇa biya · paligā biyamāla. rājasa julasā caturthi ku | nhu matāpūjā ju 14 dayiva tu 2 meunakā ceyāva matāpūjā jopa yakāva | ju 5 dune choya ṅābhinā · ju 9 pivane choya. rājasa julasā caturthī ku | nhu dumājusake · vākulisaṃ · pithusaṃ · manesvarīlaṃ · thā choyamāla, misā | julasā jila julasāṃ, ṅābhinā pūjā · bhetiṣalugāsāla. thavakeyā ju | lasā ju 13 dayiva sumādhe tayāva matāpūjā joyakāva ju 2 devaske tebhiṃ*

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choya · ju 11 pivane choya. prohita ādina mālako toyakoṭa tayāva | somādhe biyake. brahmaṇabhojanaṃ yācake. iti caturthī-karmma vi | dhiḥ samāptaḥ.mkhyāte candra-kṛśānukujarāmitenaiyāli | ke vatsare. pyanhu-kunhuyā vidhi. nakasaṃ kolacekana sāyake | kanyāna lahiyakāva jīla bhojya yācake, baji · ci · pālu · ghela · sāṣala · | dhau · dudu. dhunaṅāva kalaṅka choya. kanyā nhaskana kene · gāsa chiyā | va tayāgulina, byālana bhālato chiyake. thonaṃli kanyā pītā yane mū | ladvārana yane-mateva. mūladvārasa la soya, gola 2 kalaśa pū 2 dudvā ryā | ṣa boya. nṛrmmachana, ***oṁ rakṣohanaṃ*** [VS 5.23]. *balī,* ***oṁ adhyavoca*** [VS 16.5]. *dīpa,* ***oṁ | tejo si*** [VS 22.1]. *prohitana kalaśayā laṃkhana yāya,* ***oṁ devasya tvā*** [VS 1.10]. *matā phā*

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tāḍacā pūjā, ***oṁ agnimūrddhā*** [VS 3.12], ***oṁ tvaṃ javiṣṭha dā*** [VS 13.52]. *matā phā tāḍacā sagonaṃ tvāya | ,* ***oṁ svastino mamitetyādi*** [ṚV 5.51.11]. *candanādi sagona biya. cita,* ***oṁ jadadyaka*** [VS 33.35] |. *sidhrala,* ***oṁ tvaṃ javiṣṭha dā*** [VS 13.52]. *sagona,* ***oṁ dadhikrāpno*** [VS 23.32]. *svāna,* ***oṁ bra | h-maṇaspate*** [VS 34.58]. ***oṁ śrīścate lakṣmī*** [VS 31.22]. *sephā,* ***oṁ yāḥ phalīnī*** [VS 12.89]. *ārati,* ***oṁ | tejo si*** [VS 22.1]. ***oṁ manojūti*** [VS 2.13], *pratiṣṭhā. misāthaṃkādina lā sālāva thatā ya | ne,* ***oṁ asuragni*** [ṚVKh 2.4.1b]. *rājasa julasā sidhralevatalesa. thavake julasā mūla | talesa, svastikāsana pūrvva socaka taya, goya biyake sahabhojya juko yācake | , sagona biya, brāhmaṇa pūjā, dakṣiṇā, vācana. kalaśābhiṣeka. | sahabhojya yācake, amayateva, kalaṅka choya. iti dūrālam-bhakarmmavidhi | samāptaḥ. vāgoyātatyācaketā · go 2 sija ghara · laṃkhakapurana yāva ku buya-*

71^{v}

ke. hāsa pārasa kola cekana tayāva ku buyake. | rājasa julasā matāpūjā choya. thavakeyā julasā.

dhvākā	*cāśvara 6*	*dhvākā*	*cāmuṇḍa 7*
ināya 1		*ināya 1*	
nānanīstā 2	*nāśvara 7*	*nānanīstā 2*	*mahālakṣmī 8*
śivastā 3	*tupalaju 8*	*śiva stā 3*	*bhairava 9*
vaiṣṇavīstā 4	*bhagavatī 9*	*vaiṣṇavīstā 4*	*cāśvara 10*
bhairavastā 5	*dunetāju 5*	*indrāyaṇī 5*	*nāśvara 11*
		tupalaju 6	*duvanetā*
			mūjāju 5

āgamajunebhiṃnā.

1b The Manual for the Ten Rites$_3$

Preliminary Rites

21^{r}

Now, the rules of marriage ritual are written down. Send (the patron) to perform preliminary worships according to the sequence of the days.[183] Then, according to the day of the week, one should send (the patron) for worship of the *pīṭha*[184] on the eighth day, sixth day and fourth day prior (to the main ritual day). One should perform *yavodaka*[185] on the tenth day prior (to the ritual). On the day of Pithu[186] worship, having welcomed Brahmā[187], one should keep (the Brahmā flask).

[183] This includes worshipping of various shrines starting with that of Gaṇeśa, of the tutelary deity of the family and other power places.

[184] A seat of a tantric deity generally outside of town.

[185] An ancestor worship by making an offering of barley-water, also known as *nāndīkaśrāddha* or *nāndīmukhaśrāddha*.

[186] The room or the deity just outside the main shrine of tutelary deity.

[187] Brahmā is brought into the house in the form of a vase (*kalaśa*).

Ritual of the Day Before

On the day before marriage (*dusala*[188]), the priest and other persons should necessarily cut their toenails. One should go (to the potter) for worshipping clay (*cāpūjā*).[189] The wife-taker should prepare two lumps of the clay. Two sets (of ritual implements) should also be prepared. Having performed the ritual according to the rule, one should come back home. The welcoming woman (of the wife-giver) should wait and receive (the groom) in the main entrance.

In case of royal (marriage), the groom should be waited and received in the main entrance.[190]

One should perform *yavodaka*, having recited the mantras silently at Cucā.[191] One should perform *yavodaka* according to the rule. At the auspicious time (*yathākarmasa*),

21[v]

let the eldest (woman of the clan) bring the groom[192] by pulling his hands. Let him be seated on (a seat marked with) *svastika* facing east. Worship with a lamp, a measuring vessel and a key.[193] (Perform) the purification rite. Let flowers be offered. One should offer sandalwood and so on. (Offer) sandalwood and so on, (offer) *sagā*, and (give) blessings. (Give) *dakṣiṇā* (to the groom). (Make) recitations and Vedic praises. The elders and others should offer sandalwood etc. and give blessings. One should send (someone to a temple nearby) to worship. Throw popped rice (*pratiṣṭhā*, to consecrate the groom). (Perform) waving of lamp (*ārati*) together with a wooden measuring vessel and throw popped rice (*pratiṣṭhā*). (Let him/her) grind black lentils. One should take (him) to the upper floor by pulling hands. Feed the rice meal (*dusala-jā*) of the day prior (to the main day). The bride to be welcomed (in the groom's house on the next day) should also perform *yavodaka*, and having done so, she should be fed the rice meal of the day prior (to the main day). Thus are the rules for the day prior to the ritual.

Rules for the Main Day of the Marriage

Worship of the Flasks

(Now) the rules for the ritual implements to be arranged on the following (main) day. The *brahmā* flask, the eight (auspicious) flasks, the (auspicious) serpent flask (*nāgapva*), and the *yakṣa-yakṣaṇī-śrīlakṣmī* flasks, (the flasks for) the deities of the outer gate (such as Gaṇeśa and Kumāra) and so on should be arranged to the east of the fire-place.

In case of royal (marriage),

22[r]

offer collectively an ornament, a shield, a sword, gold, barley and water.

One should worship Gaṇeśa, wait and receive (the bride) at the gate. *Yavodaka* should be performed according to the rule. Let the Śivācārya worship the Brahmā (flask). One should perform the purification rite for the Brahmā (flask, reciting) ***rakṣohaṇaṃ valagahanaṃ*** (VS 5.23). (One should offer) *bali* (reciting) ***adhy avocad adhivaktā*** (VS 16.5). (One should offer) a lamp (reciting) ***tejo 'si*** (VS 22.1). (One should worship with) a lamp, a measuring vessel and a key (reciting) ***agnir mūrdhā divaḥ*** (VS 3.12) and ***tvaṃ yaviṣṭha dāśuṣo*** (VS 13.52). One should wave the lamp, the measuring vessel, the key and *sagā* (reciting) ***svasti no mimītām*** (ṚV 5.51.11) and so on. Let the eldest woman make an offering of oil to the Brahmā (flask). (Offer) oil (reciting) ***kāṇḍāt kāṇḍāt prarohanti*** (VS 13.20). (Offer) *koḍa*[194] (reciting) ***dīrghāyutvāya balāya*** (VSK 3.9.6). Let (the Citrakāra) draw eyes on the Brahmā (flask). One should offer *dakṣiṇā* of four coins in the hands of the Citrakāra. The mantra for drawing the eyes is ***tac cakṣur devāhitaṃ*** (VS 36.24).

[188] The day prior to the main ritual day.

[189] This worshipped clay is used for making Alīdyaḥ.

[190] According to Mahendra Śarmā, previously the groom was also invited to the bride's house for the *dusala* day and the clay worship.

[191] *Cucāche*, certain households in the southern direction of the Bhaktapur Durbar square belonging to the Rājopadhyāya Brahmins.

[192] The same applies to the bride's house as this ritual of *dusala*-day is performed in both houses simultaneously.

[193] Performed normally by an elderly woman from the clan.

[194] *Koḍa* (var. *kola*) is a powder made of rice or barley used for cleaning the face and the body.

22^{v} Offer sandalwood etc. and *sagã* (reciting) ***yad adya kac ca*** (VS 33.35). (Worship with) vermilion (reciting) ***tvaṃ yaviṣṭha dāśuṣo*** (VS 13.52). (Offer) *sagã* (reciting) ***dadhikrāvṇo akārişaṃ*** (VS 23.32). (Offer) flowers (reciting) ***dhāmacchad agnir indro*** (VS 18.76). (Wave) the wooden measuring vessel (reciting) ***yāḥ phalinīr yā*** (VS 12.89). (Wave) the lamp (reciting) ***tejo 'si*** (VS 22.1). Recite ***mano jūtir*** (VS 2.13) and throw popped rice (*pratiṣṭhā*). One should perform the rite of placing the flasks according to the rule.

In case of a royal (marriage), there would be thirty-two flasks. (Place a flask) marked with a *śrīvatsa*[195] in the east (of the fire-place). (Place a flask) marked with a lotus-flower symbol in the south (of the fire-place). (Place a flask) marked with a flag in the west (of the fire-place). (Place a flask) marked with a *kalaśa* in the north (of the fire-place). (Place) two flasks marked with fishes to the north of the sacrificial lion-throne (*yajñasiṃhāsana*). For offering of oil, (place) two flasks marked with *cāmara*[196] to the north of the sacrificial lion-throne. For offering of *phalina*[197] food, (place) two flasks marked with *cāmara* at Nyā-kvaṭakhā[198].

23^{r} (Place) two (flasks) at the main entrance. (Place) a flask marked with triple glorious goddess Dumāju[199]. (Place) a flask marked with triple glorious Vākuraṇaṃkha[200]. (Place) a flask marked with a lotus-flower at (the place of) triple glorious Māneśvarī[201]. (Place a flask) marked with *śrīvatsa* at the triple glorious Pithu. (Place a flask) marked with a parasol at the triple glorious Duthu[202]. (Place) one (flask) below the staircase in the north. (Place) one (flask) at the cooker's room (*suvāra-kuthi*). (Place) one (flask) at the room of the person who cooks in a feast (*bhādila*). Twelve (flasks) remain in the *maṇḍala*.

If with one's own (i.e. Brahmins), there will be sixteen flasks. (Place a flask) marked with *śrīvatsa* in the east (of the fire-place). (Place a flask) marked with a conch-shell in the south (of the fire-place). (Place a flask) marked with flag in the west (of the fire-place). (Place a flask) marked with *kalaśa* in the north (of the fire-place). (Place) a flask marked with fish to the north of the sacrificial lion-throne (*yajñasiṃhāsana*). For offering of oil, (place) eight (flasks at the) fire-sacrifice place, (place) a flask marked with

23^{v} *cāmara* to the north of the sacrificial lion-throne. For the offering of *phalina* food, (place) a flask marked with a parasol at triple glorious Mūlatale[203]. (Place) a betel pouch. (Place) a flask marked with a lotus-flower at the Capalitale[204]. Thus are the rules of implementing flasks.

Let the eldest (woman) bring the girl to be married by pulling her hands. Let her be seated facing east on the *svastika* seat placed north of the sacrificial lion-throne (reciting) ***asuraghnam indrasakhaṁ*** (ṚVKh 2.4.1b). Perform purification (reciting) ***rakṣohaṇaṃ valagahanaṃ*** (VS 5.23). Offer *bali* (reciting) ***adhy avocad adhivaktā*** (VS 16.5). Offer lamp reciting ***tejo 'si*** (VS 22.1). The person performing marriage should offer flowers to the Brahmā (flask). The priest should sprinkle water from the flask with the fish symbol (reciting) ***devasya tvā savituḥ*** (VS 1.10). Spread pieces of fruits (*silapene*).

In case of royal (marriage), one should implement two flags and a canopy (reciting) ***tava vāyav ṛtaspate*** (VS 27.34).

Worship with lamp, measuring vessel and key (reciting) ***agnir mūrdhā divaḥ*** (VS 3.12),

24^{r} and ***tvaṃ yaviṣṭha dāśuṣo*** (VS 13.52). One should wave with lamp, measuring vessel, key and *sagã* (reciting) ***svasti no mimītām***

[195] A mark depicting an endless knot, one of the eight auspicious symbols (*aṣṭamaṅgala*). The other symbols are a lotus flower, a flag, a flask, fish(es), a *cāmara* fan, a parasol and a conch-shell.

[196] A fan made of yak's hair, also one of the eight auspicious symbols.

[197] Food without salt such as fruits, ghee, honey, or milk.

[198] DCN p. 263 refers to *nyā koṭākhā* as a name of a place. *Kvaṭakhā* means an outer door.

[199] One of the mother goddesses particularly worshipped by the royal families of Bhaktapur. She is also identified with the goddess Kubjikā. Cf. Shrestha 2004: 11-24.

[200] According to Mahendra Sharma, this might be the Goddess Vaṃkuli (Var. Vākuli), also identified as the goddess Dhānyeśvarī.

[201] A royal goddess, also identified as Taleju.

[202] The main room or the main tutelary deity in the shrine.

[203] The shrine of goddess Taleju at the Bhaktapur royal palace.

[204] One of the shrines of the tutelary deity belonging to the Brahmins and some other castes of Bhaktapur.

(ṚV 5.51.11) and so on. The priest should wave the basket[205] (reciting) ***kāṇḍātkāṇḍāt prarohanti*** (VS 13.20). Let the eldest woman offer oil. (Sprinkle) oil on (the bride's) legs, hands, and forehead (reciting) ***kaṇḍātkāṇḍāt prarohanti*** (VS 13.20). Sprinkle also with *koḍa* (reciting) ***dīrghāyutvāya balāya*** (VSK 3.9.6). One should give sandalwood etc., and *sagã*. Mark (the forehead) with vermilion (reciting) ***yad adya kac ca*** (VS 33.35). Offer vermilion (reciting) ***tvaṃ yaviṣṭha dāśuṣo*** (VS 13.52), *sagã* (reciting) ***dadhikrāvṇo akāriṣaṃ*** (VS 23.32), and flowers (reciting) ***brahmaṇaspate tvam*** (VS 34.58). (Wave) the wooden measuring vessel (reciting) ***yāḥ phalinīr yā*** (VS 12.89), and the lamp (reciting) ***tejo 'si*** (VS 22.1). Throw popped rice (*pratiṣṭhā*, reciting) ***mano jūtir*** (VS 2.13). The priest should wave (a plate on which) a moon-disk (*candramaṇḍala*) (is drawn, reciting) ***imaṃ devā asapatnaṁ*** (VS 10.18). Worship the barber's hands. Offer water for washing hands, vermilion, sacred thread, flowers, and a *dakṣiṇā* of four coins (to the barber).

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Hand over the (plate to the barber on which) a moon-disk (is drawn).

The eldest woman should take the bride by pulling her hands (reciting) ***asuraghnam indrasakhaṃ*** (ṚVKh 2.4.1b). Let (the bride) grind black lentils in the northern direction (reciting) ***suṣārathir aśvān*** (VS 34.6). Let the bride be taken to the backyard[206] by pulling her hands. Let her be seated on the *svastika* seat facing east. One should anoint her and have her toenails pared. Let her take a bath. Give her the cloth from the brass plate. Let her change her underwear too. Thus is the rule of offering oil.

If the girl of one's own (i.e. a Brahmin family) is to be given away, offer oil in the *yajñamaṇḍapa*. The offering of red powder and so on should be done according to the rule. Then, offer *phalina* food in the *yajñamaṇḍapa*. The girl to be received in (the house of) one's own (i.e. Brahmins) should offer oil after performing the flask-worship. Then offer vermilion.

In case of royal (marriage), have the rite done at Itā-cuka[207] (reciting) ***jāmbīratīlaguḍaṃ ca guḍaṃ ca rajanī tathā, ārdrakaṃ lava-***

25r

ṇam ātmyantu lājāṃ durvaṃ ca akṣataṃ.[208]

According to the (auspicious time announced by the) astrologer, let the applying of the vermilion, and the flask-worship be perfomed. The Brahmin should perform the flask-worship, and recite the Veda according to the rules. (Offer) incense (and) light. Speak silently the prayers. (Sing) praises.

(At) the auspicious time (*yathākarmasa*): here, having offered a *vamki* dress together with *sagã*, let her wear the dress. The eldest woman should take the bride by pulling her hand to the north and let her seat facing east on the *svastika* seat in the vermilion *maṇḍala*. (Perform) purification (*nṛmachana*, reciting) ***rakṣohaṇaṃ valagahanaṃ*** (VS 5.23). (Offer) *bali* (reciting) ***adhy avocad adhivaktā*** (VS 16.5). (Offer) lamp (reciting) ***tejo 'si*** (VS 22.1). Let the bride offer flowers and rice grains. The Jośī should sprinkle with the water from the *arghapātra*. Give flowers (while reciting) *śāntika* (verses). Spread pieces of fruits (*silapene*, reciting) ***tava vāyav ṛtaspate*** (VS 27.34). Worship with lamp, measuring vessel and key (reciting) ***agnir mūrdhā divaḥ*** (VS 3.12) and ***tvaṃ yaviṣṭha dāśuṣo*** (VS 13.52). Wave with the lamp, measuring vessel, key

25v

and *sagã* (reciting) ***svasti no mimītām*** (ṚV 5.51.11) and so on. Offer *nipni khavapāsa*. Offer vermilion from the container (*cemuṃ*[209]). Let the priest offer the items as necessary. The priest and everyone should receive (them). Offer vermilion to the bride. Let

[205] *Limi*, a basket woven of bamboo reeds.
[206] Cf. DCN p. 442.
[207] One of the courtyards inside the Bhaktapur royal palace.
[208] Unidentified verse referring to eight things offered during the rite: citron (*jāmbīra*), sesame seeds (*tīla*), molasses (*guḍa*), grape (*rajanī*), ginger (*ārdraka*), salt (*lavaṇa*), popped rice (*lājā*), darbha grass (*durva*) and unbroken rice grains (*akṣata*).
[209] An abbreviated form of *cetamuṅa* or *cetamuta*.
[210] A musical ensemble associating *pāytā* trumpets and drums.

pañcatāla[210] be played. (Recite) **For this (mantra) *Oṁ sumaṅgalīr*, Prajāpati is the divine seer, Sumaṅgalī is the deity, the meter is *triṣṭubh*. At the (moment of) worshipping (the girl with) vermilion, (this is) the application.**[211] (Then the priest should pronounce) **For the sake of success of the vermilion, keep it on your head. May your husband live long, make your son's life auspicious**[212]. (The priest should recite) the Veda: ***śrīś ca te lakṣmīś*** (VS 31.22); ***dakṣiṇata u haika ...*** (ŚB 8.4.4.11)[213].

26^{r}
(The groom should) put a (golden) ring marked with the letter *cira* on the left ring-finger (of the bride, reciting) ***hiraṇyavarṇāṁ hariṇīṁ...*** (ṚVKh 2.6.1). Hand over the vermilion container (reciting) ***śrīś ca te lakṣmīś*** (VS 31.22). Offer sandalwood (paste) etc. and *sagā* (reciting) ***yad adya kac ca*** (VS 33.35). (Offer) vermilion (reciting) ***tvaṃ yaviṣṭha dāśuṣo*** (VS 13.52). (Offer) *sagā* (reciting) ***dadhikrāvṇo akāriṣaṃ*** (VS 23.32). (Offer) flowers (reciting) ***śrīś ca te lakṣmīś*** (VS 31.22). Offer a dress (reciting) ***vasoḥ pavitram asi*** (VS 1.3). Having done this, wave the vermilion container together with *sagā* (reciting) ***svasti no mimītām*** (ṚV 5.51.11) and so on. Offer the vermilion container. Offer vermilion from the container. Let *pañcatāla* music be played. (Recite) **For this (mantra) *Oṁ sumaṅgalīr*, Prajāpati is the divine seer, Sumaṅgalī is the deity, the meter is *triṣṭubh*. At the (moment of) worshipping (the girl with) vermilion,**

26^{v}
(this is) the application. (Then the priest should pronounce) **For the sake of success of the vermilion, keep it on your head. May your husband live long, make your son's life auspicious**. (The priest should recite) the Veda: ***śrīś ca te lakṣmīś*** (VS 31.22); ***dakṣiṇata u haika ...*** (ŚB 8.4.4.11). Make a mark with gold and sandalwood (paste on forehead, reciting) ***hiraṇyagarbhaḥ sam avartata*** (VS 13.4). (Let the groom) put a (golden) ring marked with the letter *prāṇa*[214] on the right ring-finger (of the bride, reciting) ***hiraṇyavarṇāṁ hariṇīm*** (ṚVKh 2.6.1). Hand over the vermilion container (reciting) ***śrīś ca te lakṣmīś*** (VS 31.22). Offer sandalwood etc. and

27^{r}
sagā with blessings. (Offer) sandalwood (paste, reciting) ***yad adya kac ca*** (VS 33.35). (Offer) vermilion (reciting) ***tvaṃ yaviṣṭha dāśuṣo*** (VS 13.52). (Offer) *sagā* (reciting) ***dadhikrāvṇo akāriṣaṃ*** (VS 23.32). (Offer) flowers (reciting) ***śrīś ca te lakṣmīś*** (VS 31.22). (Wave) the wooden measuring vessel (reciting) ***yāḥ phalinīr yā*** (VS 12.89). Wave lamp (reciting) ***tejo 'si*** (VS 22.1). (Recite) ***mano jūtir*** (VS 2.13) and throw popped rice (*pratiṣṭhā*). Give *dakṣiṇā*. Recitation. Sprinkle water while reciting (the mantras). (Give) sandalwood (paste) etc. with *sagā* and blessings. Release the (Sun as the) witness. Send the *bali* offering of the flask-worship (*kalaśārcana*) to different places. This concludes the rules for the flask-worship relating to vermilion offerings.

Welcoming Rites for the Bridegroom

Then, if it is at the (house of) wife-taker, the rites of offering oil and the offering of *phalina* food at the flask-worshipping place should be done according to the rules. If it is at the wife-giver's (house), the male (groom) should be taken to the fire-sacrifice place. Let the eldest woman pull his hand and have him seated

27^{v}
on the *svastika* seat facing east in the south of the fire-sacrifice place (reciting) ***asuraghnam indrasakhaṁ*** (ṚVKh 2.4.1b). (Perform) puri-

[211] This *viniyoga* should generally be followed by the mantra *sumaṅgalir iyaṃ vadhūr imāṃ sameta paśyata, saubhāgyam asyai dattvāyāthāstaṃ vi paretana* (ṚV 10.85.33).
[212] Unidentified verse.
[213] This mantra is generally recited during the *paṭalāñchana* rite of the marriage. Cf. VP-Rāṇā/Baṭṭarāī pp. 57-58.
[214] The meaning of both rings together is "long life".

fication (reciting) ***rakṣohaṇaṃ valagahanaṃ*** (VS 5.23). (Offer) *bali* (reciting) ***adhy avocad adhivaktā*** (VS 16.5). (Offer) lamp (reciting) ***tejo 'si*** (VS 22.1). (Recite) ***devasya tvā savituḥ*** (VS 1.10). Spread pieces of fruit (*śilapene*).

In case of royal (marriage), put two flags and spread a canopy (reciting) ***tava vāyav ṛtaspate*** (VS 27.34).

Worship with lamp, measuring vessel, and key (reciting) ***agnir mūrdhā divaḥ*** (VS 3.12) and ***tvaṃ yaviṣṭha dāśuṣo*** (VS 13.52). Wave with the lamp, wooden measuring vessel, key, and *sagā* (reciting) ***svasti no mimītām*** (ṚV 5.51.11) and so on. Offer dresses (reciting) ***vasoḥ pavitram asi*** (VS 1.3). Offer *phalina* food (reciting) ***trātāram indram*** (VS 20.50). Hand over the yellow thread (*śatabṛndikā*, reciting) ***ā kṛṣṇena rajasā*** (VS 33.43). Give *sagā* with sandalwood (paste) and so on. Give sandalwood (paste reciting) ***yad adya kac ca*** (VS 33.35). Give vermilion (reciting) ***tvaṃ yaviṣṭha dāśuṣo*** (VS 13.52). Give *sagā* (reciting) ***dadhikrāvṇo akāriṣaṃ*** (VS 23.32). Give flowers (reciting) ***brahmaṇaspate tvam*** (VS 34.58). Wave Alīdyaḥ (reciting) ***śivo nāmāsi*** (VS 3.63).

28[r]

Winnow with a pair of *hāsā*[215] (to the participants, reciting) ***tava vāyav ṛtaspate*** (VS 27.34). Give *prasāda* (to the participants, reciting) ***svasti na indro*** (VS 25.19). Offer portions of rice grains (*kebādhāna chuyake*, to the bride, reciting) ***prajāpate na tvad*** (VS 10.20). Worship the wooden measuring vessel (reciting) ***yāḥ phalinīryā*** (VS 12.89). Offer light (reciting) ***tejo 'si*** (VS 22.1). Throw popped rice (*pratiṣṭhā*, reciting) ***mano jūtir*** (VS 2.13). (Make) the ritual decision for food (*annasaṃkalpa*). (Offer) *dakṣiṇā*. (Perform auspicious) recitations. Finish the rite after reciting Vedic praises and performing ritual bath (with the water) from the flasks.

The eldest woman should take (the groom) by pulling his hands (reciting) ***asuraghnam indrasakhaṃ*** (ṚVKh 2.4.1b). Let him grind black lentils in the northern direction (reciting) ***suṣārathir aśvān*** (VS 34.6).

In case of royal (marriage), take him from the *maṇḍapa* by pulling his hands towards the way to the *navarātra* room (in the palace), take him upstairs using the stone steps, and take him to the ground floor of Tavacapali[216]. Then, from the first floor of Tavacapali, lead him to the *sindhraleva* room (in the palace).

If with one's own (i.e. Brahmins), (take him to) Mūlatale. Let him eat *phalina* food with beaten rice. Having offered *phalina* food,

28[v]

give clothes to the Jośī. Do not pollute the *salāpā* saucer, the coloured block print of a cow-face (*sāpākhvāla*), and the yellow thread (*śatavṛndikā*). Send offerings to the shrine of the tutelary deity and so on. Feed him *phalina* food with beaten rice. Send (the impure food and left-overs) to the Kalādyaḥ. Thus are the rules for offering *phalina* food.

In case of royal (marriage), (the family) should wait and welcome the bride or the son-in-law at the main gate.

The son-in-law who comes to take the girl, should enter (the house) only after performing the welcoming purification rite (*baliṃ piyāva*). If it is with the wife-taker, the girl should be waited and welcomed at the main gate. Then, one should (perform the rite of) welcoming the groom. (The father-in-law should ritually) wash (his) mouth. After the father-in-law has worshipped the Sun, (recite) the ritual decision starting with **today etc.; for the purpose of the rites of *kanyādāna* and welcoming the groom, I offer water to the Sun, salutations.** (Recite) ***ā kṛṣṇena rajasā*** (VS 33.43). (Make) the mental commitment (*nyāsa*). Worship the water pot (reciting)

[215] A circular winnowing tray made of bamboo.

[216] Var. Tavacapāla, name of a place in Bhaktapur.

29^{r} **To the groom, the embodiment of Viṣṇu, (I offer) this seat, salutations; flowers, salutations.** This is one way (of recitation), (another one is:) **To the son-in-law, the embodiment of Viṣṇu, (I offer) this seat, salutations; flowers, salutations.** Likewise, (offer) water for washing feet, flowers, water for washing hands, sandalwood paste, sacred thread, flowers, incense, light and *dakṣiṇā*. Now, (worship with) incense etc. Then, one should make a *maṇḍala* in front of the son-in-law. The mantra for sprinkling with the mixture of vermilion and water (is) ***pūrā indreṇa*** ...[217] The mantra for sprinkling the ground with the mixture of vermilion and water (is) ***madhukaiṭabhamedena***...[218] The mantra for smearing the ground (with the *gandhodaka*) using right hand while adding it with the left hand (is) ***sodhitā pṛthivī*** ...[219]

29^{v} Having made a *maṇḍala* of the size of a palm (*hastapramāṇa*), place flowers and unbroken rice (*akṣata*) in the middle of it. Complete the drawing of the *maṇḍala* using yellow vermilion. (Draw) three (outer circles). Place portions of rice grains (*kebo*). In the outer (circle for) Indra etc.[220], (put) ten (portions of rice grains). In the inner (circle for) Jayā etc.[221], (put) eight (portions of rice grains). In the further inner (circle for) Sadyojāta etc.[222], (put) five (portions of rice grains). In the centre, (for) Tridevatā[223], (put) three (portions of rice grains). While holding the sandalwood and vermilion, place flowers, a betel pouch and *dakṣiṇā* in the *maṇḍala*. Then, worship of the *maṇḍala* (reciting) ***Oṁ*, to Gaṇapati, salutations; *Oṁ*, to the Gurus, salutations;**

30^{r} ***Oṁ*, to the guardian of the door[224], salutations; *Oṁ*, to the territory-protecting deity, salutations; *Oṁ*, to the power of the vessel (*ādhāraśakti*)[225], salutations; *Oṁ*, to the seat of Ananta (i.e. Viṣṇu), salutations; *Oṁ*, to the seat of Skanda (i.e. Śiva), salutations; *Oṁ*, to Nārāyaṇa, salutations; *Oṁ*, to the seat of the lotus, salutations; *Oṁ*, to the seat of the leaf, salutations; *Oṁ*, to the seat of the filament, salutations; *Oṁ*, to the seat of the pericarp, salutations; *Oṁ*, to Ṛgveda, salutations; *Oṁ*, to Yajurveda, salutations; *Oṁ*, to Sāmaveda, salutations; *Oṁ*, to Atharvaveda, salutations.**

Worship of the outer *maṇḍala* (with ten deities of direction, reciting) ***Oṁ*, to the seat of Indra, salutations; *Oṁ*, to Agni, salutations; *Oṁ*, to Yama, salutations; *Oṁ*, to Nairṛti, salutations; *Oṁ*, to Varuṇa, salutations; *Oṁ*, to Vāyu, salutations; *Oṁ*, to Kuvera, salutations; *Oṁ*, to Īśāna, salutations; *Oṁ*, to Ananta, salutations; *Oṁ*, to Brahma, salutations.**

Worship of the inner *maṇḍala* (with eight mother goddesses, reciting) ***Oṁ*, to Jayā, salutations; *Oṁ*, to Vijayā, salutations; *Oṁ*, to Ajitā, salutations; *Oṁ*, to Aparājitā, salutations; *Oṁ*, to Jambhanī, salutations;**

30^{v} ***Oṁ*, to Stambhanī, salutations; *Oṁ*, to Mohinī, salutations; *Oṁ*, to Ākarṣaṇī, salutations.**

Worship of the inner *maṇḍala* (with five faces of Śiva, reciting) ***Oṁ*, to Sadyojāta, salutations; *Oṁ*, to Vāmadeva, salutations; *Oṁ*, to Aghora, salutations; *Oṁ*, to Tatpuruṣa, salutations; *Oṁ*, to Īśāna, salutations.**

Worship of the centre (of the *maṇḍala* with the Trimūrti, reciting) ***Oṁ*, to the *maṇḍala* of Brahmā, salutations; *Oṁ*, to the *maṇḍala* of Viṣṇu, salutations; *Oṁ*, to the *maṇḍala* of Rudra, salutations; *Oṁ*, to the moon-disk, salutations; *Oṁ*, to the fire-disk, salutations; *Oṁ*, to the *maṇḍala* of the groom, salutations.**

(Offer) *dakṣiṇā*, sandalwood etc. Offer incense, light and *naivedya*. (Perform) silent recitations of prayers. (Sing) praises. (Recite)

[217] Unidentified verse.
[218] Unidentified verse.
[219] Unidentified verse.
[220] The ten protectors of directions – Indra, Agni, Yama, Nairṛti, Varuṇa, Vāyu, Kuvera, Īśāna, Ananta and Brahma.
[221] The eight *yakṣiṇīs* – Jayā, Vijayā, Ajitā, Aparājitā, Jambhanī, Stambhanī, Mohinī and Ākarṣaṇī.
[222] The five faces of Śiva – Sadyojāta, Vāmadeva, Aghora, Tatpuruṣa and Īśāna.
[223] Brahmā, Viṣṇu and Śiva.
[224] Bhairava?
[225] Cf. Dkv$_1$ 13^{v} (Gutschow/Michaels 2008: 222).

Obeisance to the *maṇḍala* and to the ruler of the essence of everything; *bhūr bhuvaḥ svaḥ*, to the *maṇḍala* of brightness, salutations to you. Now, (offer) fragrant materials and so on.

Praises to the groom: **You consist of all the divinities such as *siddhas, gandharvas, kinnaras*, the protectors of the world such as Indra, the Eight Mother Goddesses Jayā and so on, the five faces (of Śiva) Sadyojāta and so on, the three gods Brahmā and so on.**

31r

O, son-in-law, you are the manifestation of Viṣṇu, and you are the *maṇḍalas* of moon, sun and fire. All the thirty among the seers are contained in your body.

Now, offer fragrant materials and so on. The father-in-law should recite the mantra joining his palms: ***yadi tvaṃ patito ...*** (JN 148).[226] The son-in-law should recite ***yadi kanyā***[227] and so on. The father-in-law should recite **I give my daughter, who is of good character, pleasant, a knower of the five elements, to you, the invited one.**[228]

The son-in-law should recite: **The girl who is of the nature of purifying both clans, I certainly receive her in the presence of the sacred fire and the gurus.**[229]

While holding fruits, the father-in-law (should recite) **You are invited as the son-in-law who grants fearlessness and merit. Today, I give (to you) (my) daughter as a gift (*kanyādāna*), make me victorious.**[230]

Concluding of the *maṇḍala*. The father-in-law, while holding fruits and flowers from the *maṇḍala*, should recite the mantra.

31v

At the (auspicious) time of the *kanyādāna*, (recite) **Today etc.; on the auspicious day, on the (auspicious) lunar mansion, at the good constellation, on this day of marriage accompanied by the (auspicious) *karaṇa*[231], may you be victorious. At the time, in the presence of fire, the father will give you (this lady) who is bathed or not, free of disease, not mutilated, not fallen, not impotent, free of ten faults.**

(The father should) give fruits, flowers and cleansing water (to the groom, reciting) **For the sake of giving of the girl, please receive (this)**. The groom should pronounce: **I certainly take (the girl)**. Give everything in the *maṇḍala* to the groom.

Dismiss the (deities in the) *maṇḍala* (reciting) ***devā gātuvido*** (VS 8.21). Release the (Sun as) witness. The father-in-law (should recite) **I choose you**. The son-in-law (should recite) **I have been chosen**. Sprinkling with water to the father-in-law by the groom. Here ends the rite of welcoming (the groom).

The Gift of the Daughter I: Welcoming of the Bridegroom

From here, the rite of *kanyādāna*. The father-in-law should offer water to the Sun (and recite)

32r

For the purpose of the ritual of *kanyādāna* ... (Recite) ***ā kṛṣṇena rajasā*** (VS 33.43). (Make) the mental commitment.

The ***father***-in-law should offer a seat (to the groom, reciting) **After having ordered a seat (for him)**[232] ***(sādhu bhavānāstām ...,*** PG 1.3.4). Offer a seat (to the groom reciting) **When this Gautama came ...** (BĀU VI.2.2.4-5). The father-in-law should join his palms together (reciting) **May he seat well, we will honour you** (PG 1.3.4). The groom recites: **(Please) worship** (?).[233]

Two *viṣṭaras*[234] should be given by the father-in-law (reciting) three times **(This is) the *viṣṭara* (seat)** (PG 1.3.6); ***atha yaja(mā) no ...***[235]; **take the *viṣṭara* (seat)**. The groom (should recite): **I take the *viṣṭara* (seat)** and so on.

[226] Cf. *Dharmakośa* (1981: 1894).

[227] Cf. folio 37v: *oṁ yadi kanyāguṇopetā daśadoṣa-vivarjitā, tadā 'haṃ pratigṛhṇāmi devāgnigurusannidhau.* "*Oṁ*, if the girl has obtained qualities and she is free from ten faults, I receive her in the presence of the sacred fire and the gurus."

[228] Unidentified verse, tentative translation.

[229] Cf. folio 37v: *oṁ ubhaukulaviśuddhaḥ syātsva-rupīmapivanyakā. avaśyaṃ pratigṛṇāmi devāgnigurusan-nidhau.* This verse partly matches with Dharmakośa (1981: 1895) referring to *Vivāha-saukhyam*, 5: *ubhayakulaviśuddhe jñānaśile surupe prathamavayasi dadyāt kanyakāṃ yauvanasthe.*

[230] Unidentified verse.

[231] One of the eleven astrological divisions of the day.

[232] This is the beginning of a story of BĀU VI.2.2.4-7, in which Gautama is received by Pravāhaṇa Jaivali. Cf. VP-Marasini V.S. 2057: 157 (Bechler 2007: 58f.)

[233] It is not clear to whom it is addressed.

[234] Seat made of bundles of *kuśa* grass.

[235] ≈ ŚB 14.3.1.24.

32^{v}
The water for washing feet should be given by the father-in-law (reciting to the groom) three times **(This is) the water for washing feet** (and reciting) ***atha yajamānaṃ dadāti*** ...[236]**; take the water for washing feet.** The groom (should recite): **I receive the water for washing feet** and so on. Give (the water) three times. The father-in-law should wash the feet (of the groom). The groom should sip (some) water silently.

The father-in-law should offer water for sipping (reciting to the groom) three times **(This is) the *arghya* water;** ***tad evāvarundhe*** ...[237]**; take the water.** The groom (should recite): **I receive the water** and so on.

The father-in-law should wash hands (of the groom). (He) should give (the water) three times, and the water for sipping (reciting) three times **(This is) the water for sipping;**

33^{r}
ayāyudābhavati ...[238]**; receive the water for sipping.** He should give (the water for sipping) three times. The groom (should recite): **I receive the water for sipping** and so on.

(Recite) ***madhūrparkā*** ...[239]. Let the father-in-law offer *madhuparka*[240] (reciting) three times **(This is) the *madhuparka;*** ***dadhimadhughṛta***...[241]; ***madhu mādhvībhyām madhu*** ... (ŚB 14.1.4.13); **receive the *madhuparka*.** The groom (should recite): **I receive the *madhuparka*** and so on. The groom should sip (the *madhuparka*) three times silently.

33^{v}
The groom touches his own body parts with the mantra **May the speech be in me** (***vāṅma āsye astu*** ..., PG 1.3.25) and so on.

The father-in-law should utter three times holding the *kuśa* grass: **(This is) the cow** (PG 1.3.26); ***atha gāmāhvayati jaghanena*** ... (ŚB 14.2.1.7); **receive the cow (represented by the *kuśa* grass).** The groom should utter: **I receive the cow** and so on.

Then, the father-in-law should offer dresses to the groom. Give a *dhoti*[242] (reciting) ***asmadrātā devatrā gacchata*** ... (VS 7.46b). Offer sacred thread (*jonā*, reciting) **The sacred thread is the highest purifier** (***yajñopavītaṃ paramaṃ pavitram***, PG 2.2.11).[243] (Give) an upper garment (reciting) **In the manner in which Bṛhaspati put the dress of immortality on Indra, I put (this dress) on you; may you have long life, strength and splendour** (***yenendrāya bṛhaspatir*** ..., PG 2.2.7). (Give) an upper (or outer) garment (*uttarīya*, reciting) **He then should put on a dress that has not been washed nor soaked in lie (reciting) "For wearing (the dress), for bringing fame, and for long life, I will reach old age (and) live a hundred autumns; for the growth of wealth I shall clothe myself"** (***paridhāsyai yaśodhāsyai*** ..., PG 2.6.20 ≈ KŚ VII.2.18).

34^{r}
(Give) a shawl (reciting the verse) **With glory (come) to me, Heaven and Earth, with glory, Indra and Bṛhaspati; may glory and fortune come to me! May glory fall upon me!** (***yaśasā mā*** ..., PG 2.6.21) Give a turban (*betāli*, reciting) ***yuvā suvāsāḥ parivīta*** ... (ṚV 3.8.4); ***athāto vasor dhārāṃ*** ...[244] (Give) an ornament (reciting) **You are an ornament, may more ornaments be for you!** (***alaṅkaraṇam asi*** ... PG 2.6.26); ***athato dakṣiṇānāṃ*** ...[245]

34^{v}
Offer sandalwood (paste, reciting) ***yad adya kac ca*** (VS 33.35); ***sarvasurebhyanu*** ...[246]. Offer vermilion (reciting) ***tvaṃ yaviṣṭha dāśuṣo*** (VS 13.52); ***tvaṃ yaviṣṭha dāśuṣa iti*** ... (VS 13.52, ŚB 7.5.2.39). Offer rhododendron (*tākasvāṃ*, reciting) **The flowers that Jamadagni brought for faith, love, the Indra of senses I take with glory and fortune** (***yā āhāraj jamadagniḥ*** ..., PG 2.6.23). ***eṣāṃ vai bhūtānāṃ*** ... (BĀU 6.4.1). The father-in-law

[236] ≈ ŚB 14.3.1.22.
[237] ≈ ŚB 3.3.4.31.
[238] Unidentified verse.
[239] Unidentified verse.
[240] A mixture of yoghurt, honey, and ghee.
[241] ŚB 14.9.4.25 (≈ BĀU 6.4.25).
[242] A long piece of cloth to wrap around the lower body.
[243] There is a dispute about the origin of this mantra: see Chr. Zotter 2009: 213 fn 49.
[244] ≈ ŚB 9.3.2.1.
[245] ≈ ŚB 14.3.1.32.
[246] Unidentified verse.

should give silently a dress for the virgin[247] to the groom.

35r
The groom should recite (holding) the dress: **May you reach old age. Put on (the dress)** (*jarāṃ gaccha …*, PG 1.4.12) and so on. He should then put on the dress to the bride with the mantra **The goddesses who spun …** (*yā akṛntannavayaṃ …*, PG 1.4.13).

The bride and groom are anointed and they touch each other's arms while the mantra is recited three times each (by the groom) **May the Viśve Devāḥ together with the waters join our hearts; with Mātariśvan, Dhātṛ and Udeṣṭrī one should give us** (*samañjantu viśve devāḥ …*, PG 1.4.14); *hṛdaye tvā manase …* (VS 6.25).

Then, having uttered (one's own) family name (*gotra*), (the groom should) speak to the daughter (i.e. the bride):[248] ***Oṁ*, she, who is brilliant by ascetic heat, the powerful, covered by the antelope skin, carrying the twisted hair, the daughter of the Sun, has practised austerity for many years; she became famous because (people) said: "And heating herself by energy she practises austerity."**

35v
as Indrāṇī of Indra, as Kauśalyā of Daśaratha, as Sītā of Rāma, as Mandodarī of Rāvaṇa, as Tārā of the Vālin, as Añjanā of Vāyu, as Damayantī of Nala, as Madayantī of Saudāsa, as Urvaśī of Pururavas, as Narmadā of Purukutsa, as Gaṅgā of Śāntanu, as Gāndhārī of Dhṛtarāṣṭra, as Kuntī of Pāṇḍu, as Draupadī of Pāṇḍavas, as Subhadrā of Arjuna, as Hiḍimbā of Bhīma, as Bhānumatī of Duryodhana, as Chāyā (shadow) of Āditya (the Sun), as Rohiṇī of the Moon, as Buddhimatī of Gaṇapati, as Lopāmudrā of Agastya, as Maitreyī of Yājñavalkya, as Sāvitrī of Brahman, as Rukmiṇī of Viṣṇu, as Umā of Paśupati, in this way, to you,

36r
(you shall) stay in this house, may Vasordhārā[249] be delighted; *athāto maṅgalāni māhendra vā tuṇaso bhavāni suśobhavānī*.

(The mantra should) first be uttered by the groom, and then by the father-in-law.

(Now the rules for the) *kanyādāna* by the father-in-law. After laying down two (bundles of) *kuśa* grass, (the father-in-law) should give what is necessary for the sake of *kanyādāna*. Holding the *kuśa* grass, sesame seeds, water, and the girl's hands, the father-in-law should recite the ritual decision for the *kanyādāna*: **Today, on (such and such day) of the week, on (such and such) present cosmic era, on (such and such) month, on (such and such) constellation …**. The father-in-law (should recite) **May heaven give you** (*dyaus tvā dadātu …*, PG 3.15.22). The groom (should recite): **O Earth, I receive you** (ibid.).[250] The father-in-law should recite: **I have given, o Varuṇa king, (my) wealth (i.e. daughter) who has the divineness of the Sun; o groom, she should be taken by (you) who has the form of Viṣṇu – this is the rule[251]; to the groom, of such and such a clan, of such and such a clan segment, of such and such school (section of the Veda), to the Śarmā named such and such, to a distinguished Brahmin;**

36v
I give you this girl (who is of) such and such a clan, such and such a clan segment, such and such school, and of such and such name, together with ornaments and dresses prepared for her own body, who is dedicated to Prajāpati; for the purpose of pacifying the sins produced by the body, speech and mind; and by the wife-ness (of her) for the attainment of heaven, pleasure and emancipation. Replying by the groom (pronouncing) *Oṁ svasti*. In this way, the giver has to recite. Let the mother stream milk (from the container). The eldest person should stream

[247] *kumārīvārsa*, *kumārīvastra*, the dress for the bride.
[248] What follows is rather incomprehensible. The first part is a verse quoted by Koirāla et al. V.S. 2008: 39, which addresses Pārvatī as *tapasvinī*; the second part remains unidentified. Our translation follows Koirāla et al.
[249] An epithet of Gaṅgā.
[250] See p. 182.
[251] Unidentified verse; cf. VP-Rāṇā/Bhaṭṭarāī p. 130, Śarmā 1993: 63.

water (reciting) ***agnaye tvā mahyaṃ ...*** (VS 7.47); ***sa hiraṇyaṃ pratyeti agnaye ...*** (ŚB 4.3.4.28-31).

37^{r}

(Recite) ***ko 'dāt kasmā adāt*** (VS 7.48) and so on. (Offer) *dakṣiṇā* (pronouncing) **Here, for the sake of making firm the (ritual of) *kanyādāna*, I offer you the gold, as per my capacity and sacralised by the fire-god, as *dakṣiṇā*.** Sprinkling of water to the father-in-law by the groom. Here, worship the Brahmin

37^{v}

(who acts as the priest) of one's own side. Here ends the rules for the rite of 'gift of the virgin' (performed) by the father-in-law.

Now, the rules for the rite of *kanyādāna* (performed) by the groom's side. The father-in-law should perform *maṇḍalārcana*[252] according to the rules. The groom recites the mantra **If the girl has obtained qualities and she is free from ten faults, I receive her in the presence of the sacred fire and the gurus.** The father-in-law recites the mantra ***āmantraṇa***[253] and so on. The groom recites the mantra **The girl who is of the nature of purifying both clans, I certainly receive her in the presence of the sacred fire and the gurus.**[254] Holding a fruit, the father-in-law (should recite) ***āmantrito 'si***[255] and so on. The groom (should) say **I certainly receive.** Give everything in the *maṇḍala* to the groom. The groom (should recite): **I have been chosen.** Sprinkling of water to the father-in-law by the groom (reciting) ***devasya tvā savituḥ*** (VS 1.10);

38^{r}

aśvinor bhaiṣajyena (VS 20.3b); ***yad adya kac ca*** (VS 33.35); ***tvaṃ yaviṣṭha dāśuṣo*** (VS 13.52); ***ṛtavas te yajñam*** (VS 26.14); ***idaṁ haviḥ prajananaṃ*** (VS 19.48). Here ends the rule for welcoming the groom.

The Gift of the Daughter II: Handing Over of the Girl

Then the rules for the *kanyādāna*.[256] The father-in-law should offer water to the Sun. The father-in-law should join palms together (and recite) **May you seat well** (***sādhu bhāvanastām ...***, PG 1.3.4) and so on. The groom (should) recite: **(Please) worship**. The father-in-law should offer the *kuśa* grass seat (reciting) **(This is the) *viṣṭara* seat** and so on.[257] The groom (should) recite: **I receive the *viṣṭara***. (Recite) **I am the highest one among the people, as the sun among the thunderbolts. Whoever treads me, I stand on him** (***varṣo 'smi ...***, PG 1.3.8); ***svāhā sūryasya raśmaye ...*** (ŚB 14.2.1.21).

38^{v}

(Offer) a seat (to the groom), (then offer) another seat for (his) feet. The father-in-law should give water for washing the feet (of the groom, uttering) **(This is) the water for washing the feet** and so on.[258] The groom (should) recite **I receive the water for washing feet**. (Recite) **You are the milk of Virāj, may I obtain the milk of Virāj; may the milk of Pādyā Virāj (reside) in me** (***virājo doho 'si ...***, PG 1.3.12); ***virājo nāmeti etad ...*** (ŚB 9.1.2.19). The father-in-law should sprinkle water to the feet (of the groom), (then) the groom should sip (water) silently. The father-in-law should offer water (uttering) ***arghaṃ*** and so on.[259] The groom should utter **I receive the *argha* water.**

39^{r}

(Recite) **You are the waters, may I obtain all wishes through you** (***āpaḥ sthaḥ yuṣmābhiḥ ...***, PG 1.3.13); ***adbhyaḥ svāheti āpo ...*** (ŚB 14.3.2.13). (Recite) the mantra for laying down (the *argha*) **I send you to the ocean, return to your source; our heroes may be unhurt, may our sap not be shed** (***samudraṃ vaḥ prahiṇomi ...***, PG 1.3.14); ***samudrāya tvā***

[252] Worship of the *gurumaṇḍala*, cf. folio 29b.
[253] Cf. folio 31r.
[254] This verse partly matches with *Dharmakośa* (1981: 1895) reffering to *Vivāhasaukhyam*, 5: *ubhayakulaviśuddhe jñānaśile surupe. prathamavayasi dadyāt kanyakāṃ yauvanasthe.*
[255] Cf. folio 31r.
[256] The following part (38r-46v) is a more detailed repetition of the rules from foll. 31v to 37v. based on PG.
[257] Cf. folio 32r.
[258] Cf. folio 32v.
[259] Cr. folio 32r.

vātāya ... (ŚB 14.2.2.2). Having washed his hands, the father-in-law should offer water for sipping (reciting) *ācamanīyam* and so on.[260] The groom should reply: **I receive the water for sipping.** (Recite) **You came to me with glory, join me with splendor; make me the beloved of all beings, the lord of all cattle, the safe one for all bodies** (*āgamanya yaśasā* ..., PG 1.3.15);

39v
athāsyāmāśiṣa āśāsta iyam ... (ŚB 14.1.3.18).

The father-in-law should offer *madhuparka* (reciting) ***madhuparko*** and so on.[261] The groom (should recite) **I receive the *madhuparka*.** (Recite) **With Mitra's eye he looks** (at the *madhuparka*) (***mitrasya tvā*** ..., VSK 2.3.4, PG 1.3.16). (The groom should) look at the sign (in the *madhuparka*, reciting) ***suṣadā paścād iti*** ... (ŚB 14.1.3.21); ***devasya tvā savituḥ*** (VS 1.10); ***mātā dhatte***...[262] (The groom should) recite the mantra while touching the ground with his right ring-finger: **Adoration to the brown-faced one; what has been damaged in you, when food was eaten, that I cut off from you** (*namaḥ śyāvasyāya* ..., PG 1.3.18).

40r
(He should recite the mantra) three times. ***yathāsthānaṃ kalpantām ity*** ... (BĀU 6.4.4-5). (Recite the mantra) three times. He should taste (the *madhuparka*) three times using his left hand with the mantra **What is the essence of honey, (its) highest form (and) the delight of food, by that essence of honey, (its) highest form (and) the delight of food may I become the highest, the essence of honey and the enjoyer of food.** (*yan madhuno madhavyam* ..., PG 1.3.20); *atha dhavitrairādhūnoti* ... (ŚB 14.1.3. 30). The groom should sip (some of the *madhuparka*) silently.

(Then) he should touch the corresponding parts of his own body with the mantra (reciting) **May the speech be in me, may breath be in my nose, may sight be in my eyes, may hearing be in my ears, may strength be in my arms, vigour be in my thighs. May my limbs be unhurt, may my body be**

40v
united with your body (*vāṅma āsye astu* ..., PG 1.3.25263), (the groom) should touch the whole body. (Recite) ***sa yathā sarvāsāmapāṃ*** ... (BĀU 2.4.11).

The father-in-law (should) pronounce three times *gaur* and so on.[264] The groom (should) recite **I receive the cow** (and recite) **The mother of the Rudras,**

41r
the daughter of the Vasus, the sister of the Ādityas, the navel of immortality; to the people who understand me, I say "Do not kill the evil-free cow, the Aditi. I kill my own and sombody else's evil." This (he should say), if he accepts (the cow) (*mātā rudrāṇāṃ* ..., PG 1.3.27).

If he wants to release (the cow), he should say: "My sin and some other's evil has been killed; may (the cow) destroy the wrong deeds of mine as well of the patron named such and such Śarmā. Let it loose, let it graze (*atha yady utsisṛkṣet* ..., PG 1.3.28b).

But let the *arghya* not be without flesh (*na tu evam māṃso 'rghaḥ syāt*, PG 1.3.29)."

At a sacrifice and a marriage ritual he should say: "Make (it ready)" (*adhi yajñnaṃ* ..., PG 1.3.30).

Even if he performs more than one Soma sacrifice during one year, let only priests, who have received (from him) the *arghya*, officiate for him, not those who have not received it; for this has been prescribed in the Śruti (*yadyapy asaṃskṛt saṃvatsarasya* ..., PG 1.3.31). ***svāhā rudrāya rudrahūtaye*** ... (ŚB 14.2.2.38).

Now follows the gift of the dress by the father-in-law to the groom (which then is passed to the bride).

[260] Cf. folios 32v-33r.
[261] Cf. folio 33r.
[262] Cf. ŚB 14.1.2.7.
[263] It seems that the order of the body parts to be touched corresponding the mantras here are wrongly stated. The mantra *oṁ vāṅma āsye astu* should be associated to touching of the mouth and the *mantra nasorme prāṇo'stu* should be associated to touching of the nostrils. Cf. VP-Marasini p. 162 ,VP-Ghimire p. 143.
[264] Cf. folio 33v.

41^{v} Offer a *dhoti*[265] (reciting) ***asmadrātā devatrā*** (VS 7.46b). Offer sacred thread (reciting) **The sacred thread is the highest purifyer** (PG 2.2.11[266]). (Offer) a dress (reciting) **In the manner in which Bṛhaspati** (***yenendrāya bṛhaspatir ...***, PG 2.2.7). (Offer) an upper garment (*uttarīya* reciting) **For wearing (the dress), for bringing fame** (***paridhāsyai yaśdhāsyai ...***, PG 2.6.20 ≈ KŚ VII.2.18). (Offer) a shawl (reciting) **With glory (come) to me** (***yaśasā mā ...***, PG 2.6.21). (Offer) a turban (reciting) **A youth, well dressed** (***yuvāsuvāḥ ...***, PG 2.2.9). (Offer) ornaments (reciting) **You are an ornament** (***alaṅkaraṇam asi ...***, PG 2.6.26). (Offer) sandalwood (paste, reciting) ***yad adya kac ca*** (VS 33.35). (Offer) vermilion (reciting) ***tvaṃ yaviṣṭha dāśuṣo*** (VS 13.52). (Offer) rhododendron (*tākasvāṃ*, reciting) **The flowers that Jamadagni brought** (***yā āharaj jamadagniḥ ...***, PG 2.6.23). The groom should recite the mantra for dresses (to be given) to the bride: **May you reach old age. Put on (the dress). Be a protectress of the human tribes against imprecation. Live a hundred autumns full of glory and wealth; may you have a good number of children; full of life put on this dress** (***jarāṃ gaccha ...***, PG 1.4.12). Let the girl put on the dress (while the groom recites:) **The goddes who has spun, who wove, who spread out, and who drew out the threads on both sides, may those goddesses cloth you for the sake of long life. Full of life put on this dress** (***yā akṛntannavayaṃ ...***, PG 1.4.13).

42^{r} (Recite) ***atha neṣṭā patnīmudāneṣyan ...*** (ŚB 5.2.1.8).

The groom should turn the bride (towards himself), and both should touch each other's arms while (he recites) the mantra **May the Viśve Devāḥ together with the waters join our hearts; with Mātariśvan, Dhātṛ and Deṣṭrī one should give us** (***samañjantu viśvedevāḥ ...***, PG 1.4.14). (Repeat the mantra) three (times). ***hṛde tvā manase ...*** (ŚB 14.1.4.14).

Then,

42^{v} having pronounced the clan name, he should recite to the daughter (i.e. the bride): ***Oṁ*, she, who is brilliant by ascetic heat, the powerful, covered by the antelope skin, carrying the twisted hair, the daughter of the sun, has practised austerity for many years; she became famous because (people) said: "And heating herself by energy she practises austerity"; as Indrāṇī of Indra, as Kauśalyā of Daśaratha, as Sītā of Rāma, as Mandodarī of Rāvaṇa, as Tārā of the Vāli, as Añjanā of Vāyu, as Damayantī of Nala, as Madayantī of Saudāsa, as Gaṇgā of Śāntanu, as Gāndhārī of Dhṛtarāṣṭra, as Kunti of Pāṇḍu,**

43^{r} **as Draupadī of Pāṇḍavas, as Subhadrā of Arjuna, as Hiḍimbā of Bhīma, as Bhānumatī of Duryodhana, as Chāyā (shadow) of Āditya (sun), as Rohiṇī of the Moon, as Buddhimatī of Gaṇapati, as Lopāmudrā of Agastya, as Maitreyī of Yājñavalkya, as Sāvitrī of Brahmā, as Rukmiṇī (of Viṣṇu)[267], (as) Umā of Paśupati, in such manner, to you, (you) stay in this house, may Vasordhārā be delighted; *athāto ma(ṅ)galāni māhendra vāruṇa sobhavāni susobhavānī*.** First, (the recitation) should be made by the groom, (and) later by the father-in-law.

(Now follow the rules for the) *kanyādāna* by the father-in-law. Give two strands of *kuśa* grass. For the *kanyādāna*, he should give what has to be given to the groom. Holding the *kuśa* grass, sesame seeds and water, and seizing the girl's hand, (the father-in-law should) utter the statement of the *kanyādāna:* **Today, on the *vārāha* aeon ...**. (The father-in-law should recite) **May heaven give you** (***dhyasu***

[265] A cloth that wraps around the lower part of the body.
[266] See above, fn. 243.
[267] Cf. folio 35v.

tvā dadātu ..., PG 3.15.22) and so on. The groom (should recite):

43v
O *Pṛthivī*, I accept you.[268] (Let) the father-in-law recite: *dātāhaṃ varuṇo*[269] and so on.

(Recite:) **To the groom, (who is) of such and such a clan, of such and such a sub-clan (*pravara*), of such and such school (section of the Veda), to the *śarmā* named such and such, to a distinguished Brahmin; I give you this girl (who is of) such and such a clan, such and such a sub-clan, such and such school, and of such and such name, together with ornaments and dresses prepared for her own body, and who is dedicated to Prajāpati; for the purpose of pacifying the sins produced by the body, speech and mind; and by the wife-ness (of her) for the attainment of heaven, pleasure and emancipation**. Replying by the groom (pronouncing) ***Oṁ svasti.***

Let the mother stream milk (from the container). Let the eldest person stream water (reciting) *agnaye tvā mahyaṃ* ... (VS 7.47);

44r
sa hiraṇyaṃ pratyeti agnaye ... (ŚB 4.3.4.28-31);

44v
ko 'dāt kasmā adāt ... (VS 7.48); *atha yadanyad dadāti* ... (ŚB 4.3.4.32-33);

45r
kāmaṃ kāmadughe (VS 12.72); *atha pūrvārdhena dakṣiṇām* ... (ŚB 7.2.2.12); *dhruvāsi dhruvo 'yam* (VS 5.28); *athaivamabhipadya vācayati* ... (ŚB 3.6.1.20).

The male (groom), keeping the girl to his right, should speak silently (the mantra): *āśuḥ śiśāno vṛṣabho* ... (ŚB 9.2.3.6). The father-in-law should offer *dakṣiṇā* (to the groom, pronouncing) **For the accomplished task of making firm (the ritual of) *kanyādāna*, I offer you, in all faith, (this) *dakṣiṇā* of gold sacralised by the fire-god**. Replying by the groom (pronouncing) ***Oṁ, svasti.***

45v
The groom should sprinkle water to empower the father-in-law (reciting) *devasya tvā savituḥ* (VS 1.10); *sarasvatyai vāco yantur yanrtriye* ... (VS 9.30b); *aśvinā bheśajaṃ* (VS 20.64); *pālāśam bhavati tena brāhmaṇo* ... (ŚB 5.3.5.11); *yadveva kalpān juhoti* ...[270]; *somāya svāheti kṣatraṃ* ...[271]; *atho sāmrājyaṃ* ...;[272] *yad adya kac ca* (VS 33.35); *kiṃ chandaḥ kā* ... (ŚB 10.3.2.13);

46r
tvaṃ yaviṣṭha dāśuṣo (VS 13.52); *tvaṃ yaviṣṭha dāśuṣa iti* ... (ŚB 7.5.2.39); *kanyā iva vahatum* ... (ṚV 4.58.9); *abhy arṣata suṣṭutiṃ* ... (ṚV 4.58.10); *kanyā iva vahatum* ... (VS 17.97). Here, worship the Brahmin (who acts as the priest)

46v
of one's own side. The groom should recite the mantra of taking the girl away: **When you wander far away with your heart to different directions like the wind, may the gold-winged Vaikarṇa grant that your heart dwell with me** (*yad aiṣi manasā* ..., PG 1.4.15). The girl with such and such name should be examined with *kuśa* grass (reciting) **With no evil eye, not bringing death to your husband, bring luck to the cattle, be full of joy and vigour. Give birth to heroes, be godly and friendly. Bring us luck, to two footed (men) and four footed (animals). Soma has acquired (you) first (as his wife), after him the Gandharva has acquired (you). Your third husband is Agni, fourth is human. Soma has given you to the Gandharva, the Gandharva has given you to Agni. Agni has given me wealth and children, besides this wife. Pūṣān, lead her to us, the highly blessed one. May she open her thighs in**

[268] It seems that this mantra is a modification of the mantra given in PG 3.15.22.
[269] Cf. folio 36r: *dātāhaṃ varuṇo rājā dravyam ādityadaivatam, varosau viṣṇurūpeṇa pratigṛhṇātv ayaṃ vidhiḥ.*
[270] ≈ ŚB 9.3.3.13.
[271] ≈ ŚB 5.3.5.8.
[272] Unidentified verse.

which full of many desires, we wish to penetrate the penis (*aghoracakṣur apatidhanyedhi* ..., PG 1.4.16 ≈ ṚV X.85.44, 40-41, 37). (The groom,) together with the bride should look (at each other). Having circumambulated each other let the *phaṇini* be tied and let the yellow thread be tied (around their necks).[273] Here end the rules for *kanyādāna*.

The Fire Sacrifices

Now, one should perform *homa*.

47^{r}

Now, in case of royal (marriage), perform the installation of the sacred fire (*kuśaṇḍikarma*).

If with one's own (i.e. Brahmins), the groom should perform (the following). Having (placed) the ritual plate (with *pūjā* materials such as) flowers (on the ground), (the priest should pronounce) the ritual decision starting with **Today etc.** (The ritual decision:) **(I wish) to perform the fire ritual intended for the marriage ceremony of the patron, I offer (this) ritual plate with flowers; all the twice-borns should meditate upon you, the Indra of twice-borns, who is the heaven, a part of Brahmā's egg, leader of the eternal wind, who has the form of supreme knowledge, who has become the best of the gods, lotus-eyed, sitting on a *rājahaṃsa* swan, whose body colour is of the blooming *campaka* flower and who has four hands, muttering prayers with a rosary, the eternal lord, the wind.**[274]

(The patron should hand over the ritual plate to the priest reciting) **May the undertaking of the ritual be successful** and so on. Offer water to the Sun (reciting) ***ā kṛṣṇena rajasā*** (VS 33.43). (Make) the mental commitment (*nyāsa*). Worship of the *arghapātra*, worship of the self (reciting) ***mahāṁ indro vajrahastaḥ*** (VS 26.10) and so on. (The priest) should install the fire according to the rules. (Prepare) the seat for Brahmā, the seat for the *praṇīta* vessel (and) a seat for the self pronouncing the sacred syllable *Oṁ*. Here, implement a water vessel, a parasol, and

47^{v}

the main Brahmā (flask) in the south of the fire-place. Thus is (the implementation of) the seat for the *caru* oblation. Spread the *kuśa grass* (around the fire) while reciting ***kayā naś citra ā*** (VS 27.39). Worship the Brahmā (flask) with the rules and mantras as follows. (Make) the mental commitment. Worship the *arghapātra*.

Worship of the self (reciting) ***Oṁ*, to Brahmā, to the manifestation of Prajāpati, (I offer) this seat and flowers, salutations**. Worship of the doors (of the house reciting) ***tat tvā yāmi*** (VS 18.49); ***devasya tvā savituḥ*** (VS 1.10); ***gaṇānāṃ tvā*** (VS 23.19); ***bṛhaspate ati yad aryo*** (VS 26.3); ***catvāri śṛṅgā trayo*** (VS 17.91); ***dvāro devīr anv asya*** (VS 27.16); ***hiraṇyagarbhaḥ sam avartata*** (VS 13.4); ***sapta ṛṣayaḥ pratihitāḥ*** (VS 34.55); ***brahma yajñānaṃ*** (VS 13.3); ***viṣṇo rarāṭam asi*** (VS 5.21); ***namaḥ śambhavāya*** (VS 16.41). Invocation etc.

Worship of Brahmā (reciting) ***Oṁ*, to Brahmā, to the manifestation of Prajāpati, (I offer) this seat, salutations, flowers, salutations**. Meditation (silently reciting) **One should meditate on a certain (personification of) wisdom, (i.e. Brahmā) the one who wears a yellow garment, adorned with a yellow-black antelope skin, the lord sitting in the *padmāsana* posture, adorned by his swan vehicle, holding a *kamaṇḍalu* vessel and a rosary of *akṣa* (seeds), a staff and a book, the one who yields the fruit of marriage,**

48^{r}

pleasant, granting all success, the one whose body is the universe.[275] Salutation with flowers. One should worship Brahmā (reciting) ***Oṁ*, to Viriñca, salutations; *Oṁ*, to Prajāpati,**

[273] According to Mahendra Sharma, both the bride and groom hang the yellow thread in their necks and the threads of both are tied in a knot. Then the *phaṇinī* might be tied above their heads.

[274] Unidentified verse.

[275] Unidentified verse.

salutations; *Oṁ,* to Śreṣṭha, salutations; *Oṁ,* to Vedhas, salutations; *Oṁ,* to Surajyeṣṭha, salutations; *Oṁ,* to Brahman, salutations; *Oṁ,* to Kamalāsana, salutations; *Oṁ,* to Hiraṇyagarbha, salutations; *Oṁ,* to Vidhātṛ, salutations; *Oṁ,* to Brahmāṇḍādhipati, salutations; *Oṁ,* to Aja, salutations; *Oṁ,* to Sṛṣṭirūpa, salutations; *Oṁ,* to Viśvādhipati, salutations; *Oṁ,* to Parameṣṭhin, salutations.[276] (Recite) the Veda: *brahmaṇaspate tvam* (VS 34.58); *prajāpate na tvad* (VS 10.20); *brahma yajñānaṃ* (VS 13.3); *ā brahman brāhmaṇo* (VS 22.22); *śivo nāmāsi* (VS 3.63); *hiraṇyagarbhaḥ sam avartata* (VS 13.4); *uru viṣṇo vi kramasva* (VS 5.38); *ā no bhadrāḥ* (VS 25.14); *dhāmachadagnir* (VS 18.76); *svasti na indro* (VS 25.19); *bhadraṃ vada* (RVKh 2.2.1); *namaḥ śvabhyaḥ* (VS 16.28); *sapta ṛṣayaḥ pratihitāḥ* (VS 34.55); *bṛhaspate ati yad aryo* (VS 26.3). Invocation etc.

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(Now) worship of the Eight Flasks (reciting) ***Oṁ,* to Dhara, salutations. *Oṁ,* to Soma, salutations; *Oṁ,* to Āpa, salutations; *Oṁ,* to Anila, salutations; *Oṁ,* to Anala, salutations; *Oṁ,* to Pratyūṣa, salutations; *Oṁ,* to Prabhāsa, salutations.** (Recitation of) the Veda: *yuñjate mana uta* (VS 5.14); *idam viṣṇur vicakrame* (VS 5.15); *urāvatī dhenumatī* (VS 5.16); *devaśrutau deveṣv ā* (VS 5.17); *viṣṇro nu kaṃ* (VS 5.18); *pra tad viṣṇu* (VS 5.20); *viṣṇo rarāṭam asi* (VS 5.21); *divo vā viṣṇa* (VS 5.19).

Invocation etc. Worship of the planetary deities (reciting) ***Oṁ,* to Āditya, salutations; *Oṁ,* to Soma, salutations; *Oṁ,* to Aṅgāra, salutations; *Oṁ,* to Budha, salutations; *Oṁ,* to Bṛhaspati, salutations; *Oṁ,* to Śukra, salutations; *Oṁ,* to Śaniścara, salutations; *Oṁ,* to Rāhu, salutations; *Oṁ,* to Ketu, salutations; *Oṁ,* to Janman, salutations.** (Recitation of) the Veda: *ā kṛṣṇena rajasā* (VS 33.43); *imaṃ devā asapatna* (VS 10.18); *agnir mūrdhā divaḥ* (VS 3.12); *ud budhyasvā* (VS 15.54); *bṛhaspate ati yad aryo* (VS 26.3); *annāt pariśruto rasaṃ* (VS 19.75); *śaṃ no devīr* (VS 36.12); *kayā naś citra* (VS 27.39); *ketuṃ kṛṣṇvann* (VS 29.37);

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tā asya sūdadohasaḥ (VS 12.55).

Invocation etc. Worship of Indra and so on (reciting) ***Oṁ,* to Indra, salutations; *Oṁ,* to Agni, salutations; *Oṁ,* to Yama, salutations; *Oṁ,* to Nairṛti, salutations; *Oṁ,* to Varuṇa, salutations; *Oṁ,* to Vāyu, salutations; *Oṁ,* to Kuvera, salutations; *Oṁ,* to Īśāna, salutations; *Oṁ,* to Viṣṇu, salutations; *Oṁ,* to Brahman, salutations.** (Recitation of) the Veda: *trātāram indram* (VS 20.50); *agnir mūrdhā divaḥ* (VS 3.12); *yamena dattaṃ* (VS 29.13); *yam te devī* (VS 12.65); *iman me varuṇa* (VS 21.1); *tava vāyav ṛtaspate* (27.34); *kuvid aṅga yavamanto* (VS 10.32); *abhi tvā śūra* (VS 27.35); *triṇi padā vi cakrame* (VS 34.43); *brahmaṇaspate tvam* (VS 34.58).

Invocation etc. Worship of the Eight Immortals (reciting) ***Oṁ,* to Aśvatthāman, salutations; *Oṁ,* to Bali, salutations; *Oṁ,* to Hanumanta, salutations; *Oṁ,* to Vibhīṣaṇa, salutations; *Oṁ,* to Kṛpa, salutations; *Oṁ,* to Paraśurāma, salutations; *Oṁ,* to Mārkaṇḍeya, salutations.** (Recitation of) the Veda: *aśvatthe vo niṣadanaṃ* (VS 12.79); *mahī dyauḥ pṛthivī* (VS 13.32); *yasaya kurmo gṛhe* (VS 17.52);

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tīvrān ghoṣān kṛṇvate (VS 29.44); *rakṣasāṃ bhāgo 'si* (VS 6.16); *ayaṁ sahaśramṛṣibhiḥ* (VS 33.83); *prajāpate na tvad* (VS 10.20); *saptaṛṣayaḥ pratihitāḥ* (VS 34.55).

Invocation etc. Worship of the Months etc. (reciting) ***Oṁ,* to the Moon, salutations; *Oṁ,* to Pakṣa[277], salutations; *Oṁ,* to Constellation, salutations; *Oṁ,* to the Earth, salutations; *Oṁ,* to Karaṇa[278], salutations; *Oṁ,* to Yoga (constellations), salutations; *Oṁ,***

[276] These are all epithets of Brahmā.

[277] Half of the lunar month.

[278] Astrological division of the day. There are eleven *karaṇas.*

to seasons, salutations; ***Oṁ,*** **to the year**[279]**, salutations;** ***Oṁ,*** **to Zodiacs such as** ***meṣa,*** **salutations;** ***Oṁ,*** **to the horses (of the Sun's chariot), salutations;** ***Oṁ,*** **to Aruṇa, salutations;** ***Oṁ,*** **to Kumāra, salutations;** ***Oṁ,*** **to Maṇḍala**[280]**, salutations;** ***Oṁ,*** **to Garuḍa, salutations;** ***Oṁ,*** **to Pañcanadya, salutations;** ***Oṁ,*** **to Ratnagarbha, salutations;** ***Oṁ,*** **to Viṣṇu, salutations;** ***Oṁ,*** **to Kalaśa**[281]**, salutations.** ***Oṁ,*** **to four horns (of Agni), salutations;** ***Oṁ,*** **to four gates, salutations.** (Recitation of) the Veda: ***ardhamāsāḥ paruṁṣi*** (VS 23.41); ***agneḥ pakṣati*** (VS 25.4); ***nakṣtra(bh) yaḥ svāhā*** (VS 22.28); ***suvarṇa pā*** (VS 24.34); ***krāṇā śiṣu*** (ṚV 9.102.1); ***Oṁ yoge yoge*** (VS 11.14); ***ṛtavas te yajñaṃ*** (VS 26.14);

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saṃvatsaro 'si pari (VS 27.45); ***asva stūparo*** (VS 24.1); ***ayaṃ puro harikeśaḥ*** (VS 15.15); ***brāhmaṇāsaḥ pitaraḥ*** (VS 29.47); ***aśvino tejesā*** (VS 20.80); ***ā mandrair indra*** (VS 20.53); ***yatra vāṇāḥ sampatanti*** (VS 17.48); ***u du tyaṃ jātavedasaṃ*** (VS 7.41); ***pañca nadyaḥ sarvatīm*** (VS 34.11); ***upahvare girīṇāṁ*** (VS 26.15); ***hiraṇyagarbhaḥ sam avartata*** (VS 13.4); ***viṣṇo karmāṇi*** (VS 6.4); ***namaḥ śvabhyaḥ*** (VS 16.28); ***ā jighra kalaśaṃ*** (VS 8.42); ***catvāri śṛṅgā*** (VS 17.91).

Invocation etc. Worship of the Sacred Flask of Nāga (reciting) ***Oṁ,*** **to serpent-king Varuṇa, salutations;** ***namo 'stu sarpebhyo*** (VS 13.6). Worship of Yakṣa and Yakṣiṇī (reciting) ***Oṁ,*** **to Yakṣa, salutations;** ***Oṁ,*** **to Yakṣaṇī, salutations;** ***agne achā vadeha ...*** (ṚV 10.141.1-2). Worship of Śrī and Lakṣmī (reciting) ***Oṁ,*** **to Śrī, salutations; to Lakṣmī, salutations;** ***śrīś ca te lakṣmīś*** (VS 31.22); ***dyāṃ mā lekhīr*** (VS 5.43). Worship of Alīdyaḥ (reciting) ***Oṁ,*** **to Śiva, salutations;**

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śivo nāmāsi (VS 3.63). Worship of Gaṇeśa (with) rice (or barley) powder (reciting) ***Oṁ,*** **to Gaṇapati, salutations;** ***namo gaṇebhyo*** (VS 16.25). Worship of the Sacred Flask of Nāga (reciting) ***Oṁ,*** **to serpent-king Varuṇa, salutations;** ***yā iṣavo yātudhānānāṃ*** (VS 13.7).

In case of royal (marriage), worship the shield[282] (reciting) ***jātavedase sunavāma*** (ṚV 1.99.1); ***tīvrān ghoṣān kṛṇvate*** (VS 29.44). Sword-worship (reciting) ***ambe ambike*** (VS 23.18b).

Worship with fire-*maṇḍala,* a dress and *sagā* (reciting) ***vasoḥ pavitram asi*** (VS 1.3); ***dadhikrāvṇo akāriṣaṃ*** (VS 23.32); ***dīrghāyutvāya balāya*** (VSK 3.9.6); ***yad adya kac ca***(VS 33.35); ***tvaṃ yaviṣṭha dāśuṣo*** (VS 13.52); ***yāḥ phalinīr yā*** (VS 12.89); ***śrīś ca te lakṣmī*** (VS 31.22); ***namaḥ parṇāya*** (VS 16.46).

(Make five-fold) *bali*-worship (reciting) ***gaṇānāṃ tvā*** (VS 23.19); ***jātavedase sunavāma*** (ṚV 1.99.1); ***imā rudrāya*** (VS 16.48); ***ghṛtaṃ ghṛta*** (VS 6.19); ***namo babhluśāya*** (VS 16.18); ***asaṃkhyātā sahasrāṇi*** (VS 16.54). (Send the *bali* to) Kvāchẽ[283]. (Send the *bali* to) the front of the main entrance (of the house, reciting) ***sam akhye devyā dhiyā*** (VS 4.23).

In case of royal (marriage), (send the *bali* to) Vachalā[284] (reciting) ***bṛhaspate ati yad aryo*** (VS 26.3). (Worship) *galamda*[285] (reciting) ***namo babhluśāya*** (VS 16.18).

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(Worship) Dumāju (reciting) ***ambe ambike*** (VS 23.18). (Worship with) *melāneuta* (reciting) ***yatra vāṇāḥ sampatanti*** (VS 17.48).

If with one's own (i.e. Brahmins), (worship at) Kvāche (reciting) ***gaṇānāṃ tvā*** (VS 23.19). (Recite) ***Oṁ*** five (times). (Worship at) *dukhāpikhā*[286] (reciting) ***sam akhye devyā*** (VS 4.23). (Worship at) *thāna-laṃṣu,*[287] ***namo babhluśāya*** (VS 16.18). (Worship at) *tulanhe,*[288] ***asaṃkhyātā sahasrāṇi*** (VS 16.54). (Worship at the) Vatsalā (shrine, reciting) ***bṛhaspate ati yad aryo*** (VS 26.3). (Worship with) *malāniuta*[289] (reciting) ***yatra vāṇāḥ sampatanti*** (VS 17.48). (Worship of) Gaṇeśa

[279] *Saṃvatsara,* year of the Vikrama Era personified.
[280] The halo around the moon or sun?
[281] A ritual vase.
[282] *śayiṅga-khāla.*
[283] The Kaumārī shrine at Kvāche tole?
[284] Goddess Vatsalā.
[285] Dewlap of an animal? According to Mahendra Sharma, it may be a protective deity.
[286] Literally, inner-gate and outer-gate. But in practice, *dukhāpikhā* is the space infront of the entrance of a house.
[287] A local absorbing stone (*lākhu*).
[288] According to Mahendra Sharma, it may be either a Bhairava shrine or any other protective deity.
[289] *melānevata, melānauta*: a ritual implement.

(reciting) ***namo gaṇebhyo*** (VS 16.25). (Worship of) cow (reciting) ***āyaṃ gauḥ*** (VS 3.6). (Worship of) Kumārī (reciting) ***jātavedase sunavāma*** (ṚV 1.99.1). Worship with portions of rice.

In case of royal (marriage), (recite): **to glorious Sun, salutations**. (Worship) Paśupati (reciting) ***Oṁ,*** **to great lord Paśupati, salutations**. (Worship) Garuḍa-Nārāyaṇa (reciting) ***Oṁ, to*** **Garuḍa-Nārāyaṇa, salutations**. (Worship) Deguli[290] (reciting) ***Oṁ,*** **to Iṣṭadevatā, salutations**. (Worship) Māneśvarī (reciting) ***Oṁ,*** **to the tutelary deity Māneśvarī, salutations**. (Worship at) Vākuli[291] (reciting) ***Oṁ,*** **to Iṣṭadevatā, salutations**.

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(Worship at) Pithu (reciting) ***Oṁ,*** **to Iṣṭadevatā, salutations**. (Worship at) Duthu (reciting) ***Oṁ,*** **to Iṣṭadevatā, salutations**. (Worship) the serpent (reciting) ***Oṁ,*** **to the serpent-king Varuṇa, salutations**. (Recite) the Veda: ***ā kṛṣṇena rajasā*** (VS 33.43); ***yā te rudra śivā*** (VS 16.2); ***viṣṇo rarāṭam asi*** (VS 5.21); ***bṛhaspate ati yad aryo*** (VS 26.3); ***ambe ambike*** (VS 23.18); ***jātavedase sunavāma*** (ṚV 1.99.1); ***namaḥ saṃbhavāya*** (VS 16.41); ***śrīś ca te lakṣmīś*** (VS 31.22); ***namo 'stu sarpebhyo*** (VS 13.6). If with one's own (i.e. Brahmins), (recite) **to glorious Sun, salutations**. (Worship) Paśupati (reciting) ***Oṁ,*** **to great lord Paśupati, salutations**. (Worship) Garuḍa-Nārāyaṇa (reciting) ***Oṁ,*** **to Garuḍa-Nārāyaṇa, salutations**. (Worship) Śaṅkara-Nārāyaṇa (reciting) ***Oṁ,*** **to Śaṅkara-Nārāyaṇa, salutations**. (Worship) Deguli (reciting) ***Oṁ,*** **to mother-goddess Matteśvarī, salutations**. (Worship) Jhaṅkeśvarī[292] (reciting) ***Oṁ,*** **to mother-goddess Jhaṅkeśvarī, salutations**. (Worship at) Duthu twice (reciting) ***Oṁ,*** **to Iṣṭadevatā, salutations;** ***Oṁ,*** **to Iṣṭadevatā, salutations**. (Worship) the serpent (reciting)

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Oṁ, **to serpent-king Varuṇa, salutations**.

(Recite) the Veda: ***ā kṛṣṇena rajasā*** (VS 33.43); ***yā te rudra śivā*** (VS 16.2); ***viṣṇo rarāṭam asi*** (VS 5.21); ***idam viṣṇur*** (VS 5.15); ***bṛhaspate ati yad aryo*** (VS 26.3); ***jātavedase sunavāma*** (ṚV 1.99.1); ***ambe ambike*** (VS 23.18); ***śrīś ca te lakṣmīś*** (VS 31.22); ***namo 'stu sarpebhyo*** (VS 13.6). (Hang) the *ākāśamālā* (reciting) ***asmākam indraḥ*** (VS 17.43).

(Worship with) the ritual mirror (reciting) ***samitāṁ saṃ kalpethāṁ*** (VS 12.57). (Worship with) the vermilion pot (reciting) ***śrīś ca te lakṣmīś*** (VS 31.22); ***catuḥ svasti***[293] etc. (Recite) the Veda. Worship with fragrant materials (reciting) ***dhūr asi dhūrva*** (VS 1.8). (Worship with) light (reciting) ***tejo 'si*** (VS 22.1). (Worship with) fruits (reciting) ***yāḥ phalinīr*** (VS 12.89). (Worship with) *naivedya* (reciting) ***annapate 'nnasya*** (VS 11.83); ***mano jūtir*** (VS 2.13). Throw popped rice (*pratiṣṭhā*). Recitation of the mantra (silently), and singing of praises **All the twice-borns should meditate upon you, the Indra of twice-borns, who is the heaven, a part of Brahmā's egg, leader of the eternal wind, who has the form of supreme knowledge, who has become the best of the gods, lotus-eyed, sitting on a *rājahaṃsa* swan, whose body colour is of the blooming *campa* flower and who has four hands, muttering prayers with a rosary, the eternal lord, the wind.**[294]

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(Salutations to) the Iṣṭadevatā and so on. Here, (worship with) fragrant materials etc. Then, perform *pātrāsādanam*.[295] (Place) *kamaṇḍalu* vessel etc. in the southern direction. (Pronounce the mantras with) names of fire (reciting) ***Oṁ,*** **to *yojaka* fire, *svāhā***. One should perform the beginning (the *homa*) with the mantra ***tvaṃ no agne varuṇasya*** (VS 21.4). This is the *pañcavāruṇi-homa*.[296]

[290] A synonym for *digudyo* (deity of the clan).

[291] Dhānyalakṣmī, goddess in the north-east corner of the Mūlachok at the Bhaktapur durbar sqare.

[292] The shrine in the north side of the Taḥpukhū pond in Bhaktapur.

[293] Unidentified verse, cf. Dkv_1 18r (Gutschow / Michaels 2008: 224).

[294] Unidentified verse. Cf. folio 47r.

[295] Laying down of ritual implements such as water vases.

[296] This set of five offerings is also known as *sarvaprāyaścittahoma*. Cf. KŚ 25.1.10.

Rāṣṭrabhṛddhoma

Now, (perform) the *rāṣṭrabhṛd* fire oblation (reciting) *ṛtāṣād ṛtadhāmāgnir* ... (VS 18.38); **this is for the maintainer of the sacred law, for the one abiding in truth, for Agni, for the Gandharva;** *ṛtāṣāḍ ṛtadhāmāgnir* ... (VS 18.38); **this is for the herbs, for the *apsarās*, for the delighted ones;** *saṁhito viśvasāmā* ... (VS 18.39); **this is for the Conjoined (*saṃhitas*), for the Viśvasāman, for the Sun, for the Gandharva;** *saṁhito viśvasāmā* ... (VS 18.39);

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this is for the Marīcis, for the Apsarās, for the *āyus;* *saṁhito viśvasāmā* (VS 18.39); *suṣumṇaḥ sūryaraśmiś* ... (VS 18.40); *suṣumṇaḥ sūryaraśmiś* ... (VS 18.40a); **this is for the constellations, for the Apsarās, for the Bhekuris**[297]**;** *iṣiro viścavyacā* ... (VS 18.41), **this (is) for the quick one, for the all-reaching one, for the wind, for the Gandharva;** *iṣiro viśvavyacā* ... (VS 18.41a); **this is for waters, Apsarās, for the strong ones;** *bhujyuḥ suparṇo* ... (VS 18.42); **this (is) for the protector, for the strong-winged one, for the sacrifice, for the Gandharva;** *bhujyuḥ suparṇo* ... (VS 18.42);

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this is for the Dakṣas[298]**, for the Apsarases, for the praisers;** *prajāpatir viśvakarmā* ... (VS 18.43); **this (is) for Prajāpati, for Viśvakarman, for the mind, for the Gandharva;** *prajāpatir viśvakarmā* ... (VS 18.43); **this is for Ṛcās and Sāmans, for the Apsarases, for the wishes**. Here ends the *rāṣṭrabhṛd* sacrifice.

Jayāhoma

Now, (perform) *cittāhuti* (reciting) ***Oṁ cittaṁ ca* (*svāhā*), this is for Citta;** ***Oṁ cittiś ca svāhā*, this is for Citti;** ***Oṁ ākūtaṁ ca svāhā*, this is for Ākūta;** ***Oṁ ākūtiś ca svāhā*, this is for Ākūti;** ***Oṁ vijñātaṁ ca svāhā*, this is for Vijñāta;** ***Oṁ vijñātiś ca svāhā*, this is for Vijñāti;** ***Oṁ manaś ca svāhā*, this is for Manas;** ***Oṁ śakkarīś ca svāhā*, this is for Śakkari;** ***Oṁ darśaś ca svāhā*, this is for Darśa;** ***Oṁ paurṇamāsaṁ ca svāhā*, this is for Paurṇamāsa;** ***Oṁ bṛhac ca svāhā,***

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this is for Bṛhat; ***Oṁ rathantaraṁ ca svāhā*, this is for Rathantara; Prajāpati, the powerful one in victorious battles, has given victories to mainly Indra. To him all subjects bowed down, he has become powerful and worthy of sacrifice, *svāhā* (*cittaṁ ca cittiścākūtaṃ* ..., PG 1.5.9); this is for Prajāpati.** Here ends the *jayā* sacrifice.

Abhyātānahoma

(Now, perform *abhyātāna* sacrifice, reciting *agnir bhūtānāṃ adhipatiḥ* ..., PG 1.5.10) **May Agni, the lord of beings, protect me here in this power of holiness, in this worldly power, in this prayer, in this priesthood, in this sacrifice, in this invocation of the gods, *svāhā* (PG 1.5.10a); this is for Agni, the lord of beings.**

May Indra, (the lord) of the noblest, protect me here in this power of holiness, in this worldly power, in this prayer, in this priesthood, in this sacrifice, in this invocation of the gods, *svāhā* (PG 1.5.10b); this is for Indra, the lord of nobles.

May Yama, (the lord) of the Earth, protect me here in this power of holiness, in this worldly power, in this prayer, in this priesthood, in this sacrifice, in this invocation of the gods, *svāhā* (PG 1.5.10c); this is for Yama, the lord of the Earth. (One should) touch the (water from) *arghapātra*.

May Vāyu, (the lord) of the air, protect me here

[297] A class of *apsarās*.

[298] The ms. reads *dakṣiṇābhyaḥ*.

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in this power of holiness, in this worldly power, in this prayer, in this priesthood, in this sacrifice, in this invocation of the gods, *svāhā* (PG 1.5.10d); this is for Vāyu, the lord of air.

May the Sun, (the lord) of heaven, protect me here in this power of holiness, in this worldly power, in this prayer, in this priesthood, in this sacrifice, in this invocation of the gods, *svāhā* (PG 1.5.10e); this is for the Sun, the lord of heaven.

May the Moon, (the lord) of the constellations, protect me here in this power of holiness, in this worldly power, in this prayer, in this priesthood, in this sacrifice, in this invocation of the gods, *svāhā* (PG 1.5.10f); this is for the Moon, the lord of constellations.

May Bṛhaspati, (the lord) of the Brahman, protect me here in this power of holiness, in this worldly power, in this prayer, in this priesthood, in this sacrifice, in this invocation of the gods, *svāhā* (PG 1.5.10g); this is for Bṛhaspati, the lord of the Brahman.

May Mitra, (the lord) of truth, protect me here in this power of holiness, in this worldly power, in this prayer, in this priesthood, in this sacrifice, in this invocation of the gods, *svāhā* (PG 1.5.10h); this is for Mitra, the lord of truth.

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May Varuṇa, (the lord) of waters, protect me here in this power of holiness, in this worldly power, in this prayer, in this priesthood, in this sacrifice, in this invocation of the gods, *svāhā* (PG 1.5.10i); this is for Varuṇa, the lord of waters.

May the sea, (the lord) of rivers, protect me here in this power of holiness, in this worldly power, in this prayer, in this priesthood, in this sacrifice, in this invocation of the gods, *svāhā* (PG 1.5.10j); this is for the sea, the lord of rivers.

May the food, (the lord) of royalty, protect me here in this power of holiness, in this worldly power, in this prayer, in this priesthood, in this sacrifice, in this invocation of the gods, *svāhā* (PG 1.5.10k); this is for food, the lord of royalty.

May Soma, (the lord) of herbs, protect me here in this power of holiness, in this worldly power, in this prayer, in this priesthood, in this sacrifice, in this invocation of the gods, *svāhā* (PG 1.5.10l); this is for Soma, the lord of herbs.

May Savitṛ, (the lord) of impulses, protect me here in this power of holiness, in this worldly power, in this prayer, in this priesthood, in this sacrifice, in this invocation of the gods, *svāhā* (PG 1.5.10m);

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this is for Savitṛ, the lord of impulses.

May Rudra, (the lord) of beasts, protect me here in this power of holiness, in this worldly power, in this prayer, in this priesthood, in this sacrifice, in this invocation of the gods, *svāhā* (PG 1.5.10n); this is for Rudra, the lord of beasts. One should touch the water from *arghapātra*.

May Tvaṣṭṛ, (the lord) of forms, protect me here in this power of holiness, in this worldly power, in this prayer, in this priesthood, in this sacrifice, in this invocation of the gods, *svāhā* (PG 1.5.10o); this is for Tvaṣṭṛ, the lord of forms.

May Viṣṇu, (the lord) of mountains, protect me here in this power of holiness, in this worldly power, in this prayer, in this priesthood, in this sacrifice, in this invocation of the gods, *svāhā* (PG 1.5.10p); this is for Viṣṇu, the lord of mountains.

May the Maruts, (the lords) of troops, protect me here in this power of holiness, in this worldly power, in this prayer, in this priesthood, in this sacrifice, in this invocation of the gods, *svāhā* (PG 1.5.10q);

56^r

this is for the Maruts, the lords of troops.

May the fathers, the grandfathers, the former, the latter, the fathers, the grandfathers protect me here in this power of holiness, in this worldly power, in this prayer, in this priesthood, in this sacrifice, in this invocation of the gods, *svāhā* (PG 1.5.10r); **this is for the fathers, the grandfathers, the former, the latter, the fathers, the grandfathers.**

(One should) recite the *tyāga* verses (with the former mantras). One should touch the water from the *arghapātra*. Thus, **to the vessel (*ādhāra*), salutations.**

Guptāhutihoma

(Now, perform *guptāhuti* sacrifice, reciting ***agnir aitu prathamo ...***, PG 1.5.11) **May Agni come here, the first of gods, may he free the offspring of this wife from the chain of death, may this king Varuṇa grant, that, this wife may not weep over distress through her sons, *svāhā*** (PG 1.5.11a); **this is for Agni.**

May Agni Gārhyapatya protect this woman, may he lead her offspring to old age. With fertile womb may she be the mother of living children; may she experience delight in her sons, *svāhā* (PG 1.5.11b), **this is for Agni.**

May Agni, all ways of heaven and earth blissful to us, o you who are worthy of sacrifices. What is great, born on this (earth) and praised, (born) in heaven, that bestow on us, rich treasures, *svāhā* (PG 1.5.11c),

56^v

this is for Agni. Come here, showing us an easy path. Give us bright, undecaying life.

May death go away, may immortality come to us. May Vivaśvat's son make us safe from danger, *svāhā* (PG 1.5.11d); **this is for the death, for Vaivaśvata.**

At this time, the bride should wear a shawl (*gāta*). (Recite) ***paraṃ mṛtyo anu ...*** (ṚV 10.18.1), **this is for the death**. Recite the *tyāga* verses. (One should) touch the water of the *arghapātra*. Pour (the remains of) *saṃsrava*[299] into the *praṇīta* vessel. Having offered all the ghee oblations, the ghee oblation is complete. (Recite) ***sapta te agne ...*** (VS 17.79).

Tilahuti, Saṃkhyāhuti and Lājāhoma

Make all necessary oblations of sesame seeds. Wave the flask(s). Throw popped rice (*pratiṣṭhā*) on the *kalaśas*.

(Make) *saṃkhyāhuti* offering (reciting) ***asaṃkhyātā sahasrāṇi*** (VS 16.54). Let the eldest woman pull (the bride's or groom's) hands.

Then, (offer) *lājāhoma*. Make offerings of fire-wood, ghee and roasted rice grains.

57^r

Let both the bride and the groom offer together into fire (reciting ***aryamaṇam devaṃ ...***, PG 1.6.2:) **To the god Aryaman the girls have made sacrifice, to Agni, may he, god Aryaman, loosen us from here, and not from the husband, *svāhā*** (PG 1.6.2a); **this is for Agni, (this is) the first oblation with fire. This woman, strewing grains, prays thus, "May my husband live long, may my relations be prosperous, *svāhā*** (PG 1.6.2b), **this is for Agni; these grains I throw into the fire, may this bring prosperity to you, and may it unite me with you. May Agni grant us that, *svāhā*** (PG 1.6.2c), **this is for Agni."**

Joining the Hands, Stepping on a Stone, Circumambulation of the Fire, Seven Steps etc.

Now, the groom should recite while holding the bride's right hand together with the thumb (reciting) **I seize your hand for the sake of happiness that you may live to old age with me, your husband. Aryaman, Savitṛ, Purandhi, the gods have given you**

[299] Remainings of the ghee (in the *sruva*?).

to me that we may rule our house; this am I, that is you, that is you, this am I. That Sāman and I, the Ṛk you, the heaven am I, the earth you; come, let us marry. Let us unite our sperm. Let us beget offspring. Let us acquire many sons, and may they reach old age; Loving bright, with genial minds

57v **may we see a hundred autumns, may we live a hundred autumns, may we hear a hundred autumns** (*gṛbhṇāmi te saubhagatvāya …*, PG 1.6.3).

Then, (the groom should make the bride) ascend to a stone in the northern direction (of fire-place, reciting) **Tread on this stone, be firm like a stone. Tread the foes down, turn the enemies away** (*ārohemam aśmānam …*, PG 1.7.1). (Thus is) the *ārohana* mantra.

He then sings a song (as a) mantra **O Sarasvatī, promote this (our undertaking). O gracious one, bountyful one, you who we sing first of all that is, in whom what is, has been born, in whom this whole world dwells that song I will sing today which will be the highest glory of women** (*sarasvati predamava …*, PG 1.7.2).

Then, the groom should circumambulate the fire together with the bride. Wave Alīdyaḥ (reciting) *śivo nāmāsi* (VS 3.63). They should circumambulate the fireplace with the bride in the front (reciting) **To you, they have in the beginning carried round Sūrya (the Sun-bride) with the bridal procession. May you give back, Agni, to husbands the wife together with offspring** (*tubhyam agre …*, PG 1.7.3). Winnow with a pair of winnowing trays (reciting) *tava vāyav ṛtaspate* (VS 27.34).

In this way, having circumambulated (the fire-place) thrice with the mantra, the groom should pour roasted rice from the *śūrpakuṣṭha*[300] to the fire

58r reciting the mantras *Oṁ*, **to Bhaga,** *svāhā* (*bhagāya svāhā …*, PG 1.7.5) and *Oṁ*, **to Prajāpati**, *svāhā* (≈ PG 1.7.6) together with the *tyāga* verses.

(The bride should) take seven steps forward in the north of the fire place. Throw unhusked rice (reciting) **One for sap, may Viṣṇu lead you; two for juice, may Viṣṇu lead you; three for the prospering wealth, may Viṣṇu lead you; four for comfort, may Viṣṇu lead you; five for cattle, may Viṣṇu lead you; six for seasons, may Viṣṇu lead you; o friend, be with seven steps, be devoted to me** (*ekam iṣe …, viṣṇus tvā nayatu …*, PG 1.8.1-2). One should place fourteen betel nuts[301]. Sprinkle with the water from the Brahmā-flask (reciting) **The blessed, the most blessed waters, the peaceful ones, the most peaceful ones, may they give medicine to you** (*āpaḥ śivāḥ …*, PG 1.8.5); *āpohiṣṭhā* (ṚV 10.9.1); *yovaḥ śivatamo* (ṚV 10.9.2). *tasmā araṃ* (ṚV 10.9.3).

The bride should look at the sun (while the groom recites) *tac cakṣur deva* (VS 36.24).

One should offer the fire *maṇḍala*, vermilion, and dresses (to the bride reciting)

58v *vasoḥ pavitram asi* (VS 1.3).

Let the groom offer vermilion in the north-east corner (of the fire-place, reciting) **For this (mantra)** *Oṁ sumaṅgalīr*, **Prajāpati is the divine seer, Sumaṅgalī is the deity, the meter is** *triṣṭubh*. **At the (moment of) worshipping (the girl with) vermilion, (this is) the application**. (Recite) **This woman wears auspicious ornaments, come up to her and behold her. Having brought luck to her, go back away to your houses** (*sumaṅgalīriyam vadhūrimāṃ …*, PG 1.8.9). (Repeat the mantra) three (times).

(Then recite) **For the sake of accomplishment of the vermilion, keep it in your head. May your husband live long, make your**

[300] The neb of a basket. Cf. PG 1.7.5.

[301] Two betel nuts for each step?

son's life auspicious.[302] Wave the vermilion container (reciting) ***śrīś ca te lakṣmīś*** (VS 31.22).

The (groom should) touch the heart of the bride and recite the mantra **I take your heart into my will, your mind shall follow my mind, you shall rejoice with your heart in my word, may Prajāpati join you to me** (***mama vrate te hṛdayaṃ ...***, PG 1.8.8).

(Let the bride) ascend to the cow-cart (with the mantra): **May the cows sit down here, the horses here, the men here, the sacrifice with a thousand gifts here, may Pūṣan sit down here** (***iha gāvo niṣīdantu...***, PG 1.8.10).

(The bride should) look at the firm star (*dhruva*, while the groom recites) **You are firm. I see you, the firm one. May you be firm with me, o thriving one. Bṛhaspati has given you to me, live with me a hundred autumns obtaining offspring through me, your husband** (***dhruvam asi ...***, PG 1.8.19).

59^{r}

The younger brother (of the bride), if available, or a virgin boy should stop (the groom) in the south-east corner. Offer oblation of ghee (reciting) ***Oṁ*, to Prajāpati, *svāhā*; Oṁ, to Sviṣṭakṛt, *svāhā***.

Make oblations of sesame seeds 54 times (reciting) ***tryambakaṃ yajāmahe*** (VS 3.60). Wave (the *sruva*) and (make oblations of) the *vivāha* into the fire 54 times (reciting) ***mano jūtir*** (VS 2.13). Throw popped rice (*pratiṣṭhā*, on the girl). Now, give alms (to the bride). Worship of the Brahmin. (Recitation of the) *śāntika* (and) *puṣṭika*(*-sūkta*). (Make oblations of) barley, unhusked rice etc. (into the fire). (Here,) finish the fire-sacrifice according to the rules.

Concluding Rites

Do not dismiss the Brahmā (flask) and the *bali*.[303] Send offerings to the *dukhāpikhā*. Dissolve the mental commitment. Give ritual purification (*abhiṣeka*) with the water from the Jalaḍa-Brahmā flask.[304] (Give) sandalwood (paste) and so on. (Give) *saga*. (Give) blessings. Let the eldest woman take (the bride) upstairs by pulling her hands.

In case of royal (marriage), take (the bride) from the *maṇḍapa* by pulling her hands towards the way to the *Navarātra* room (in the palace), take her upstairs using the stone steps, (and then,) take her to the ground floor of Tavacapali.

59^{v}

Then, from the first floor of Tavacapali, lead her to the *Sindhuraleva* room (in the palace).

If it is with one's own (i.e. Brahmins), let (the bride and the groom) eat together (in the same plate) at the Mūlatale shrine. At the night, (they should) lie down in one bed (ritually). Here ends the ritual of marriage.

The concluding *saṃkalpa* statement

Of the Bhāradvāja clan, (consisting) of the three clan-segments (namely) Bhāradvāja, Aṅgīrasa and Bārhaspatya; of the Vājasaneya school of Mādhyandina branch; affectionately belonging to the tradition of worshipping, continuous meditation and devotion of the lotus-feet of triple glorious Paśupati originated in the jewelled *maṇḍala* called Nepal; born in Raghu's race; the family priest of the kings; with the right view; shining (with the accomplishment of) all observations; contemplating the lotus-feet of triple glorious Garuḍa-Nārāyaṇa; worshipper of the lotus-feet of triple glorious Śaṅkara-Nārāyaṇa, a devoted worshipper of triple glorious mother goddess Matteśvarī who is shining forth (like) a thousand suns and who pervades ten directions; a devoted worshipper of the tutelary deity triple glorious Jhaṅkeśvarī; completely devoted in the worshipping of one's own tutelary deities; śrīpūrvāghāṭamahāpā-

[302] Cf. folio 25v.

[303] The Brahmā-flask and the *bali* will be dismissed on the day of *caturthī*.

[304] According the Mahendra Śarmā, *jalaḍa* here may mean the water from other flasks that are mixed with the water from the Brahmā flask to be used for the ritual bathing.

60r *ñcālika śāntivigrahopādhyāya nityaṃ dhyaya;* **of the one who has mastered the reading of Yajurveda-saṃhitā; one who has established the oblations to the five (Śrauta) fires, skilled in the conduct of the Smṛtis, the master of one-hundred-thousand-fold and ten-million-fold fire oblations; to the glorious Rājopādhyāya Śarmā named such and such (who is) the great-grandson, grandson and son (of the Śarmas named such and such), to the one who asks for the girl.** (Thus is) the pronouncing of the clan name of the Upādhyāya priest.

Of the Mānava clan, (consisting) of the three clan-segments (namely) Vaivaśvata, Mānava and Pauruṣya; of the Vājasaneya school of Mādhyandina branch; of the devoted worshipper of glorious Māneśvara(ī); the descendant of triple glorious Raghu's race; the great-grandson, grandson and son of the supreme lord, supremely venerable, glorious King (named) triple glorious Jaya such and such Deva, to the one who asks for the girl. (Thus is) the pronouncing of the clan name of the king.

[The Day After]

The rules for the following day. Having completed the daily morning duties, let (the bride) do grooming. Let the eldest woman bring her to the north of the fire place by pulling her hand and let her seat on the *svastika* seat facing east (reciting)

60v ***asuraghnam indrasakhaṁ*** (ṚVKh 2.4.1b). (Perform) purification (reciting) ***rakṣohaṇaṃ valagahanaṃ*** (VS 5.23). (Offer) *bali* (reciting) ***adhy avocad adhivaktā*** (VS 16.5). (Offer) light (reciting) ***tejo 'si*** (VS 22.1). Let (her) offer flowers to the Brahmā (flask). The priest should sprinkle with the water from the *arghapātra* (reciting) ***devasya tvā savituḥ*** (VS 1.10). Worship with the lamp, the wooden measuring vessel, and the key (reciting) ***agnir mūrdhā divaḥ*** (VS 3.12); ***tvaṃ yaviṣṭha dāśuṣo*** (VS 13.52). Wave the lamp, the wooden measuring vessel, the key and the *sagā* (reciting) ***svasti no mimītām*** (ṚV 5.51.11) and so on. Give *sagā* with sandalwood and so on (reciting) ***yad adya kac ca*** (VS 33.35). (Give) vermilion (reciting) ***tvaṃ yaviṣṭha dāśuṣo*** (VS 13.52). (Give) *sagā* with flowers (reciting) ***dadhikrāvṇo akāriṣaṃ*** (VS 23.32). (Give) flowers (reciting) ***brahmaṇaspate tvam*** (VS 34.58); ***śrīś ca te lakṣmīś*** (VS 31.22). Wave Alīdyaḥ (reciting) ***śivo nāmāsi*** (VS 3.63). Winnow with winnowing trays (reciting) ***tava vāyav ṛtaspate*** (VS 27.34). Offer rice grains (as a ritual present, reciting) ***prajāpate na tvad*** (VS 10.20). Wave the wooden measuring vessel (reciting) ***yāḥ phalinīr yā*** (VS 12.89). (Perform) *ārati* (reciting) tejo 'si (VS 22.1). (Offer) popped rice (*pratisthā*, reciting) ***mano jūtir*** (VS 2.13).

61r Let the eldest woman take (the bride) by pulling her hands (reciting) ***asuraghnam indrasakhaṁ*** (ṚVKh 2.4.1b). Let her grind black lentils in the north (reciting) ***suṣārathir aśvān*** (VS 34.6). Take her upstairs and let her be seated on the *svastika* seat.

Let (the couple) eat together. Send (the impure food and left-overs) to the Kalādyaḥ.

If it is in the house of the girl-giver, dismiss the Brahmā (flask) and the *bali* as necessary during the grooming (of the bride). In the wife-taker's house it is not necessary to *dismiss* the bali and so on. Dissmiss them on the *caturthī* (i.e. the fourth day of the marriage).

Ritual Outing of the Couple

Then, (go on) the journey (*bhramaṇayātrā*).[305] Offer betel-nuts and vermilion on the *maṇḍapa*.

[305] Going out and coming back immedieately.

In case of royal (marriage), one should hand over gold, barley and water (reciting) ***ambe ambike*** (VS 23.18). Having kept (the *salāpā* saucer containing the *bel* fruit, vermilion container etc.) on the shoulder of the bride, perform the auspicious journey. Upon coming back, (the eldest woman of the clan should) wait in the main entrance. In case of royal (marriage), stretch out the fan.

61^{v}

Arrange the fan[306] in the *pāla* gate[307], set the golden gate. Let the *lunora* (palanquin?) be carried by the *bhammāli*[308]. Let the fan be carried (too). Arrange two *kalaśa* vessels and two oil-lamps[309].

Having performed the purification etc. according to local custom at the *Yamadvāras*[310] of either sides (of the gate) if in the case of royal (marriage) or at the main entrance if with one's own (i.e. Brahmins), take (the couple) to the *maṇḍapa* by pulling hands. (Perform) purification (reciting) ***rakṣohaṇaṃ valagahanaṃ*** (VS 5.23). (Offer) *bali* (reciting) ***adhy avocad adhivaktā*** (VS 16.5). (Offer) light (reciting) ***tejo 'si*** (VS 22.1). Let flowers be offered to the Brahmā (flask). The priest should sprinkle with the water from the *arghapātra* (reciting) ***devasya tvā savituḥ*** (VS 1.10). Worship the lamp, the wooden measuring vessel, and the key (reciting) ***agnir mūrdhā divaḥ*** (VS 3.12); ***tvaṃ yaviṣṭha dāśuṣo*** (VS 13.52). Wave the lamp, the wooden measuring vessel, the key and the *sagã* (reciting) ***śivo nāmāsi*** (VS 3.63). Winnow with winnowing trays (reciting) ***tava vāyav ṛtaspate*** (VS 27.34). Offer rice grains (as a ritual present, reciting) ***prajāpate na tvad*** (VS 10.20). (Wave) the wooden measuring vessel (reciting) ***yāḥ phalinīr yā*** (VS 12.89). (Perform) *ārati* (reciting) ***tejo 'si*** (VS 22.1). (Offer) popped rice (reciting) ***mano jūtir*** (VS 2.13). Give blessings with flowers (reciting) ***kāṇḍāt kāṇḍāt prarohanti*** (VS 13.20).

62^{r}

Worship of the Brahmin, (offer) *dakṣiṇā*. Recitation (of blessings). Sprinkling with water. Give sandalwood paste and blessings (to all participants). The eldest woman should take (the bride) holding hands (reciting) ***asuraghnam indrasakhaṁ*** (ṚVKh 2.4.1b). Let her grind black lentils in the northern direction (reciting) ***suṣārathir aśvān*** (VS 34.6). Having taken her upstairs, let (the bride) be seated on the *svastika* seat.

In case of royal (marriage), let betel nuts be offered. There is no need to give *sagã*. Let (the bride and the groom) eat together as necessary.

If with one's own (i.e. Brahmins), let betel nuts be offered as necessary. Give *sagã*. Let (them) eat together. Send (the impure food and left-overs) to the Kalãdyaḥ. Then, taking (them) downstairs, let them offer betel-nut and vermilion to the *Brahmā* (flask) of the fire place. Having taken (the couple) outside, keep (the *salāpā* saucer containing the *bel* fruit, vermilion container etc.) on the shoulder of the bride.

62^{v}

Let them go out. Here ends the rules for going on the journey.

The Ritual of the Fourth Day

On the fourth day, perform the *caturthī* rite according to the rules. On this day, make *pañcopacāra* offering to the Deguli. Take the Alīdyaḥ and the *salāpā* saucer inside (the Deguli shrine). *amayana thokunhu nisyaṃ teyuva*.[311] Then, perform the *caturthī* ritual. First, groom (the bride). Let (the bride and the groom) smell a betel-pouch and have a meal together. Send (the impure food and left-overs) to the Kalãdyaḥ. Let *yavodaka* be done.

In case of royal (marriage), let the priest (place a) plate with (the *pūjā* materials such as) flowers.

[306] *utkṣova*, understood as *utkṣepa(ṇa)*, Nev. *ukheva*. Cf. DCN, s.v.

[307] *Pāla-dhvākā* is another name for the golden gate of the Bhaktapur royal palace. Cf. Vaidya/Shrestha 2002: 55.

[308] The people of Banmālī caste?

[309] *duvā ryākha*, var. *duvāra lyākha*. Cf. DCN p. 229.

[310] Lit. "door of Yama", certain gates in the palace.

[311] According to Mahendra Śarmā, this passage means that meat dishes can be given from this day onwards. Cf. DCN s.v. *amasa*.

If with one's own (i.e. Brahmins), let the patron (place a) plate with (*pūjā* materials such as) flowers (etc.). Ritual decision (*vākya*) starting with **Today etc.** (reciting) **For the patron named such and such, in the ritual act of the fourth-day of the marriage, for the sake of the beginning of the fire-oblations, I offer (you) the flower-container; all the twice-borns should meditate upon you, the Indra of twice-borns, who is the heaven, a part of Brahmā's egg, leader of the eternal wind, who has the form of supreme knowledge, who has become the best of the gods, lotus-eyed, sitting on a *rājahaṃsa* swan,**

63r **whose body colour is of the blooming *campa* flower and who has four hands, muttering prayers with a rosary, the eternal lord, the wind.**[312] Recite ***siddhir astu…*** and so on. Perform the installation of the (sacred) fire (*kuśaṇḍikarma*) according to the rule. Worship of Brahmā with the mantras according to the rules. Ritual commitment. Worship the *arghapātra*. Worship of the self (reciting) ***Oṁ*, to Brahmā, to the manifestation of Prajāpati, (I offer) this seat and flowers, salutations**. Worship of the gates (of the house reciting) ***tat tvā yāmi*** (VS 18.49) and so on.

Invocation etc. Worship of Brahmā (reciting) ***Oṁ*, to Brahman, to the manifestation of Prajāpati, (I offer) this seat and flowers, salutations**. Contemplation (of Brahmā recitating) **One should meditate on a certain (personification of) wisdom, (i.e. Brahmā), the one who wears a yellow garment, adorned with a yellow-black antelope skin, the lord sitting in the *padmāsana* posture, adorned by his swan vehicle, holding a *kamaṇḍalu* vessel and a rosary of *akṣa* (seeds), a staff and a book, the one who yields the fruit of marriage, pleasant, granting all success, the one whose body is the universe.**[313] Here ends the contemplation (of Brahmā).

(Recite) ***Oṁ*, to Viriñca,**

63v **salutations; *Oṁ*, to Prajāpati, salutations; *Oṁ*, to Sṛṣṭikṛt, salutations; *Oṁ*, to Vedhas, salutations; *Oṁ*, to Surajyeṣṭha, salutations; *Oṁ*, to Brahman, salutations; *Oṁ*, to Kamalāsana, salutations; *Oṁ*, to Hiraṇyagarbha, salutations; *Oṁ*, to Dhātṛ, salutations; *Oṁ*, to Vidhātṛ, salutations; *Oṁ*, to Brahmāṇḍādhipati, salutations; *Oṁ*, to Abjayoni, salutations; *Oṁ*, to Sṛṣṭirūpa, salutations; *Oṁ*, to Viśvādhipati, salutations; *Oṁ*, to Parameṣṭhin, salutations.**[314]

(Recitation of the) Veda: ***brahmaṇaspate tvam*** (VS 34.58); ***prajāpate na tvad*** (VS 10.20); ***brahma yajñānaṃ*** (VS 13.3); ***ābrahmane brāhmaṇo*** (VS 22.22); ***śivo nāmāsi*** (VS 3.63); ***hiraṇyagarbhaḥ samavartata*** (VS 13.4); ***uru viṣṇo vikramasvoru*** (VS 5.38); ***ā no bhadrāḥ*** (VS 25.14); ***dhāmacchad agnir indro*** (VS 18.76); ***svasti na indro*** (25.19); ***bhadram vada dakṣiṇato*** (ṚVKh 2.2.1); ***namaḥ śvabhyaḥ*** (VS 16.28); ***sapta ṛṣayaḥ pratihitāḥ*** (VS 34.55); ***bṛhaspate ati yad aryo*** (VS 26.3).

Worship of the Eight Flasks (reciting) ***Oṁ*, to *dharā*, salutations**. (Recitation of the) Veda ***yuñjate mana uta*** (VS 5.14); ***idam viṣṇu*** (VS 5.15); ***urāvatī dhenumatī*** (VS 5.16); ***devaśrutau deveṣv ā ghoṣatam*** (VS 5.17); ***viṣṇor nu kaṃ*** (VS 5.18); ***divo vā viṣṇa*** (VS 5.19); ***pra tad viṣṇu*** (VS 5.20); ***viṣṇo rarāṭamasi*** (VS 5.21).

Worship of planets (reciting) ***Oṁ*, to Āditya, salutations** and so on, ten times.

64r (Recitation of the) Veda: ***ā kṛṣṇena rajasā*** (VS 33.43) and so on, ten times. Invocation etc. Worship of (the ten protective deities such as) Indra (reciting) ***Oṁ*, to Indra, salutations** and so on, ten times. (Recitation of) the Veda: ***trātāram indram*** (VS 20.50) and so on, ten times.

Invocation etc. Worship of the Eight Immortals (reciting) ***Oṁ*, to Aśvatthāman, salutations** and so on, eight times. (Recitation of)

[312] Unidentified verse; cf. folio 47r.

[313] Unidentified verse; cf. 47v.

[314] These are the epithets of Brahmā.

the Veda: ***aśvatthe vo*** (VS 12.79) and so on, eight times.

Invocation etc. Worship of the months and so on (reciting) ***Oṁ,* to the month, salutations** and so on, twenty times. (Recitation of the) Veda: ***ardhamāsāḥ parūṁṣi*** (VS 23.41) and so on, twenty times.

Invocation etc. Worship of the Nāga flask (reciting) ***Oṁ,* to the serpent king Varuṇa, salutations;** ***namo 'stu sarpebhyo*** (VS 13.6). Worship of *yakṣas* and *yakṣiṇīs* (reciting) ***Oṁ,* to Yakṣiṇī, salutations;** ***Oṁ,* to Yakṣa, salutations;** ***agne acchāvadeha*** (VS 9.28); ***pra no yacchatv aryamā*** (VS 9.29). Worship of Śrī and Lakṣmī (reciting) ***Oṁ,* to Śrī, salutations;** ***Oṁ,* to Lakśmī, salutations;** ***śrīś ca te lakṣmīś*** (VS 31.22); ***dyāṃ mā lekhīr*** (VS 5.43). Worship of Alīdyaḥ (reciting) ***Oṁ,***

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to Śiva, salutations; ***śivo nāmāsi*** (VS 3.63). Offering of rice-powder to Gaṇeśa (reciting) ***Oṁ,* to Gaṇapati, salutations;** ***namo gaṇebhyo*** (VS 16.25). Worship of the Nāga flask (reciting) ***Oṁ,* to serpent-king Varuṇa, salutations;** ***yā iṣavo yātudhānānāṃ*** (VS 13.7). Worship of the *maṇḍala* of the Moon (reciting) ***vayaṁ soma vrate*** (VS 3.56).

In case of royal (marriage), worship of the sword and the shield (reciting) ***jātavedase sunavāma*** (ṚV 1.99.1); ***tīvrān ghoṣān kṛṇvate*** (VS 29.44). Worship of the knife (reciting) ***ambe ambike*** (VS 23.18).

Worship with *sagã* (reciting) ***vasoḥ pavitram asi*** (VS 1.3); ***dadhikrāvṇo akāriṣaṃ*** (VS 23.32); ***dīrghāyutvāya balāya*** (VSK 3.9.6); ***yad adya kac ca*** (VS 33.35); ***tvaṃ yaviṣṭha dāśuṣo*** (VS 13.52); ***yāḥ phalinīr yā*** (VS 12.89); ***śrīś ca te lakṣmī*** (VS 31.22); ***namaḥ parṇāya*** (VS 16.46). *Bali* worship (reciting) ***gaṇānāṃ tvā*** (VS 23.19); ***jātavedase sunavāma*** (ṚV 1.99.1); ***imā rudrāya*** (VS 16.48); ***ghṛtaṃ ghṛta*** (VS 6.19); ***namo babhluśāya*** (VS 16.18); ***asaṃkhyātā sahasrāṇi*** (VS 16.54). (Send the *bali* to) Kvāche. (Send the *bali* to) *dukhāpikhā* (reciting) ***samakhye devyā dhiyā*** (VS 4.23).

In case of royal (marriage), (send the bali to) Vatsalā (reciting) ***bṛhaspate ati yad aryo*** (VS 26.3). (Worship) *galamda*[315] (reciting) ***namo babhluśāya*** (VS 16.18). (Worship) Dumāju (reciting) ***ambe ambike*** (VS 23.18). (Worship with) melāneuta (reciting)

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yatra vāṇāḥ sampatanti (VS 17.48).

If with one's own (i.e. Brahmins), (worship at) Kvāche (reciting) ***gaṇānāṃ tvā*** (VS 23.19) and so on five (times). (Worship at) *dukhāpikhā* (reciting) ***samakhye devyā dhiyā*** (VS 4.23). (Worship at) *thāna-laṃṣu*[316], ***namo babhluśāya*** (VS 16.18). (Worship at) *tulaṃnhe*[317], ***asaṃkhyātā sahasrāṇi*** (VS 16.54). (Worship at the) Vatsalādevī (shrine, reciting) ***bṛhaspate ati yad aryo*** (VS 26.3). (Worship with) *melāneuta* (reciting) ***yatra vāṇāḥ sampatanti*** (VS 17.48). (Worship) Gaṇeśa (reciting) ***namo gaṇebhyo*** (VS 16.25). (Worship with) the grass to feed the cow (reciting) ***āyaṃ gauḥ*** (VS 3.6). (Worship) Kumārī (reciting) ***jātavedase sunavāma*** (ṚV 1.99.1). Worship with portions of rice.

In case of royal (marriage), (worship) the Sun (reciting) **To glorious Sun, salutations**. (Worship) Paśupati (reciting) ***Oṁ,* to great lord Paśupati, salutations**. (Worship) Garuḍa-Nārāyaṇa (reciting) ***Oṁ,* to Garuḍa-Nārāyaṇa, salutations**. (Worship) Deguli (reciting) ***Oṁ,* to Iṣṭadevatā, salutations**. (Worship) Māneśvarī (reciting) ***Oṁ,* to the tutelary deity Māneśvarī, salutations**. (Worship at) Vākuli (reciting) ***Oṁ,* to Iṣṭadevatā, salutations**. (Worship at) Pithu (reciting) ***Oṁ,* to Iṣṭadevatā, salutations**. (Worship) the serpent (reciting) ***Oṁ,* to the serpent-king Varuṇa, salutations**. (Recite) the Veda: ***ā kṛṣṇena rajasā*** (VS 33.43); ***yā te rudra śivā*** (VS 16.2); ***viṣṇo rarāṭam asi*** (VS 5.21); ***bṛhaspate ati yadaryo*** (VS 26.3); ***ambe***

[315] An unidentified place in Bhaktapur? According to Mahendra Sharma, it may be a protective deity.

[316] An absorbing stone (*lākhu*).

[317] According to Mahendra Sharma, it may be either a Bhairava shrine or any other protective deity.

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ambike (VS 23.18); *jātavedase sunavāma* (ṚV 1.99.1); *namaḥ saṃbhavāya* (VS 16.41); *śrīś ca te lakṣmīś* (VS 31.22); *namo 'stu sarpebhyo* (VS 13.6).

If with one's own (i.e. Brahmins), (worship) the Sun (reciting) ***Oṁ*, to the glorious Sun, salutations**. (Worship) Paśupati (reciting) ***Oṁ*, to great lord Paśupati, salutations**. (Worship) Garuḍa-Nārāyaṇa (reciting) ***Oṁ*, to Garuḍa-Nārāyaṇa, salutations**. (Worship) Śaṅkara-Nārāyaṇa (reciting) ***Oṁ*, to Śaṅkara-Nārāyaṇa, salutations**. (Worship) Deguli (reciting) ***Oṁ*, to mother-goddess Matteśvarī, salutetions**. (Worship) Jhaṅkeśvarī (reciting) ***Oṁ*, to mother-goddess Jhaṅkeśvarī, salutetions**. (Worship at) Duthu twice (reciting) ***Oṁ*, to Iṣṭadevatā, salutations; *Oṁ*, to Iṣṭadevatā, salutations**. (Worship) the serpent (reciting) ***Oṁ*, to the serpent king Varuṇa, salutations**. (Recite) the Veda: *ā kṛṣṇena rajasā* (VS 33.43); *yā te rudra śivā* (VS 16.2); *viṣṇo rarāṭamasi* (VS 5.21); *idam viṣṇur vicakrame* (VS 5.15); *bṛhaspate ati yad aryo* (VS 26.3); *jātavedase sunavāma* (ṚV 1.99.1); *ambe ambike* (VS 23.18); *śrīś ca te lakṣmīś* (VS 31.22); *namo 'stu sarpebhyo* (VS 13.6). (Hang) the *ākāśamālā* (reciting) *asmākam indraḥ* (VS 17.43).

Worship of the ritual mirror and the vermilion container (reciting) *samitaṁ saṃ kalpethāṁ* (VS 12.57); *śrīś ca te lakṣmīś* (VS 31.22). (Recite) *catuḥ svasti*[318]

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and so on; *svasti na indro* (VS 25.19); *payaḥ pṛthivyāṃ* (VS 18.36); *viṣṇo rarāṭam asi* (VS 5.21); *agnir devatā vāto devatā* (VS 14.20); *dyauḥ śāntir antarikṣaṁ* (VS 36.17). (Worship with) fragrant materials (reciting) *dhūr asi dhūrva* (VS 1.8). Worship with light (reciting) *tejo 'si* (VS 22.1). Worship with fruits (reciting) *yāḥ phalinīr yā* (VS 12.89). Worship with *naivedya* (reciting) *annapate 'nnasya* (VS 11.83). (Recite) *mano jūtir* (VS 2.13); throw popped rice (*pratiṣṭhā*). Recitation of the mantra (silently), and singing of praises **All the twice-borns should meditate upon you, the Indra of twice-borns, who is the heaven, a part of Brahmā's egg, leader of the eternal wind, who has the form of supreme knowledge, who has become the best of the gods, lotus-eyed, sitting on a *rājahaṃsa* swan,**

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whose body colour is of the blooming *campa* flower and who has four hands, muttering prayers with a rosary, the eternal lord, the wind.[319]

Now, (worship with) incense etc. Then, having placed the ritual implements, the groom should perform *caru* oblations. Then, (perform) ten life-cycle rituals for the fire. (Pronounce) the name of Agni. (Recite) ***Oṁ*, to the Yojaka fire, *svāhā***. (One should make) *pūrvāghāra* and *uttarāghāra* oblations.[320] At the conclusion of *pañcavāruṇī*[321] oblation, one should put the remainings of the fire offering (*saṃśrava*) into the *praṇīta* vessel. Offer oblation of ghee (reciting) ***Oṁ*, to Prajāpati, *svāhā*; *Oṁ*, to Sviṣṭakṛt,**

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svāhā. Then, place a water vessel in front of the fire place. Then, (do the) worshipping (reciting) ***Oṁ*, to Kapāla, I offer this seat, salutations; *Oṁ*, to Kapāla, salutations**. Make an oblation of ghee (reciting) ***Oṁ*, to Kapāla, salutations**. Here ends the sacrifice to Kapāla.

(Recite *agne prāyaścitte* ..., PG 1.11.2:) **O Agni, o Expiation, you are the expiation of the gods. I, the Brahmin, desirous of protection, entreat you. Eradicate the substance which dwells in her that brings death to her husband, *svāhā*** (PG 1.11.2a); **this is for Agni.**

O Vāyu, o Expiation, you are the expiation of the gods. I, the Brahmin, desirous of protection, entreat you. Eradicate the substance which dwells in her that brings death to her children, *svāhā* (PG 1.11.2b); **this is for Vāyu.**

[318] Unidentified verse, cf. Dkv_1 18r (Gutschow/Michaels 2008: 224).

[319] Unidentified verse, cf. folio 47r.

[320] According to some handbooks, these two *āghāras*, or offering of ghee in the fire place can be made in various ways such as streaming in straight lines across the fire place from corner to corner in different directions. See Chr. Zotter 2009: 144-145.

[321] *Pañcavāruṇī*, also known as *sarvaprāyaścitta-homa*, is a five-fold fire offering.

O Sūrya, o Expiation, you are the expiation of the gods. I, the Brahmin, desirous of protection, entreat you. Eradicate the substance which dwells in her that brings death to cattle, *svāhā* (PG 1.11.2c); **this is for the Sun.**

O Candra,

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o Expiation, you are the expiation of the gods. I, the Brahmin, desirous of protection, entreat you. Eradicate the substance which dwells in her that brings destruction to the house, *svāhā* (PG 1.11.2d); **this is for the Moon.**

O Gandharva, o Expiation, you are the expiation of the gods. I, the Brahmin, desirous of protection, entreat you. Eradicate the substance which dwells in her that brings destruction to fame, *svāhā* (PG 1.11.2e); **this is for the satisfaction of Gandharvas.**

Give *caru* oblation with ghee (reciting) ***Oṁ*, to Prajāpati, *svāhā*; this is for Prajāpati**. (Recite) the Veda: ***prajāpate na tvad*** (VS 10.20). (Make) ghee oblations. Having completed the ghee oblations, make sesame oblations. Placing of the flask. Make *saṃkhyāhuti* oblations.

Let the groom offer vermilion and dresses; let him spread (the vermillion) using two fingers. Let the groom bring the bride to the north of the sacrificial lion throne and let her be seated on the *svastika* seat facing east. Perform purification rite (reciting) ***rakṣohaṇaṃ valagahanaṃ*** (VS 5.23). Offer *bali* (reciting) ***adhy avocad adhivaktā*** (VS 16.5). Offer lamp (reciting) ***tejo***

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'si (VS 22.1). He should sprinkle the water from the vessel (reciting) ***pavitre stho vaiṣṇavyau*** (VS 1.12). Let him offer flower to the Brahmā flask. Worship with lamp, measuring vessel and key (reciting) ***agnir mūrdhā divaḥ*** (VS 3.12) and ***tvaṃ yaviṣṭha dāśuṣo*** (VS 13.52). One should wave the lamp, the measuring vessel, and the key (reciting) ***svasti no mimītām*** (ṚV 5.51.11) and so on.

At the right time, make markings (on the bride's hair). If available, by one's own younger brother, otherwise by a virgin male, the marking should be done with a *cusābalā*[322]. The groom should purify the bride with *tritattva*[323]. (Recite while touching) the head, ***Rhāṁ*, to the true nature of the self**[324], **to the Brahman, salutations; *brahma jajñānaṃ prathamaṃ*** (VS 13.3). (Recite while touching) the heart, ***Hrīṁ*, to the true knowledge, to the Viṣṇu, salutations; *viṣṇo rarāṭam asi*** (VS 5.21). (Recite while touching) the feet, ***Huṁ*, to the *śivatattva*, to Rudra, salutations; *namaḥ śaṃbhavāya ca*** (VS 16.41).

One should purify the bride (by sprinkling) with the water placed in front of the fire place while reciting the mantra **The evil substance which dwells in you that brings death to your husband, death to your children, death to cattle, destruction to the house, destruction to the fame, I change that into one that bring death to your paramour. Thus live with me (to the) old age** (***yā te patighnī ...***, PG 1.11.4); **may the lady named such and such have abundance of food (or happiness).**

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One should sprinkle the bride with the water from *arghapātra* (reciting) ***pavitre stho vaiṣṇavyau*** (VS 1.12).

The rules for tying knots on (the bride's) hair. (The groom) should part (the bride's) hair using a porcupine quill (while reciting) ***dīrghāyutvāya balāya*** (VSK 3.9.6). The hair should be parted into three: the hair in the right side, the hair in the left side, and the hair in the back. The hair should be smoothened using a comb[325] (while reciting) ***bhūr bhuvaḥ svaḥ suprajāḥ*** (VS 3.37). He should tie knots in the hair; make three knots in the right side using oil; the hair in the back should be turned upward and then tied into a knot (reciting) ***svasti no mimītām*** (ṚV 5.51.11); **This**

[322] Porcupine quill or a decorative pin shaped like a fish. Cf. DCN p. 123.

[323] Three truths: Brahmā, Viṣṇu and Rudra. Here, they are represented as three seed syllables *Hrāṁ*, *Hrīṁ* and *Huṁ* placed on the head, the heart and the feet to purify the bride.

[324] *ātmatattva*.

[325] *dantakakaci*, a hair brush made of a tooth from animals such as elephant.

tree is rich in sap. You be fruitful like this tree, rich in sap (*ayam ūrjāvato vṛkṣa …*, PG 1.15.6). The groom should offer vermilion to Brahmā, Iṣṭadevatā and other deities as necessary. Then he should offer vermilion to the bride (reciting) ***śrīś ca te lakṣmīś*** (VS 31.22); **For the sake of accomplishment of the vermilion, keep it in your head. May your husband live long, make your son's life auspicious**. Tie (the knots) three times with the *kumāri* thread[326] (reciting) ***rakṣohaṇaṃ valagahanaṃ*** (VS 5.23).

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Tie (the knots) three times with white silk thread (reciting) ***pavitre stho vaiṣṇavyau*** (VS 1.12). Place a golden razor (reciting) ***hiraṇyagarbhaḥ*** (VS 13.4). Place a silver razor (reciting) ***oṣadhe trāyasva*** (VS 4.1). Touch thrice with two sticks of *udumbara* (reciting) ***śivo nāmāsi*** (VS 3.63). Touch thrice with three strands of *kuśa* grass (reciting) ***brahmaṇaspate tvam*** (VS 34.58). Apply mascara (reciting) ***yuñjanti bradhnam aruṣaṃ*** (VS 23.5). Touch the knot with the porcupine quill, a hair brush and the mascara container thrice. Offer a dress (reciting) ***vasoḥ pavitram asi*** (VS 1.3). Put white sesame seed (powder) in the hair. Here end the rules for tying knots on (the bride's) hair.

Offer sandalwood etc. and *sagā* with blessings. (Offer) sandalwood (paste, reciting) ***yad adya kac ca*** (VS 33.35). (Offer) vermilion (reciting) ***tvaṃ yaviṣṭha dāśuṣo*** (VS 13.52). (Offer) *sagā* (reciting) ***dadhikrāvṇo akārīṣaṃ*** (VS 23.32). (Offer) flowers (reciting) ***śrīś ca te lakṣmīś*** (VS 31.22). (Wave) the wooden measuring vessel (reciting) ***yāḥ phalinīr yā*** (VS 12.89). Wave the lamp (reciting) ***tejo 'si*** (VS 22.1). (Recite) ***mano jūtir*** (VS 2.13) and throw popped rice (*pratiṣṭhā*). Let the groom take the bride by pulling her hand (reciting) ***asuraghnam indrasakhaṃ*** (ṚVKh 2.4.1b). Let her grind black lentils in the northern direction (reciting)

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suṣārathir aśvān (VS 34.6).

In case of (royal marriage), take her from the *maṇḍapa* by pulling her hand towards the way to the *navarātra* room (in the palace), take her upstairs using the stone steps, (and then,) take her to the ground floor of Tavacapali. Then, from the first floor of Tavacapali, lead her to the *sindhraleva* room (in the palace).

If with one's own (i.e. Brahmins), let her taste the *caru* oblations at the Mūlatale shrine. (Recite) the *caru* feeding mantra **I add breath to your breath, bones to your bones, flesh to your flesh, skin to your skin** (*prāṇais te …*, PG 1.11.5). The bride, having tasted *caru*, and having seated on her own seat, should make fifty-four-fold oblations to the fire (reciting) ***śrīś ca te lakṣmīś*** (VS 31.22). Make oblations fifty-four times. (Recite) ***mano jūtir*** (VS 2.13) and throw popped rice (*pratiṣṭhā*).

(The groom should) touch the heart of the bride reciting the *mantra* **O you, whose hair is well parted, your heart that dwells in heaven, in the moon, that I know, may it know me. May we see a hundred autumns, may we live a hundred autumns, may we hear a hundred autumns** (*yat te susīme hṛdayaṃ …*, PG 1.11.9). Recite *śāntika-puṣṭika* mantra. (Offer) barley, unhusked rice etc. (to the fire-sacrifice). (Here,) finish the fire-sacrifice according to the rules. Dismissal of the Brahmā fire.

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Send away the *bali* offerings.

In case of royal (marriage), there should be a set of four *balis* (to be offered each) at *galaḍa laṃṣu*[327], at the street to *dumāju* temple together with the ritual implements (*melāneuata*), at the *pīṭha*, and at the Vatsalādevī shrine. (Make) seventeen portions (of offerings) at *dukhāpikhā*. (Offer) *goḍajā*[328] to Gaṇeśa of the gate. (Give) *gograsa*[329] to a cow. Worship Kumārī at the *Bāhāla-che*[330].

[326] The thread spun by virgin girls. Cf. DCN s.v. *kumhalakā*.
[327] The street towards the *galaṃḍa*-shrine?
[328] Var. *gorajā*, *goḥjā*- a kind of pastry made of rice for offering.
[329] A mixture of beaten rice, salt and ginger. Cf. DCN s.v.
[330] The Kumārī shrine at the Buddhist monastery.

If with one's own (i.e. Brahmins), there should be a set of four *balis* (to be offered each) at *tulanhe*[331], at the *pīṭha*, at *thānalaṃkhu*, and at Vatsalādevī shrine together with the ritual implements (*melāneuata*). (Make) twenty-seven portions (of offerings) at *dukhāpikhā*. (Offer) *goḍajā* to Gaṇeśa of the gate. (Give) *gogrāsa* to a cow. Worship Kumārī at the *Bāhāla-chẽ*. Sprinkle water to the patron(s). Offer sandalwood etc. and *sagã* with blessings. Hand over the flask(s). (Hand over the flask with) *śrīvatsa* (symbol) to the priest, (the flask with) lotus (symbol) to the patron, (the flask with) flag (symbol) to the *tini*[332], (the flask with) *kalaśa* (symbol) to the eldest woman of the clan, (the flask with) yak-tail fan (symbol) to the *jośī*, (the flask with) fish (symbol) to the barber, (the flask with) canopy (symbol) to the *ācarya*[333], (and the flask with) conch-shell (symbol) to the painter. Hand over the (remaining) sub-vessels to others as necessary.

In case of royal (marriage), hand over *khāla*[334], a shield, and a knife (reciting) ***jāta-***

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vedase sunavāma (ṚV 1.99.1).

Pour the water from the Brahmā (flask).

In case of royal (marriage), pour (the water) at the golden roof.

If with one's own (i.e, *brāmins*), pour at the *vimāna* in the Mūlatale shrine and offer a parasol. Release Gaṇeśa.

In case of royal (marriage), release Gaṇeśa accompanied by a musical ensemble and *bali* offerings.

Upon coming back, proceed to the left side of the way towards the *navarātra* room and stay facing east. The eldest woman of *etā*[335] should offer *sagã*. One should offer a *paligā*[336].

In case of royal (marriage), on the day of *caturthī*, there should be a fourteen-fold worship of burning wicks.

The wicks should be tied with red strings. (Out of fourteen bundles of wicks,) send five to the five corners inside, and nine outside.

In case of royal (marriage), on the *caturthī* day, send offerings to the Dumāju shrine, to the Vākuli shrine, to Pithu, and to the Māneśvarī shrine. The bride and groom should worship the five corners.

If with oneself, there should be thirteen (-fold worship of burning wicks). (Out of thirteen,) send two sets of offerings together with the *sumādhe*[337] and burning wicks.

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Send eleven (bundles of wick) outside. Let the priest and so on give the *sumādhe* together with white barley powder as necessary. Offer feasts to the Brahmins. Here ends the rules for the worship of the *caturthī* day.

Concluding rites of the Fourth Day

khyāte candrakrśānukujarāmitenaiyālike vatsare. The rules for the fourth day. At first, offer *koḍa* and oil. The bride should be offered a meal containing beaten rice, salt, ginger, ghee, molasses, yoghurt, and milk. Upon finishing, send (the remaining of the meal) to Kalãdyaḥ. Show the mirror to the bride. Let the husband bind the *bel* fruit in the shawl (?). Then, (the groom should) take the bride away. Do not take her through the main gate.

(Upon arriving at the groom's house, the eldest woman of the clan should) wait at the main gate. Arrange two *kalaśa* vessels and two oil-lamps. One should perform purification rite (reciting) ***rakṣohaṇaṃ valagahanaṃ*** (VS 5.23). (Offer) *bali* (reciting) ***adhy avocad adhivaktā*** (VS 16.5). (Offer) lamp (reciting) ***tejo 'si*** (VS 22.1). The priest should sprinkle with the water from the flask (reciting) ***devasya tvā savituḥ*** (VS 1.10). (Worship with) a lamp, a measuring vessel,

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and a key (reciting) ***agnir mūrdhā divaḥ*** (VS 3.12) and ***tvaṃ yaviṣṭha dāśuṣo*** (VS 13.52). Wave the lamp, the measuring vessel, the key

[331] According to Mahendra Sharma, it may be either a Bhairava-shrine or any other protective deity.
[332] A priest caste, also known as *ghaḥsū-ācārya*, who are specially employed during the death rituals.
[333] *karmācārya*, or *śivācārya*?
[334] A drink of milk or yoghurt mixed with oil and salt.
[335] *Etāche*, name of a place in Bhaktapur.
[336] A kind of shawl.
[337] Sweets or bread (deep-)fried in oil. Var. *somādhe*.

and *sagã* (reciting) ***svasti no mimītām*** (ṚV 5.51.11) and so on. Offer sandalwood and so on together with *sagã*. (Put) vermilion mark (on forehead reciting) ***yad adya kac ca*** (VS 33.35). Worship with vermilion (reciting) ***tvaṃ yaviṣṭha dāśuṣo*** (VS 13.52). Offer *sagã* (reciting) ***dadhikrāvṇo akārişaṃ*** (VS 23.32). Offer flowers (reciting) ***brahmaṇaspate tvam*** (VS 34.58); ***śrīś ca te lakṣmīś*** (VS 31.22). (Wave) the wooden measuring vessel (reciting) ***yāḥ phalinīr yā*** (VS 12.89). (Wave) the lamp (reciting) ***tejo 'si*** (VS 22.1). (Recite) ***mano jūtir*** (VS 2.13) and throw popped rice (*pratiṣṭhā*). The eldest woman (of the clan) should take (the bride) to the upper floor by pulling hands (reciting) ***asuraghnam indrasakhaṁ*** (ṚVKh 2.4.1b).

Let her be seated on the *svastika* seat facing east at the Sidhralevatale shrine in case of royal (marriage),

but at the Mūlatale shrine if with oneself (i.e. Brahmins). Let betel-nuts be offered and let (the bride and the groom) eat together as necessary. Offer *sagã*, (perform a) Brahmin worship, (give) *dakṣiṇā* (to the Brahmin). (Make) recitations (of hymns). Sprinkle (the participants of the ritual) with the water from the flask. Let (the bride and the groom) eat together. Send (the impure food and left overs) to Kalādyaḥ. Here ends the rules for the *dūrālambha* rite. *vāgoyātatyācaketā*. Let two copper containers[338], completely filled with water, be carried.

71v

Let *hāsa* (winnowing tray?), *pārasa*, *koḍa* and oil be carried.

In case of royal (marriage), send worships with burning wicks (to the following shrines).

Dhvākā Ināya[339]	Cāśvara[340]
Nānanīstā[341]	Nāśvara (Nāṭyeśvara)
Śivastā (Śiva's shrine)	Tupalaju (Tripurāsundarī)
Vaiṣṇavīstā[342]	Bhagavatī (at Taumādhi)
Bhairavastā[343]	Dunetāju[344]

If with one's own (i.e. Brahmins), (send the worships to the following shrines)

Dhvākā Ināya	Cāmuṇḍā
Nānanīstā	Mahālakṣmī[345]
Śivastā	Bhairava
Vaiṣṇavīstā	Cāśvara
Indrāyaṇī	Nāśvara
Tupalaju	Duvanetā Mūjāju

May the Āgama mother bring auspiciousness.

[338] *Sijaghara*, var. *sijaghaḥ*, used for carrying water.
[339] The Gaṇeśa shrine on the left side of the golden gate of the Bhaktapur palace.
[340] The Caṇḍeśvarī shrine at Tibukche, Bhaktapur.
[341] The Nārāyaṇa shrine at Nārāyaṇa-nani, near the Pāncatale temple square.
[342] The Vaiṣṇavī shrine at Bhadrakali, Bhaktapur.
[343] The Bhairava shrine at Taḥmadhi, Bhaktapur.
[344] The Dumāju shrine.
[345] At Thālachẽ on the way to Kamala-vinayak.

2a. Daśakarmavidhi$_4$ (Dkv$_4$)

Anonymous author, Nevārī, personal handbook of the priest Hari Sharan Sharma, Bhaktapur, undated (around 1950). Complete, 94 folios; the *vivāha* section is from folio 1-39. Nepali paper, size: 15.5 x 34 cm, 11-14 lines per folio, Devanāgarī script, black ink, occasional highlighting of the mantras or instructions with red (*kuṃkuma*) color, additional remarks on the margins of some folios.

1r

[blank folio]

Pūrvasevā

1^{v}

śrīgaṇeśāya namaḥ, oṁ namo brahmaṇe. *atha daśakarmavidhir likhyate. tatrādau vivāhaḥ, prathame avasānakra | meṇa pūrvasevanam. thvanaṃli vā(ra)soy(ā) cānhu · ṣunhu · penhu nha(va) pithupujachoye.*

Dusala-vidhi

brahmā dukāye, vivāha ha thuṣunhu | brahmaṇa · thaṃkāli ādina mālak(o)yā (ṛ)lusi pācake, cāpūjā yā taṃchesa misā thaṃkālī nokū ihī yāīmhaṃ pu | ṣpabhājana yācake. ***oṁ adhyādi, amukagotrāmukaśarmaṇo vivāhakarmanāṃdīmukhapūjānimityartha puṣpabhā | jaṃ samarpayāmi, śivaṃ śivakaraṃ, siddhir astu,*** *yathāvāna. yirinī svāna pūjālhāye,*

Cāpūjā-vidhi

cāpūja vane, pūjābhūmi | sa mālako vasape, cāpūjā vidhiḥ. nakasaṃ brāhmaṇasyaṃ cātyāka nirmachanaṃ, ***oṁ rakṣohaṇaṃ valagahanaṃ vaiṣṇavīm i | dam ahaṃ taṃ valagamutkirāmi ya me niṣṭ(yo) yamamātyo nicakhānedam ahaṃ taṃ valagamutkirāmi yamme samāno yamasamāno ni | cakhānedam ahaṃ tam valagamutkirāmi yamme savandhur nnicakhānedam ahaṃ taṃ valagamutkirāmi yamme sajāto yamasajāto nica | khānotkṛtyāṃ kirāmi*** [VS 5.23]. *bali,* ***adhy avocad adhibhaktā prathamo daivyo bhiṣak, ahiṃś ca sarvājaṃbhayaṃtsarvāś cayā | tudhānodharācīḥ parā suva*** [VS 16.5]. *dīpa,* ***oṁ tejosi śukamasyamṛtamasya dhāmanāmāsi priyaṃ devānāmanādhṛṣṭaṃ devaya | janayasi.*** *snāna yācake,* ***oṁ svasti na iṃdro*** [VS 25.19], *pañcāmṛtasnānaṃ,* ***oṁ payaḥ pṛthivyāṃ*** [VS 18.36], ***oṁ dadhikrāvno*** [VS 23.32], ***oṁ tejo si*** [VS 22.1] |, ***oṁ madhu vātā*** [VS 13.27], ***oṁ namaḥ śivāya ca*** [VS 16.41], *jalasnānaṃ,* ***oṁ svasti na iṃdro*** [VS 25.19], *caṃdanaṃ,* ***oṁ yad adya ka*** [VS 33.35], *siṃdūraṃ,* ***oṁ tvaṃ javiṣṭha dā*** [VS 13.52], | *dṛṣṭi,* ***oṁ tac cakṣur ddevāhitaṃ purastāchukramuccarat, paśyemaḥ śaradaḥ śataṃ jīvemaśaradaḥ śataṃ pravrajāmaḥ śaradaḥ śataṃ madīnāśyā | maśaradaḥ śataṃ bhūyaś ca śaradaḥ satāt*** [VS 36.24], *jajñopavītaṃ,* ***oṁ yajñopavītaṃ*** [PG 2.2.11], *aX̲vāla*[346], ***oṁ vasoḥ pavitra*** [VS 1.3], *puṣpaṃ,* ***oṁ yasya***

2^{r}

linī. *thaṃkādisyaṃ puṣpabhājanaṃ,* ***oṁ adyādi,*** *vākyaṃ,* ***śivaṃ śivakaraṃ, siddhirastu, yathāvāṇa, puṣpa | bhājanaṃ samarpayāmi,*** *pujāvāripkostaṃ svāna biye. Brahmaṇasyaṃ sūryārghaḥ,* ***oṁ adyetyādi,*** *vākya,* ***nādīmu | khapujanimityarthaṃ śrīsūryāya arghaṃ namaḥ, oṁ ā kṛṣṇe*** [VS 33.43], *gurunamaskāra,* ***akhaṇḍamaṇḍalā,*** *nyāsārghapātrātma | puja. brahmaṇasyaṃ vedārcanana,* ***oṁ tat tvā yāmi*** [VS 18.49] *tyādi yathā 2 vidhinā kalaśārcanaṃ.* ***oṁ sadyojātāya. oṁ | sadyo jāto vy amamīti yajñamagnirdevānāmabhavatyurogāḥ, asya hotuḥ pariśrutiḥ svāhādhātekṛtaṁ haviriṃdradevāḥ*** [VS 29.36] |. ***oṁ vāmadevāya 2, oṁ vāmamadyasavitur vāmamuśvo dive dive vāmabhasmabhyaṁ sāvīḥ, vāmasya hi kṣaya | sya devabhūrerayādhiyādvāmabhājaḥ syāma*** [VS 8.6]. ***oṁ aghorāya 2, oṁ yā te rudra śivā tanūr aghorāpāpakāśinī,***

[346] Read: *ambara.*

ta | yā nas tvaṃnvā santamayā girisaṃtābhi cākasīhi [VS 16.2]. ***oṁ tatpuruṣāya 2, oṁ yat puruṣaṃ vyadadhuḥ katidhā vyakalpa | yan, mukhaṃ kim asya āsīt kiṃ bāhū kim ūrū pā dā ucyete*** [VS 31.10]. ***īśānāya 2, oṁ tam īśānaṃ jagatas tasthuṣas patiṃ dhiyaṃ- | jinvam avasye humahe vayaṃ, pūṣā no yathā vedasām asad vṛdhe rakṣitā pāyur adabdhaḥ svastaye*** [VS 25.18], *āvāhanādi. |* ***pañcavāyudoṁdupūjā, oṁ mahī dyauḥ pṛthivī can a imaṃ yajñaṃ mimicṣatāṃ, pipṛ tān no bharimabhiḥ*** [VS 8.32], ***oṁ apsv antar amṛtam***

2[v]

apsu bheṣajam apām uta praśastiṣv aśvā bhavata vājihaḥ, devīr āpo yo va ūrmiḥ pratūrtiḥ śakunvājasās[347] ***tenāyaṃ vājaṁ se | t*** [VS 9.6], ***oṁ tejo si*** [VS 22.1], ***oṁ tava vāyu vṛhaspates tvaṣturjāmātardbhuta, avāṁ syā vṛṇīmahe*** [VS 27.34], ***oṁ yā te rudra śivā tanūr aghorāpā | pakāśinī, ta | yā nas tvaṃnvā santamayā girisaṃtābhi cākasīhi*** [VS 16.2], ***oṁ asmākam indraḥ samṛteṣu dhvajeṣu asmākaṃ yā iṣava | stā jayantu, asmākaṃ vīrā uttare bhavaṃ tvasmāṁ u deva avatā haveṣu*** [VS 17.43], *ḍoṇusa thane tvate, ṇā · akṣata · dhari · phala · lā · mā | dhi. catusvasti, dhūpa dīpa naivedya,* ***dhūr asi*** [VS 1.8], ***tejo si*** [VS 22.1], ***annapate*** [VS 11.83], *pratiṣṭhā,* ***mano jūti*** [VS 2.13], *japa · stotra,* ***śivaṃ śi | vakaraṃ*** [cp. PG 1.8.5 and Skv 2v], *atra gandhādi. thaṃkādisyaṃ sūryārghaḥ, adhyādi, amuka gotrā amuka śarmaṇo vivāhakarmanāṃdīmu | khapūjākarmaṇi brāhmaṇapūjā karttuṃ bhagavate śrīsūryāya arghaṃ namaḥ,* ***ā kṛṣṇe*** [VS 33.43], *brāhmaṇapūjā,* ***idam āsanaṃ 2,*** *pādārghaṃ · hastārghaṃ · caṃdanādi dhūpadīpa atra gaṃdhādi. śāṃtika pustika. yirīnīna mata phā tāḍacā sagonana tvā | cake, caṃdanādi āśirvāda,* ***namaḥ śambhavāya ca*** [VS 16.41], *śāṃtika svāna biye,* ***oṁ dyauḥ śānti*** [VS 36.17], *annasaṃkalpa, brāhmaṇadakṣiṇā, vācana, parivārapūjā choye. nyāsa*[348], *visarjana,* ***ud vayaṃ*** [VS 20.21]. *prajāpati svastikasa taye | , thaṃkādisyaṃ prajāpatiyā lāhātasa laṃkhana hāye, pūjanaṃ · hastārghacaṃdanādi atra gaṃdhādi, cātyāka biye,* ***oṁ dyau***

3[r]

śānti [VS 36.17], *paṃcavāyu · ḍoṃdumatakisesāmaṃdhe ādina dakolhāye, pūjā choye, vosyeṃ takka, abhiṣekādi, cheyātaṃke | taye. ḍoke biyake, se phaṃ ārati,* ***oṁ yāḥ phalinī*** [VS 12.89], ***oṁ tejo si*** [VS 22.1]. *yirinī samaya biyeke, laṃkha dhārayā | ṅāna prajāpati choye,* ***oṁ asuraghna*** [ṚVKh 2.4.1b], *sāchi thāye. ※ thvate cāpūjā vidhiḥ. ※*

Nāndimukhaśrāddha

atha yavodakavi | dhiḥ. ※ che vayā yavodaka yāye, cāpujā svāna biye, yavodaka mālako vasape, ṣodaśamātṛkā ādi. | thaṃkādisyaṃ puṣpabhājana yācake. ***oṁ adyetyādi, amukagotra amukasya vivāhakarmaṇi vṛddhiśrāddhe yavodaka | pūjānimityarthaṃ puṣpabhājanaṃ samarpayāmi, siddhir astu, yathāvāṇa.*** *sūryārghaḥ,* ***oṁ ā kṛṣṇe*** [VS 33.43], ***oṁ mātṛpi | - tāmahīprapitamahīpitṛpitāmahīprapitāmahamātāmahebhyaḥ gaṇapataye durgāyai viṣṇave sadāśivāya ṣoḍaśa | mātṛkābhyaḥ iṃdrādyānavadevatābhyaḥ idam āsanaṃ vṛddhiḥ, puṣpaṃ vṛddhiḥ,*** *brāhmaṇayidi ācāju śivācārya ādina pū | jā vārijukvastaṃ āsana taye.* ***viśve devādi,*** *pādarghaḥ. gāyatrīmaṃtreṇa karāṃgaṃ nyāsaḥ, jalapātrapūjā | ,* ***oṁ brahmaṇe namaḥ, viṣṇave 2, rudrāya 2, sadāśivāya 2, varuṇamūrttaye caṃdanākṣtapuṣpaṃ 2,*** *dhenumudrāṃ darśayet, ku | śa nepu taye,* ***oṁ imaṃ me varuṇa śrudhī havam adyā ca mṛḍaya, tvām avasyūr ā cake*** [VS 21.1]. *punar brahmaṇe 2 ityādina laṃkhatha*

3[v]

ne, ātmapūjā. puṣpabhājanaṃ, ***oṁ saptavyādhādaśārṇeṣu mṛgāḥ kālaṃ jare girī, cakra vā kāsaradvīpe haṃsāḥ | sarasimānase, tepi jātā kurukṣetre brāhmaṇā vedapāragāḥ,***[349] ***prasthitādūramadhvānāṃ***

[347] Read: *kakunmān vājasās.*
[348] Read: *nyāsa likāye.*
[349] Read: *saptavyādhā daśārṇeṣu mṛgāḥ kālañjare girau, cakravākāḥ śaradvīpe haṁsāḥ sarasi mānase. te'pi jātāḥ kurukṣetre brāhmaṇā vedapāragāḥ* (Aśvaghoṣa's Vajrasūcī, 3-4).

yūyaṃ tebhya prasīdati, śrāddhabhū | miṃ gayāṃ dhyātvā dhyātvā devaṃ gadādharaṃ, tābhyāṃ caiva namaskāraṃ tataḥ śrāddhaṃ pravarttate. oṁ gayāyai 2, gadādharāya 2, | puḍarīkākṣāya 2, prapitāmahāya 2, *jalena siṃcanaṃ,* ***oṁ apavitra pavitro vā sarvāvasthāṃ gatopivā, yaḥ smaret puṇḍ | rīkākṣaṃ sabāhyābhyantaraḥ śuciḥ, sanno devīr abhiṣṭaya āpo bhavaṃtu pītaye, śaṃyorabhistravaṃtunaḥ, viśvedevādi · sabāhyābhyaṃtaraḥ śuchiḥ,*** *viśvadevapuṣpaṃ,* ***oṁ kratave 2, oṁ dakṣāya 2. oṁ gaurīpadmāśacīmedhā sāvitrī jivayā ja | yā, devasenāsvadhā svāhā mātaro lokamātaraḥ, hṛṣṭipuṣṭis tathā tuṣṭi ātmadevatvayāsaha, naṃde naṃdanivāsaś ca | vasudevaś ca bhārgavaḥ, jayā ca vijayā ca iva saptaitādvāramātaraḥ,*** *aṣṭavasubhyaḥ puṣpaṃ vṛddhiḥ, ekadaśarudrebhyaḥ, dvāda | śādityebhyaḥ. punaḥ puṣbhājanaṃ,* ***oṁ adyetyādi,*** *vākyaṃ,* ***oṁ karttuṃ satkriyā deśakāladravyaśarīrabrāhmaṇā | nāṃ susannidhānam astu, mātṛṇāṃ susannidhānam astu, viśvedevādi pūrvamukhaṃ, yuṣmad ājñām ahaṃ kariṣye, brāhmaṇe | na kuruṣva.*** *viśvedevāhanaṃ*[350]***, oṁ omāsaś carṣaṇīdhṛto víśve devāsa ā́gataḥ, dāśvā́ṁ so dāśuṣaḥ sutam*** [VS 7.33ab]. i

4^r

ty āvāhanaṃ. viśvedevādi yavodakahastārghaṃ vṛddhiḥ, pratyarghaṃ vṛddhiḥ, evaṃ caṃdanayajñopavītapuṣpadhūpadīpa atra gaṃdhādi. annasaṃkalpa, maṇḍala, akṣatādi, ***oṁ madhu vātā ṛtāyate madhu kṣaraṃti siṃdhavaḥ, mādhvīr ṇaḥ saṃ | toṣadhī madhu naktam utoṣaso madhumat pārthivaṁ rajaḥ, madhu dyaur astu naḥ pitā madhumān no vanaspatir madhumāṃ astu sū | ryaḥ, mādhvīr gāvo bhavantu naḥ*** [VS 13.27-13.29], ***oṁ madhu 3, oṁ adyādi*** *vākya,* ***viśvedevādi annasaṃkalpo chidram astu suśrāddham astu kriyāparipūrṇam astu kālātītadoṣādikaṃ nivāraṇam astu yeṣām uddhiṣṭaṃ teṣām akṣayam astu svāhāsadhāvai namaḥ, deva savitaḥ prasuva yajñaṃ prasuva yajñapatiṃ bhagāya, divyo gaṃdharvaḥ ketapūḥ ketan naḥ punātu vācaspatitvāja naḥ sva | dhatu svāhā*** [VS 9.1], *annasaṃkalpapūjāvidhāṃ tatsarvaṃ paripūrṇam astu, annasaṃkalpoḥ chidram astu. tato gavārca | naṃ,* ***kapilādipaṃcagomātṛkābhya idam āsanaṃ vṛddhi*** *· puṣpavṛddhiḥ, evaṃ, gaṇparimūrttayai ·, bahidvārāṃ gaṇebhya | ·, gurave ·, varuṇanāgarājāya ·, ṣoḍaśamātṛkābhya ·, dvāramātṛkābhya ·, ity ādayaḥ sarve āvāhanaṃ vṛddhiḥ, | pūjanaṃ,* ***oṁ nandāyai namaḥ, bhadrāyai 2, sumanasāyai 2, suśīlāyai 2, surabhyai 2,*** *gograsāḥ,* ***oṁ brahmāṇyai 2, māheśvaryai | 2, kaumāryai 2, vaiṣṇavyai 2, vārāhyai 2, iṃdrāṇyai 2, cāmuṇḍāyai 2, mahālakṣmyai 2,*** *kaumārī,* ***gaṇpataye 2, heraṃvāya***

4^v

2, vighnarājāya 2, vināyakāya 2, laṃbodarāya 2, unapaṃcāśad vighneśvarāya 2, gaṇpati, gaṇapataye 2, gurubhyo | 2, varuṇādināgarājebhyo 2, ṣoḍaśamātṛkābhyo 2, ***oṁ gaurīpadmāśacīmedhā sāvitrī jivayā jayā, devasenā | svadhā svāhā mātaro lokamātaraḥ, hṛṣṭipuṣṭis tathā tuṣṭi ātmadevatvayāsaha, naṃdenaṃdanivāsaś ca vasudevaś ca | bhārgavaḥ, jayāvijayā ca iva saptai te dvāramātaraḥ.*** *kapilādipaṃcatomātṛkābhyo arghyaṃ vṛddhiḥ,* ***ābhyuda | kavṛddhiśrāddhe yavodakārghaṃ 2,*** *evaṃ sarvebhyo arghyaṃ datvā. caṃdana · yajñopavītaka · puṣpa · dhūpa · dīpa · phalatāṃ | būla · naivedyādi idaṃ suprītāvaradā bhavaṃtu. maṇḍala · stotra,* ***gave namaste, vaṃditāsi vasiṣṭhena viśvāmitre | ṇa janhunā, kapile hara me pāpaṃ yanmayā duḥkṛtaṃ kṛtaṃ, gāvo mamāgrato nityaṃ gāvo mamāgrato nityaṃ gāvaḥ pṛṣṭhaṃ tu dehi me, gāvo me hṛdaye cā | pi gavāṃ madhye vasāmy aham*** [351]***, saurabheyī jaganmātā devanām amṛtaṃ payaḥ, idaṃ grāsaṃ gṛhāṇa tvaṃ idame vratam uttamaṃ, ā | yur dehi dhanaṃ dehi prajān dehi paśuṃś ca me, paśupuṣṭiśriyaṃ dehi bhogyaṃ dehi gave namaḥ, sarvamaṃgalamāṃgalye***

[350] Read: *viśvedevāvāhanaṃ.*

[351] Cf. *Kriyāsāra* by Nīlakaṇṭha Śivāchārya, p. 311, available at http://muktalib5.org/DL_Cata-LOn/tEXts/EtEXts/kriyaasaara2hK.txt

śive sa | rvārthasādhike, śaraṇye tryaṃvake gaurīnārāyaṇi namostu te, gaṇānāṃ gaṇapaśca iva gajavakras trilocanaḥ, prasa | nno bhava me nityaṃ varadātāvināyakaḥ, manovaṃchitasidhyarthapūjito yaḥ surāsuraiḥ, sahasravighnaharttāraṃ gaṇā

5r

dhipataye namaḥ, iṣṭadeva namastubhyaṃ kuladeva namo namaḥ, sthānadeva jagatsarvaṃ pūjāṃ gṛhṇa namostu te, *atra gaṃdhādi | · gavārcanavidhau tat sarvaparipūrṇam astu,* ***govaraprasādo bhavatu.*** *suprokṣatam astu ·* ***dīrghānadāś***[352] ***ca nadyaś ca viśṇo | s trīṇi padāni ca, evaṃ ca āyuḥ praśaṃsaṃti dīrgham āyur avāpnuyāt,*** *jaladhārāṃ dadyāt,* ***apaṃ madhye sthitā devāsarvama | psupratiṣṭhitāḥ, brāhmaṇsya karenyastāśivā āpo bhavaṃtu me, śivā āpaḥ saṃtu.*** *viśvedevāya puṣpaṃ dadyāt, | lakṣmīr vasati puṣpeṣu lakṣmīr vasati puṣkare, caṃdrāmṛte sadāgoṣṭhe saumanasyaṃ dadātu me, akṣtaṃ ca astu me puṇyaṃ śāṃ | tipuṣṭikaraṃ tathā, yad yacchreyas karaṃ loke tat tads tu sadā mama. jalākṣata viśvedevakare dadyāt,* ***viśveṣāṃ de | vānāṃ datta mantram udakam astu,*** *evaṃ mātṛpakṣe. pūrvābhimukhena aṃjaliṃ vadhvā,* ***gotranno varddhaṃ tāṃ savarddhan tāṃ ā | yur ārogyaiśvaryajanadhanalakṣmīsaṃtānavṛddhir astu, astu.*** *maṇḍale jaladhārāṃ pātayet,* ***oṁ dātāro no vivarddhe | tāṃ vedāḥ saṃtatir eva ca, śraddha ca no māvyagamad vahudeyaṃ ca nostu me*** [ViDh 73.28]; ***annaṃ ca no bahu bhaved atithīś ca labhe mahi, | yācitāraś ca naḥ saṃtumāyācişmakaraṃ ca na, etāḥ āśişaḥ saṃtu, satyāśişaḥ saṃtu*** [ViDh 73.30]. *gogrāsasya puṣpaṃ | phalaṃ gṛhītvā,* ***oṁ ā dhatta pitaro garbhaṃ kumāraṃ puṣkarasrajaṃ*** [VS 2.33a]. *puruṣai kena saṃpujya,* ***oṁ yatheha puruṣo sat*** [VS 2.33b].

5v

jaladhārāṃ dadyāt, ***oṁ urjjaṃ vahatīr amṛtaṃ ghṛtaṃ payaḥ kīlālaṃ pariśrutaṃ, svadhā stha tarppayata me pitṛn*** [VS 2.34]. *tato yathā | karma, vivāha yāyemha thaṃkādisyaṃ lā sāle,* ***oṁ asuraghnam indra sakhaṃ samatsu bṛhad yaśo nāmam iva āruhema, aṃho muca | m āṅgirasam gayam ca svasty ātreyam manasā ca tārkṣyam prayata pāṇiḥ śaraṇam prapadye, svastisambādheṣv abhayan no astu*** [RVKh 2.4.1b-2.4.2ab]. *sva | stikasaṃ taye, nṛmachana,* ***oṁ rakṣohaṇaṃ valagahanaṃ vaiṣṇavīm idám ahaṃ taṃ valagam ut kirāmi yam me niṣṭyo yam amā tyo | nicakhāna idam ahaṃ taṃ valagam ut kirāmi yam me samāno yam asamāno nicakhāna idam ahaṃ taṃ valagam ut kirāmi yam me sa | bandhur yam asabandhur nicakhāna idam ahaṃ taṃ valagam ut kirāmi yam me sajāto yam asajāto nicakhāna ut kṛtyāṃ kirāmi*** [VS 5.23]. *bali,* ***oṁ | adhy avocad adhivaktā prathamo daivyo bhiṣak, ahīṁś ca sarvān jambhayant sarvāś ca yātudhānyo dharā cīḥ parā suva*** [VS 16.5]. | *dīpaṃ,* ***tejo si*** [VS 22.1], *śīra pene,* ***oṁ tava vāyav ṛtaspate tvaṣṭur jāmātar adbhutaḥ, avāṁ syā vṛṇīmahe*** [VS 27.34], *laṃkhanaṃ hāye,* ***oṁ deva | sya tvā*** [VS 1.10], *svāna taṃke. mata pha tāḍacā sagonana tvāye,* ***oṁ asuraghna*** [ṚVKh 2.4.1b]. *śatavṛṃdikā vāye, tu 108, caṃda | nādi āśīrvāda. vedārcanaṃ brahmaṇanaṃ yāye,* ***oṁ āyaṃ gauḥ pṛśnir akramīd asadan mātaraṃ puraḥ, pitaraṃ ca prayaṃt | saḥ*** [VS 3.6], ***oṁ jātavedase sunavāma somam arātīyato ni dahāti vedaḥ, sa naḥ parṣad ati durgāṇi viśvā nāveva siṃdhuṃ duritaṃ***

6r

ty agniḥ [ṚV 1.99.1]. ***oṁ namo gaṇebhyo gaṇapatibhyaś ca vo namo namo vrā tebhyo vrā tapatibhyaś ca vo namo namo gṛtsebhyo gṛtsapati | bhyaś ca vo namo namo virūpebhyo viśvarūpebhyaś ca vo namo namaḥ*** [VS 16.25], ***oṁ gaṇānāṃ tvā***

[352] Read: *dīrghānadyāś.*

gaṇapatiṁ havāmahe priyāṇāṃ tvā | priyapatiṁ havāmahe nidhīnāṃ tvā nidhipatiṁ havāmahe vaso mama, āham ajāni garbhadham ā tvam ajāsi garbhadhaṃ [VS 23.19], ***oṁ bṛhaspate ati yad aryo arhā | d dyumad vibhāti kratumaj janeṣu, yad dīdayac chavasaḥ ṛtaprajāta tad asmā cchu draviṇaṃ dhehi citraṃ*** [VS 26.3ab], ***oṁ namo stu sarpebhyo | ye ke ca pṛthivīm anuḥ, ye antarikṣe ye divi tebhyo sarpebhyo namaḥ*** [VS 13.6], ***oṁ sam akhye devyā dhiyā saṃ dakṣiṇayorucakṣasā mā | ma āyuḥ pra moṣīr mo ahaṃ tava vīraṃ videya tava devi saṃdṛśi*** [VS 4.23], ***dyāṃ mā lekhīr antarikṣaṃ mā hiṁsī pṛthivyā saṃ bhavaḥ | ayaṁ hi tvā svadhiti jānaḥ praṇināya mahate saubhagāya*** [VS 5.43ab]. *dakṣiṇādānaṃ, abhiṣekāśīrvādaḥ. siphā | ratiḥ,* ***oṁ yāḥ phalinī*** [VS 12.89], ***oṁ tejo si*** [VS 22.1], *pratiṣṭhā,* ***oṁ mano jūti*** [VS 2.13]. *yavodaka visarjana,* ***oṁ devā gātuvido | gātu vitvā gātum ita, manasaspata imaṃ deva yajñaṁ svāhā vāte dhā*** [VS 8.21].

Dusalayā visarjana

ṣoḍaśamātṛkāsa tayā siṃdūra svāna kā | ye. mune, ***oṁ idaṁ haviḥ prajananaṃ me astu daśavīraṁ sarvagaṇaṁ svastaye, ātmasani prajāsani paśusani lokasaṃ | ny abhayasani agniḥ prajāṃ bahulāṃ me karotv anaṃ payo reto asmā sudhatta*** [VS 19.48]. *pūjā choye, sākṣi thāye.*

6^{v}

māsagheḍe 2 yāye, ***oṁ suṣārathir aśvān iva yan manuṣyān nenīyate bhīśubhir vājina iva, hṛtpratiṣṭhaṃ yad ajiraṃ javi | ṣṭhaṃ tan me manaḥ śivasaṃkalpam astu*** [VS 34.6]. *misāthaṃkādisyaṃ lā sālāyane, dusola jānake, brahmaṇabhojanaṃ. | dusokā chisyaṃ tāthe, duso kā hāne pramāṇa, ādraṃ kṣāraṃ guḍaṃ ca iva rajanī madanas tathā, jyotiṣmatī ca matsyāni pūgī lājā samakṣataṃ. pālu 1 ci 2 cāku 3 | (halū) mikusi 4 madaṃpho 5 sūjaphosi 6 ṅā 7 gvaca 8 tāya 9 ākhe 10. thvate dusarayā vidhi yāyegu julo. ✠ . ✠ . ✠ .*

Mūlapūjā

Kalaśapūjā

brahmā · aṣṭakalaśa· nāgapva · yakṣayakṣaṇī · śrīlakṣmī · bahiraṅganādi · agnikuṇḍayā pūrva | sa thāparape, ināya kāye, dvārasa la soye, anini phaṇinī kāye, dvārasaṃ la sosyaṃ haye. yavodaka yāye, | śivācāryana brahmāpūjā yācake, brahmā su chāye, diṣṭi biyake, pvaṃ thane, vidhi theṃ. yavodakayā yathāka | rmasa karttā svastikasa pūrva socakaṃ taye, thaṃkādina lā sāle, vaṃsokaṃ taye, sirapyane, ***tava vāyu bṛhaspate*** [VS 27.34], *nṛmacha | nādi, arghapātrayā laṃkhana* hāye, ***devasya tvā*** [VS 1.10], *svāna tanake,* ***brahmaṇe haṃsāsanāya dhurādi aṣṭakalaśebhyo yakṣa | yakṣaṇīśrīlakṣmīnāgakalaśebhyo idam āsanaṃ namaḥ,*** *evaṃ pādārghādi, stotra,* ***urdhvaṃ brahmāṇḍakhaṇḍaṃ nijapavanaya | naṃ brahmayogeśvarūpaṃ devānāṃ jyeṣṭhabhūtaṃ sarasijanayanaṃ rājahaṃsāsanasthaṃ, caṃpotphullāṅgavarṇaṃ bhujavaracaturaṃś ca akṣamālājapaṃ taṃ śāśvadvedaṃ vahaṃtaṃ dvijagaṇasakalaṃ ciṃtayet taṃ dvijendraṃ,*** *atra gaṃdhādi. matapha · tāḍacā · sagona*

7^{r}

na tvāye, ***asuraghna*** [ṚVKh 2.4.1b], *prohitana limina tvāye. lāhāta tuti moḍasa 3 su chāye, cekana maṃtraḥ,* ***oṁ kāṇḍāt | kāṇḍāt prarohaṃtī paruṣaḥparuṣas pari, evā no dūrve pratanu sahasreṇa śatena ca*** [VS 13.20], *koḍamaṃtraḥ,* ***oṁ dīrghayus tvāya ba | rāya varcase suprajās tvāya suvīryāya sahasāḥ atho jīva śaradaḥ śataṃ*** [VSK 3.9.6]. *caṃdanādi sagona āśīrvāda, si phā āra | ti,* ***yāḥ phalinī*** [VS 12.89], *pratiṣṭhā,* ***oṁ mano jūti*** [VS 2.13]. *caṃdramaṇḍalana tvāye,* ***oṁ imaṃ devā asapatnaṁ subhadhvaṃ mahate | kṣetrāya mahate jyeṣṭhyāya mahate jā-***

narājyāyeṃdrasyeṃdriyāya, imam amuṣya putram amuṣyai putram asyai viśaḥ eṣa vo mīrā | jā somo smākaṃ brāhmaṇānāṁ rājā [VS 10.18]. *nāpikayā lāhātasa svastika coye, caṃdramaṇḍala nāpika lhāye. | māsagheḍe 2 yācake,* ***oṁ sukhārathir aśvā*** [VS 34.6], *lā sālā yane, nhaṅesa svastikasavaṃ socake, upatana yācake · lṛlusi | pācake · mola lhuyake, kotoyā vastrana ubiye · mevagu vastrana tiyake. misā julasā thanāvaṃ kilaṅa sagona biyāva vaṃ kila nhyācake, thvanaṃli siṃdhara chāye. thvate su chāye vidhiḥ. ✠ . |*

yidisihāsyeṃ siṃdūrārohanakarma yācake. vidhi theṃ pūjā yāye, brāhmaṇasyaṃ kalaśapūjāvidhi jukva veda padape | , thvate dhunaṅāva kanyā siṃdharamaṇḍpa yane, puruṣayā thaṃkādisyaṃ lāsāle svastikasa vaṃ sokaṃ taye, nṛmachanādi,

7[v]

svāna tanake, mata pha tāḍacā niptiju sagonana tvāye, nipti khavapāsa chāye, cetamūṅa sinhara chāye, cira aṃgulīna | anāmikāsa nhyācake, cetamūṅa lhāye, candanādi āśīrvāda, pāsa chāye datasā pāsanī chāye, tvate dhunaṅāva | siṃdharapātāju sagonana tvāye, siṃdharapātāsa choye[353]*, chomūṅa siṃdūra chāye, luceta ticake, prāṇa aṃgulīna ja | va anāmikāsa nhyāye, chāmuṅa lhāye, caṃdanādi sagonāśīrvāda · pratiṣṭhā vidhi theṃ dhunake, thvate dhunaṅāva siṃ | dharamaṇḍapana pitā haye. ✠ .*

yajñamaṇḍapa yane, misāthaṃkādisyaṃ lā sāle, yoṃkulīsa | svastikasa taye · vaṃ sokaṃ, śirapene, ***oṁ tava vāyu*** [VS 27.34], *nṛmachanādi · arghapātra laṃkhana hāye · svāna tanake, brahmā ā | di nase, mata pha tāḍacā sagonana tvāye · vastra koṭoye thva vastra yidisi hāṭo biye, sagonasa tayā vastra biye,* ***oṁ | vasoḥ pavitram asi satadhāraṃ vasoḥ pavitram asi sahasradhāraṃ, devas tvā savitā punātu vasoḥ pavitreṇa śatadhāreṇa su | pvā kā madhukṣaḥ*** [VS 1.3]. *phaṇini chāye,* ***oṁ trātāraṃ indram avitāram indraṁ havehave suhaṁ śūraṃ indraṃ, hvayāmi śakram pu | ruhūtam indraṁ svasti no maghavā dhātv indraḥ*** [VS 20.50], *śatavṛṃdikāna koṣāyake,* ***oṁ ā kṛṣṇe*** [VS 33.43], *caṃdanādi sagonāśīrvāda | , aninina tvāye,* ***oṁ śivo nāmāsi svadhitis te pitā namas te astu mā mā hiṁsīḥ, nivarttayāmy āyuṣennā dyāya***

8[r]

prajananāya rāyas poṣāya suprajāstvā ya suvīryāya [VS 3.63]. *hāsāna gāyake,* ***oṁ tava vāyu*** [VS 27.34], *prasāda pitinī biye ·* ***oṁ | svastina indro*** [VS 25.19], *vaṃdāma chuye, si phā ārati pratiṣṭhā · māsagheḍe 2 yāye, lā sālāva yene, phaṇini*[354] *baji nake Xsa sva | stikasa taye, phaṇini kotoye, āgama mālako tayāva tevā baji nake, kalaṃka vāye. ✠ . thvate phaṇini chā | vidhiḥ.* ✠ .

Jāmātā-āmantraṇa

tato jāmātā āmantraṇaṃ kuryāt. ✺ *. ādau trir ācamya. sūrtyārghaḥ, oṁ adyādi vākya, amukagotrāmukaśarmaṇaḥ putrīkanyādāna jāmātrāmaṃtraṇa*[355] *pūjānimityarthaṃ śrīsūryāya a | rghyaṃ namaḥ,* ***oṁ ā kṛṣṇe*** [VS 33.43], *gurunamaskāraḥ, gāyatrīṃ nyāsaḥ, jalapātrapūjā ātmapūjāṃ ca. tato jāmātāpuja | yet,* ***oṁ jāmātre viṣṇudaivatāya idam āsanaṃ 2 puṣpaṃ 2,*** *evaṃ pādārgha · hastārgha · pratyargha · caṃdana · yajñopavīka · puṣpaṃ, | dhūpadīpa · dakṣiṇā, atra gaṃdhādi. jāmātur agre maṇḍalaṃ kārayet, kuśena bhūmau saṃmārjanaṃ,* ***oṁ purāviṣṇu | padākrāṃtā varāheṇoXtāmahī, kṛtāpavitrī sarvatra kim artham ukalepayet.*** *bhūmau jalena siṃcayet,* ***oṁ | purā iṃdreṇa vajreṇa hatā daityāmahāsurāḥ me dosṛk pūritā pṛthvīnayojyā yajñakarmasu.*** *gaṃdhacaṃdanena abhyū | kṣaṇaṃ,* ***oṁ madhukaiṭabhamedena bharitāsivasuṃdhare, taddoṣapraviśudhyarthaṃ siṃcāmi gandhavāriṇā.*** *hastena bhūmau le*

8[v]

panaṃ, ***oṁ śodhitā pṛthivī ca iva gaṃdhavārivilepanāt, pūrvajanmakṛtaṃ pāpaṃ duḥkṛtaṃ sukṛtaṃ bhavet, ihajanmārjitaṃ | pāpaṃ pratyajanmāntareṣu ca, veṣṭhitaṃ karmasūtreṇa janmajanmāntareṣu ca, kara-***

[353] Read: *chāye.*
[354] Read: *phalina.*
[355] Read: *jāmātram āmantraṇa.*

pṛṣṭāñjaliṃ kṛtvā bhrāmayet karacetasā, akhaṇḍamaṇḍalod dattaṃ jāmātāgre nivedayet, puṣpaṃ ca vividhākāraṃ jāyate vividhe kule, tat sarvaṃ kṣamyatāṃ devavi | ṣṇu rakṣantu sarvadā.

hastapramāṇavarttulākāramaṇḍalaṃ kṛtvā, pītacūrṇena caturvediṣṭitaṃ nikṣipe | t, akṣataṃ nidhāya. bahi iṃdrādi 10, tan madhye jayādi 8, tan madhye sadyojātādi 5, tan ma | dhye trideva 3. caṃdana · siṃdūra · yajñopavīta · puṣpa · bījapūraphalaṃ vā nārikelaṃ vā · vā | chādanapūgīphala 10 kuṃdupuṣpa 10 tāṃbūla etan madhye nidhāya. tataḥ pūjanaṃ. ***oṁ gaṇa | pataye 2, oṁ gurubhyo 2, oṁ dvārapālāya 2, oṁ kṣatrapālāya 2, oṁ ādhāraśaktaye 2, oṁ anaṃtāsanāya 2 |, oṁ skaṃdāsanāya 2, oṁ nālāsanāya 2, oṁ padmāsanāya 2, oṁ patrāsanāya 2, oṁ keśarāsanāya 2, oṁ karṇikāsanā | ya 2, oṁ satyayugāya 2, oṁ tretāyugāya 2, oṁ dvāparayugāya 2, oṁ kaliyugāya 2, oṁ ṛgvedāya 2, oṁ yajurvedāya 2, | oṁ sāmavedāya 2, oṁ atharvaṇavedāya 2. oṁ brahmāṇyai 2, oṁ māheśvaryai 2, oṁ kaumāryai 2, oṁ vaiṣṇavyai 2, oṁ vārā***

9^{r}

hyai 2, oṁ iṃdrāṇyai 2, oṁ cāmuṇḍāyei 2, oṁ mahālakṣmyai 2. oṁ iṃdrāya 2, oṁ agnaye 2, oṁ yamāya 2, oṁ nairṛtyāya 2, oṁ | varuṇāya 2, oṁ vāyave 2, oṁ kuverāya 2, oṁ īśānāya 2, oṁ anaṃtāya 2, oṁ brahmaṇe 2. *tan madhye,* ***oṁ jayāyai 2, | oṁ vijayāyai 2, oṁ ajitāyai 2, oṁ aparājitāyai 2, oṁ jaṃbhanyai 2, oṁ staṃbhanyai 2, oṁ mohinyai 2, oṁ ākarṣaṇyai 2 |.*** *tan madhye,* ***oṁ sadyojātāya 2, oṁ vāmadevāya 2, oṁ aghorāya 2, oṁ tatpuruṣāya 2, oṁ īśānāya 2. |*** *tan madhye,* ***oṁ brahmaṇe 2, oṁ viṣṇave 2, oṁ rudrāya 2, oṁ śrīsūryamaṇḍalāya 2, oṁ somamaṇḍalāya 2, oṁ vahnimaṇḍalāya 2 |, oṁ jāmātṛmaṇḍalāya 2,*** *āvāhanādi caṃdanasiṃdūrayajñopavītaka akṣatapuṣpadhūpadīpanaivedyaphalatāṃ | būladakṣiṇā, atra gaṃdhādi. japastotra,* ***oṁ sarvadevamayas tvaṃ hi siddhagaṃdharvakinnarāḥ, iṃdrādilokapā | lāś ca jayādy aṣṭamātṛkāḥ, sadyojātādipaṃcāsya brahmādyaś ca tridevatāḥ, jāmātar viṣṇurūposau somasūryast | thaivaca, ṛṣayas tridaśāḥ sarve tavadehe vyavasthitā, maṇḍalāya namastubhyaṃ sarvatatvādhipāya ca, bhūr bhuvaḥ svaḥ prakā | śāya viśvarūpāya vai namaḥ,*** *atra gaṃdhādi.*

tataḥ śvaśuro hastāṃjaliṃ vadhvā paṭhet. ***oṁ yadi tvaṃ patito na | syād daśadoṣavivarjitaḥ, tubhaṃ kanyām pradāsyāmi devāgnigurusannidhau*** (JN 148). *jāmātā paṭhet,* ***oṁ yadi kanyāṃ gu***

9^{v}

ṇopetāṃ daśadoṣavivarjitāṃ, tadā 'haṃ pratigṛhnāmi devāgnigurusannidhau. *śvaśuraḥ,* ***oṁ āmaṃtraṇakṛto hy a | smin suśīlaḥ sumanoharā, paṃcabhūtātmakaḥ sākṣīdīyate kanyakāṃ mayā.*** *jāmātā,* ***oṁ ubhayoḥ kulaśuddhā | rthaṃ svarūpām api kanyakāṃ, avaśyaṃ pratigṛhnāmi devāgnigurusannidhau.*** *śvaśuraḥ,* ***oṁ subhehaniśu nakṣatre | suyoge karaṇānvite yasmin dine vivāhaḥ syat taddine vijayī bhava.*** *tato maṇḍalastha puṣpaphalādikaṃ sarvaṃ | gṛhya paṭhet.* ***oṁ āmantrito si***[356] ***jāmātar mayā punyānuvarddhayā, kanyādānaṃ pradāsyāmi adya me vijayaṃ ku | ru.*** *maṇḍalavisarjanaṃ,* ***oṁ devā gātuvido gātuṃ vitvā gātum itaḥ, manasaspata ima deva yajñaṁ svāhā vāte dhā*** [VS 8.21] |. *atha vārāheti, yathāvākyaṃ,* ***oṁ tasmin kālegnisānnidhye snātasnāto hy ārogiṇī, avyaṃge patite***[357] ***klīve***[358] ***pi | tātubhyaṃ pradāsyati.*** *phalapuṣpādidakṣiṇā jāmātre dadyāt paṭhet,* ***kanyādānaṃ pratigṛhyatāṃ.*** *jāmātā |,* ***oṁ avaśyaṃ pratigṛhnāmi.*** *tato jāmātā śvaśurābhiṣekaṃ kuryāt.* ***oṁ jāmātrāmaṃtraṇasaṃpūrṇārthaṃ | abhiṣekasumuhūrttam astu, oṁ devasya tvā savituḥ*** [VS 1.10] ***prasave śvinor bāhubhyāṃ pūṣno hastābhyām, oṁ***[359] ***aśvinor bhaiṣajye | na tejase brahmavarcasā yābhi ṣiṃcāmi, saras-***

[356] Read: *'si.*
[357] Read: *'patite.*
[358] Read: *'klīve.*
[359] Omit.

vatyai bhaiṣajyena vīryā yānnā dyāyābhi ṣiṃcāmi, indrasyendriyāṇa balāya

10r
śriyai yaśase bhi ṣiṃcāmi [VS 20.3], ***oṁ pālāśam bhavati tena brāhmaṇo bhiṣiṃcati brahma vai pālāśo brahmaṇai vai name tad abhiṣiṃcati*** [ŚB 5.3.5.11], | ***yadvai kalpāṃ juhoti prāṇā vai kalpā 'amṛtam uhai prāṇā 'amṛte nai vai name tad abhiṣiñcati*** [≈ ŚB 9.3.3.13], ***sarveṣāṃ vā eṣa vedānā | ṁ raseyat sāmasarveṣām evai name tad vedānāṁ rasena abhiṣiṃcati.*** *ity abhiṣekaṃ.*

tataś caṃḍanaṃ, ***oṁ yad adya | kac ca vṛtrahann udagā abhi sūryaḥ sarvan tad indra te vase*** [VS 33.35], ***taraṇir viśvadarśato jyotiṣkṛt asi sūryaḥ viśvam ābhāsi rocanam*** [VS 33.36]. *siṃḍūraṃ,* ***tvaṃ javiṣṭa dāsuṣonṛḥ pāhiśṛṇu dhīgiraḥ, rakṣātokamutanmanā*** [VS 13.52]. *athāśīrvādaḥ,* | ***oṁ ṛtavas tha ṛtā vṛdha ṛtuṣṭhāstha ṛtāvṛdhaḥ, ghṛtaś cyuto madhuś cyuto virājo nāmakāmadhughā akṣīyamānāḥ*** [VS 17.3], | ***oṁ ṛtavasthe jṛtavā hyetā ṛtāvṛdha 'iti satyavṛdha ityetad ṛtusthā ṣṭha ṛtāvṛdha 'ity ahorātrāṇi tiṣṭhaṃti, ghṛta | ś cyuto madhuś cyuta 'iti tadenā ghṛtaś cyutaś ca madhuś cyutaś ca kurute virājo nāmai te tad vai devā 'enā iṣṭakānāmabhirū | pāhvayaṃta, yathā yathainā etadacakṣate tā enā namabhyupāvarttantātha lokaṃ pṛṇā 'enā 'eva parācyuta, sthūlahita | vānāmno nimemi hety aṣṭā virājo nāmā kurvaṃtatā enā namabhyupāvarttante, tasmād daśadaśeṣṭhakā upadhāyalokaṃ pṛṇa | yābhimaṃtrayate, tadenā virājaḥ kurute daśākṣarā hi virāṭkāmadhudhā 'akṣīyamānā 'iti tadenā kāmadhudhā***

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akṣīyamānāḥ kurute [ŚB 9.1.2.18-19]. *sarveṣāṃ āśīrvādaḥ,* ***idaṁ haviḥ prajananam me astu daśavīraṁ sarvagaṇaṁ svasta | yaḥ ātmasani prajāsani paśusani lokasany abhayasani, agniḥ prajām bahulāṃ me karotv annaṃ payo reto 'asmā su dhattaḥ*** [VS 19.48]. *ity āśīrvādaḥ. tataḥ śvaśureṇa sūryasākṣī. iti jāmātrāmaṃtraṇa vidhiḥ.*

Kanyādānavidhi

atha ka | nyādānaṃ. śvaśuro jūyāt, bahisālāyāṃ āsanam ādāryya, ***oṁ sādhur bhavānās tām arcayiṣyāmo bhaṃtaṃ*** [PG 1.3.4], ***oṁ | sa ājagāma gautamo yatra pravāhanasya vaivasat asmā āsanaṃ sahāyādaka mahāraryo cakārātha hāsmā argha cakā | raḥ*** [BĀU 6.2.4]. *jāmātā paṭhet,* ***oṁ sādhvaham aste***[360] ***· oṁ arccaya.*** *śvaśuro viṣṭaradvayaṃ dadyāt,* ***oṁ viṣṭaro viṣṭaro viṣṭaraḥ prati | gṛhyatāṃ*** [PG 1.3.6-7], ***oṁ atha yajamāno vai dātā pra yad atha yajamāno evai tad dannāyaṃ dadhāti bhūyaṃ vā viṣṭraraṃ vā pariśinaṣṭi ta | sminn aparāhne yajamānāya tasmād āha viṣṭaraṃ karoti.*** *jāmātā,* ***oṁ viṣṭaraṃ pratigṛhnāmi, oṁ varṣmosmi***[361] ***sa | mānānām udyatām iva sūryyaḥ, iman tam abhitiṣṭhāmi yo mā kaś cābhidāsati*** [PG 1.3.8], ***svāhā sūryasya raśmaya vṛṣṭivanaya 'i | ti sūryasya ha vā 'eko raśmir vṛṣṭivanir nāma yenemāḥ sarvā prajā bibharti tame vai tat prīṇāti tasmād āha svāhā sū | ryasya raśmaya vṛṣṭivanaya 'ityavaraṁ svāhākāraṃ karoti paro devatāmesāveva bandhu*** [ŚB 14.2.1.21]. *ekam āsanaṃ, ekaṃ pādā*

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sanaṃ. svaśuraḥ pādyaṃ dadyāt, ***oṁ pādyaṃ 3 pādyaṃ pratigṛhyatāṃ, oṁ atha yajamānaṃ dadāti kalyāṇam vai tan mā | dhyaṃ vinaśyati, pādyaṃ pādyam iti pādābhyāṃ dhṛṣṭaṃ praharaty uttarataḥ, svarau pracaraṇī yautadvi yorāyatanaṃ bhavati*** [≈ ŚB 14.3.1.22]. | *jāmātā,* ***oṁ pādyaṃ pratigṛhnāmi, oṁ virājo dohosi virājo dehamasīyā mayi pādyāyai virājo dohaḥ*** [PG 1.3.12], ***virājo | nāmai te tad vai devā 'etā iṣṭakā nāmabhirūpāhvayaṃ ca yathā yathaina etadācakṣate tā 'enā namabhyupāvarttante, tasmā | d daśādaśeṣṭakā 'upadhāya lokaṃ praṇayābhimaṃtrayate, tadenā virājaḥ***

[360] Read: *āse.*
[361] Read: *varṣo 'smi*

kurute daśākṣarā hī virāṭ kāmadhudhā akṣīya | mānā 'iti tadenā kāmadhudhā 'akṣīyamānāḥ kurute [ŚB 9.1.2.19]. 2 . *śvaśuras tuṣṇiṃ jāmātre ācamanaṃ dadyāt. śvaśureṇa sajaladugdhakuṇḍadurvā-akṣatahemagarbhaśaṃkhaṃ gṛhītvā arghyaṃ dadyāt,* ***oṁ arghyo 3 arghyaṃ pratigṛhyatāṃ, oṁ tadevā varundhye arghā mantrayety arghāṃ yan mānuṣe yannavṛddhaṃ yajñe vāvīti tasminnopaniṣayayet*** [≈ ŚB 3.3.4.31]. 3 . *jāmātā,* ***oṁ a | rghyaṃ pratigṛhnāmi, oṁ | āpastha yuṣmābhiḥ sarvān kāmān avāpnuvāni*** [PG 1.3.13], ***oṁ adbhyaḥ svāhety āpo vai sarveṣāṃ devānām āyataṃ tat sarvābhire vai tad de | vatābhir bhiṣakūjyoti vatkiṃ ca vadvṛddhaṃ yajñasya*** [ŚB 14.3.2.13]. *tasya bhūmau nidhāya maṃtra,* ***oṁ samudraṃ vaḥ prahiṇomisvāṃ yonim a | bhigachata, ariṣṭa asmākaṃ vīrā mā parā cāmāsyeti matyayaḥ*** [PG 1.3.14]. 3 . ***oṁ samudrāya tvā vātāya svāhety ayaṃ vai samudro yaṃ pa | vata 'etasmādvai samudrāt sarve devāḥ sarvāṇi bhūtāni samudroyaṃ bhavati, tasmā evainaṃ juhoti tasmād āha samudrāya***

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tvā vātāya svāhā [ŚB 14.2.2.2]. *śvaśureṇa jāmātre ācamanaṃ dadyāt, oṁ ācamanīyaṃ 3 ācamanīyaṃ pratigṛhyatāṃ,* ***oṁ a | thāyudā bhavati parokṣe jāmātā maṃtrayety udakaṃ prāsayati tasmād āhaṃ hyudag bhavati*** , 3, *jāmātā, oṁ ācamanī | yaṃ pratigṛhnāmi,* ***oṁ ā mā gan yaśasā saṁ sṛja varcasā tam mā kuru priyaṃ prajānām adhipatiṃ paśūnām ariṣṭaṃ te tanūnāṃ*** [PG 1.3.15], | ***oṁ athāsyāmāśiṣaḥ āśāsta iyam vai yajño syāme vai tad āśiṣa āśāste tā asmā iyaṁ sarvā samarddhayati*** [ŚB 14.1.3. 18], *upa | sparśanaṃ viṣṇu 2. śvaśuro madhuparkaṃ dadyāt,* ***oṁ madhuparko 3 madhuparkaṃ pratigṛhyatāṃ, oṁ atha dadhi madhu ghṛtaṁ saṁsṛjyān antarhitena jātarupeṇa prāsayati*** [ŚB 14.9.4.25 ≈ BĀU 6.4.25]; ***madhu mādhvībhyām madhu mādhūrībhyām iti, dadhya haṃ vā āvābhyāmātharvaṇo | madhu nāma brāhmaṇam uvāca tadena yo priyaṃ dhāma tadevai tenāpagachati tasmād āha madhu mādhvībhyām madhu mādhūcībhyām iti |*** [ŚB 14.1.4.13]. *jāmātā, oṁ madhuparkaṃ pratigṛhnāmi,* ***mitrasya tvā cakṣuṣā samīkṣe***[362] [VSK 2.3.4] , ***oṁ sukhadā paścād iti nātra tiro | hitamivāsti devasya saviturādhipatya iti devamevāsyai savitāram adhipatiṃ karoti, rāṣṭrāṇāṁ rakṣasāmapahatyai | cakṣurme dā iti carevātmaṃ dhatte, tathā ha cakṣuṣmān bhavati*** [ŚB 14.1.3.21]. *jalena abhyukṣaṇaṃ,* ***oṁ devasya tveti*** [VS 1.10], ***<u>oṁ tāmā dhatte mā | dade dityai rāsnāśīty-asāveva bandhuḥ</u>***, *iti madhuparkasiṃcanaṃ,* ***taṃ madhuparkaṃ pratigṛhnāmi.*** *vāme nidhāya, dakṣa anāmi*

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kayā madhuparkam ālodya bhūmau nikṣipet, ***oṁ syāvāsyāyāṃ naśanair yatta aviddhaṃ te niṣkṛṃtāmi*** [PG 1.3.18], 3, ***yathāsthā | naṃ kalyaṃtām ity anāmikā aṃguṣṭhābhyām ādāya aṃtareṇa stanau vā śruvau vā nimṛṃdyāt*** [BĀU 6.4.4-5]. *madhuparka prāsa | naṃ*[363], ***oṁ yan madhuno madhavyaṃ paramaṁ rūpaman nādyaṃ tena ahaṃ madhuno madhavyena parameṇa rūpen nādyena paramo madhavyo nā | dosāni*** [PG 1.3.20]. 3. ***oṁ atha pavitrorādhunoni madhumādhvi iti triḥ prāṇā vai madhu prāṇa me vāsminnetad dadhāti, triṇi bhavati | trayo vai prāṇāpāna 'udāno vyānastānevāsminnetad dadhāti*** [ŚB 14.1.3.30][364]. *madhuparka śeṣa na saṃcaret, tūṣṇim ācamya 3. | aṃgāni spṛśet.* ***oṁ vāṅma āsye astu,*** *mukhe.* ***oṁ nasor me astu,*** *nāsikāyāṃ.* ***oṁ akṣṇor me ca | kṣur astu,*** *cakṣubhyāṃ.* ***oṁ karṇyor me śrotram astu,*** *karṇayoḥ.* ***oṁ vāvhor me valam astu,*** *vāhubhyāṃ.* ***oṁ urvor me | ojostu,*** *<u>urubhyāṃ</u>.* ***oṁ ariṣṭāni meṃgāni tanūs tanvā me sahasaṃtu,*** *sarvāṃgāni spṛśet* [PG 1.3.25]. ***oṁ sa yathā sarvā | samapāṁ samudram ekāyanam evaṁ sarveṣāṁ sparśānāṃ tvagekāyanam evaṁ sarveṣāṃ gaṃdhānān nāsike ekāyanamevaṁ sarve | ṣāṁ***

[362] Read: *pratīkṣe.*
[363] Read: *prāśanaṃ.*
[364] Read: *atha dhavitrairādhūnoti madhu madhviti triḥ prāṇo vai madhu prāṇamevāsminnetaddadhāti trīṇi bhavanti trayo vai prāṇāḥ prāṇa udāno vyānastānevāsminnetaddadhāti.*

rasānāṃ jihvaikāyanamevaṁsarveṣāṁrūpāṇāṃ cakṣurekāyanam evaṁ sarveṣāṃ śabdānāṁ śrotramekāyanam evaṁ| sarveṣāṁ saṃkalpānām mana ekāyanamevaṁ sarveṣāṃ vedānāṁ hṛdayam ekāyanam evaṁ sarveṣāṃ karmaṇāṁ hastamekā

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yanamevaṁ sarveṣām adhvanāṃ pādām ekāyanamevaṁ sarveṣām ānandānāmupastham ekāyanam evaṁ sarveṣāṃ visargāṇāṃ pāyure|kāyanam evaṁ sarvāsāṃ vidyānāṃ vāgyekāyanaṃ [ŚB 14.5.4.11]. *āyāṃtodakāya sāsam ādāya, sarvāṃgāni spṛśet. śvaśuro gāṃ| dadyāt,* ***oṁ gaur gaur gauḥ pratigṛhyatāṃ, atha gāmāhvayati jaghanena gārhapatyaṃ yanniḍa ehyadita ehi sarasvatyai hī|tīḍā hi gauritirhi gauḥ sarasvatī hi gauratho ccairāhvaya nāmnāsāvehyasāvehīti triḥ*** [ŚB 14.2.1.7]. *jāmātā paṭhet,* ***oṁ gāṃ prati|gṛhnāmi, oṁ mātā rudrāṇāṃ duhitā vasūnāṁ svasādityānām amṛtasya nābhiḥ, praṇuvo caṃcikituṣe janāya māgā|maditiṃ variṣṭhā mama cāmuṣya ca, pāpmānaṁ nahomi yadyālabheta atha yadyutsisṛkṣe mama cāmuṣya ca*** [PG 1.3.27-28], ***oṁ svāhā rudrā|ya rudrahūtaya iti ahutya iva dakṣiṇekṣamāṇaḥ, pratiprasthātre prayachati taṁ sa uttarataḥ ātmāyā udacaraṃ tirasya|tyeṣā hyetasya devasya diyāme vai nametaddiśi prīṇātyatha yanna prekṣatanmā rudro hisaditi*** [ŚB 14.2.2.38]. *dvau kuśau chiṃdyāt,|* ***oṁ amuka gotrāmuka śarmmaṇam ubhayo pāpmāhataḥ, oṁ utsṛjata tṛṇānyattviti brūyāt na tvevāmāṁ sorghaḥ syād adhi|yajñamadhivivāhaṃ kurutetyeva brūyād yadyathāsakṛt saṃvaratsarasya somena yajeta kṛtārghyā evainaṃ yājayeyunnāṃ kṛtārghyā| iti śrute*** [PG 1.3.28b-31]. *śvaśureṇa tūṣṇiṃ kanyāyā pītavastrādikaṃ śodhanārthaṃ jāmātre dadyāt. jāmātṛṇā kanyāyā va*

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straṃ japed yathā, ***oṁ jarāṃ gaccha paridhatsva vāso bhavākṛṣṭīnāmabhiśastipāvā, śataṃ ca jīvaḥ śaradaḥ suvarcā rayiṃ ca putrāmanu|saṃvyayasv āyuṣmatīdaṃ paridhatsva vāsaḥ*** [PG 1.4.12], ***oṁ athāto vāsorddhārāṃ juhoty atraiṣa sarvogniḥ saṃskṛtaḥ sa eṣo tra vāso tasma|enāṃ vāsoddhārāṃ praviśaṃ tathai vāsyāṃ ayam etāṃ vāsoddhārāṃ praviśati*** [≈ ŚB 9.3.2.1]. *atha uttarīya maṃtraḥ,* ***oṁ yā akṛtannava|yaṃ yā atanvataḥ, yāś ca devīs tanūnabhito tataṃthaḥ, tāstvāṃ devījjarase saṃvyayasv āyuṣmadīdaṃ paridhatsva vāsaḥ*** [PG 1.4.13]. ***a|tha neṣṭā patnīmudānekhyaṃ kauśaṃ vāsaḥ paridhāpayati kauśaṃ vā caṇḍātakamaṃtaraṃ dīkṣitavasanājaghnāddho vā eṣa ya|jñasya yatpatnī tām etat prācī yajñam prasādayiṣvabhavatyasti vai patnyā amedhyaṃ adaprācīnan nābhermadhyā vai darbhāstadyade|vāsyā amedhyaṃ tadevāsyā etad darbhamadhyaṃ kṛtvāthainām prācī yajñam prasādayati, tasmānneṣṭā patnīmudānekhyaṃkauśaṃ| vāsaḥ paridhāpayati kauśaṃ vā caṇḍātakamanaṃtaraṃ dīkṣitavasanād atha niḥśayati niśrayati*** [ŚB 5.2.1.8], *iti kanyāvastraśodha|naṃ. tataḥ śvaśuro jāmātre vastrālaṃkārādikaṃ dadyāt. ādau adhovāsa maṃtraḥ,* ***oṁ asmadrātā devatrā ga|chata pradātā ramā viśat*** [VS 7.46b]. *uttarīyasya,* ***oṁ paridhāsyai yaśodhāsyai dīrghāyustvāya jaradaṣṭiraśmiḥ, śataṃ ca jī|vāmi śaradaḥ purūcīrāyaspoṣam abhisaṃvyayiṣye*** [PG 2.6.20]. *yajñopavītasya,* ***oṁ yajñopavītaṃ paramaṃ pavitraṃ prajāpateyaḥ***

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sahajaṃ purastāt, āyuṣyamagryaṃ pratimuñca sutraṃ yajñopavītaṃ balamastu tejaḥ [PG 2.2.10a]. *kaṃcukasya,* ***oṁ yenendrāya bṛhaspatir vāsaḥ pa|ryadadhādamṛtaṃ, tena tvā paridadhāmyāyuṣe dīrghāyustvāya balāya varcase*** [PG 2.2.7]. *uṣṇīṣasya,* ***oṁ yuvāsuvāsāḥ parivīta āgātsa***

u | cchreyān bhavati jāyamānaḥ, taṃ dhīrāsaḥ kavaya unnayanta sādhyo manasā devayaṃtaḥ [PG 2.2.9]. *paridhānavastrasya, oṁ yaśasā mā | dyāvāpṛthivī yaśaseṃdrāya bṛhaspatīḥ, yaśo bhagaśca māvidyatāso mo pratipadyatāṃ* [PG 2.6.21]. *alaṃkārādi, alaṃ | karaṇamasi bhūyo laṃkaraṇam asi bhūyāsaḥ* [PG 2.6.26]. *caṃdanaṃ, oṁ yad adya keti* [VS 33.35]. *siṃdūraṃ, oṁ tvaṃ javiṣṭhadeti* [VS 13.52]. *puspā | ṇi, oṁ āharayamadagni śraddhāyai kāmāyendram ahaṃ pratigṛhnāmi yaśasā ca bhagena ca* [PG 2.6.23]. *suvarṇamudrikā, oṁ | hiraṇyagarbhaḥ sam avarttatāgre bhūtasya jātaḥ patir eka āsīt, sa dādhāraṃ pṛthivīṃ dyā mutemāṃ kasmai devāya haviṣā vi | dhema* [VS 13.4]. *iti jāmātṛpūjanaṃ. tataḥ suvelāyāṃ śvaśureṇa varasya savyāya savye vāhubhyāṃ kanyāyā vāhu | bhyāṃ sparśanīyau. oṁ samaṃjaṃtu ityātharvaṇa ṛṣiḥ liṅgoktā devatā anuṣṭupchandaḥ samañjaye viniyogaḥ. | oṁ samaṃjaṃtu viśvedevāḥ samāpo hṛdayāni nau, sammātariśvā saṃdhātā samudeṣṭrī dadhātu nau* [PG 1.4.14], 3, *oṁ hṛde tvā mana | se tvā dive tvā sūryāya tvā, ūrdhvam imav adhvaraṃ divi deveṣu hotrā yacha* [VS 6.25], 3, *tatrādau jāmātā gotram uccaret,*

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amuka śarmaṇaḥ prapautrāya, 1, *amuka śarmaṇa pautrāya*,2, *amuka śarmaṇa putrāya, amuka śarmaṇe kanyā | rthine. śvaśureṇa api gotram uccārayet, amuka śarmaṇaḥ prapautrīṃ, amuka śarmaṇaḥ pautrīṃ, amuka śarma | ṇaḥ putriṃ, amuka devīṃ varārthinīṃ. jāmātre kuśadvayaṃ śvaśureṇa dadyāt, oṁ dātāhaṃ varuṇo rājā dravyam ā | dityadaivataṃ, varo sau viṣṇurūpeṇa pratigṛhṇātv ayaṃ vidhiḥ*[365]. *etad viṣṇukalpita jāmātre sālaṃkārakanyādānaṃ dā | tavyaṃ, oṁ dadasv iti jāmā paṭhet. punaḥ śvaśuro jūyāt, oṁ dyaustvā dadātu* [PG 3.15.22]. *jāmātā, oṁ pṛthivī tvāṃ | pratigṛhnāmi. śvaśureṇa, adya vārāhakalpeti, vākyaṃ, oṁ kanyāṃ kanakasaṃyuktāṃ kanakābharaṇairyutām | dāsyāmi viṣṇave tubhyaṃ brahmalokajigīṣayā; amuka gotrāya amuka pravarāya amuka vedādhyāyine brāhmaṇāya | viśiṣṭāya jāmātre amuka gotrā amuka pravarā amuka nāmnīm imaṃ kanyāṃ prajāpatidaivatāṃ sālaṃkārāṃ kāyavāgma | najanita aśeṣapāpa kṣayapūrvakaḥ svargakāmaparaḥ patnitvena dātum ahaṃ saṃpradade* [≈SRM I p. 551]. *iti tilayavākṣatajalaṃ gṛ | hītvā saṃkalpaḥ. tato jāmātā, oṁ svasti. tato jaladugdhadhārā kanyāyā haste mātṛbhyāṃ pātaye. | ubhābhyāṃ paṭhe, oṁ agnaye tvā mahyaṃ varuṇo dadātu somṛtatvam aśīyā yur dātra edhi mayo mahyaṃ pratigrahītre, rudrāya*

14^v

tvāmahyaṃvaruṇodadātusomṛtatvamaśīya prāṇo dātra edhi vayo mahyaṃ pratigrahītre, bṛhaspataye tvā mahyaṃ varuṇo | dadātu so mṛtatvam aśīya tvag dātra edhi mayo mahyaṃ pratigrahītre, yamāya tvā mahyaṃ varuṇo dadātu so mṛtatvam aśīya | hayo dātra edhi vayo mahyaṃ pratigrahītre [VS 7.47]. *oṁ sa hiraṇyam pratyety agnaye tvā mahyaṃ varuṇo dadātu iti agnaye hyetaṃ | varuṇo dadātu somṛtvamasīyāyur dātra edhi mayo mahyam pratigrahītra iti atha gām pratyeti, rudrāya tvā mahyaṃ varu | ṇo dadātv iti rudrāya hyetāṃ varuṇo dadātu somṛtvamaśīya prāṇo dātra edhi vayo mahyam pratigrahītra ity atha | vāsaḥ pratyeti, bṛhaspataye tvā mahyaṃ varuṇo dadātv iti bṛhaspataye hyetad varuṇo dadātu somṛtatvamaśīya tva | gdātra edhi mayo mahyam pratigrahītra ity athāśvaḥ pratyeti, yamāya tvā mahyaṃ varuṇo dadātv iti yamāya hyetaṃ va | ruṇo dadātu somṛtvamaśīya hayo dātra edhi vayo mahyam pratigṛhītre* [ŚB 4.3.4.28-31]. *tato jāmātā paṭhet, oṁ kodā | t kasmā adāt kāmodāt kāmāyādāt kā mo dātā kāmaḥ pratigrahītā kāmaitat te* [VS 7.48], *oṁ atha yadanyad dadāti kā | menaiva tad dadātīdam*

[365] Unidentified verse; cf.VP- Rāṇā/Bhaṭṭarāī p. 130.

me pyamudrāsaditi tatpratyeti kodātkasmā adāt kāmodātkāmāyādāt kāmo dātā kāma|ḥ pratigrahītā kāmaitatta iti, tad devatāyā aditisati tadāhur ṇa devatāyā aditisedidaṃ vai yāṃ devatā

15r

ṁ samiṃdhye, sādīpyamānāśvaḥśvaḥ śreyān bhavatī[daṃ vai yasmin nagnāvabhyādadhati sa dīpyamāna eva śvaḥ-śvaḥ śreyānbhavati śvaḥ-śvo ha vai śreyānbhavati] ya evaṃ vidvān pratigṛhṇāti tadyathā samidhaṃ juhuyād devametāṃ| juhoti yāmadhīyate dadāti tasmādadhīyan nātidiśeti [ŚB 4.3.4.32-33], *oṁ kāmaṃ kāmadughe dhukṣva mitrāya varuṇāya ca, iṃdrā|yāśvibhyāṃ pūṣṇe prajābhya oṣadhībhyaḥ* [VS 12.72], *oṁ atha pūrvāṃ dhenu dakṣiṇā kāmaṃ kāmadhughe dhukṣva mitrāya varuṇāya| ca, iṃdrāyāśvibhyām pūṣṇe prajābhyaḥ oṣadhībhya iti sarvadevatābhyo vai kṛṣiretābhyo devatābhyaḥ sarvān kāmān dhu|kṣvā* [ŚB 7.2.2.12], *oṁ dhruvā si dhruvo yaṃ yajamāno sminn āyatane prajayā paśubhir bhūyāt, ghṛtena dyāvāpṛthivī pūryethām iṃdra|sya chadir asi viśvajanasya chāyā* [VS 5.28], *oṁ athaivamabhipadya vācayati dhruvāsi dhruvo yaṃ yajamāno sminnāyatane praja|yā [bhūyā]diti paśubhiriti vaivaṃ yaṃ kāmaṃ kāmayate so smai kāmaḥ samṛdhyate* [ŚB 3.6.1.20]. *tatra varasya dakṣe kanyāsaṃsthāpya jape|t, oṁ āśuḥ śiśāno vṛṣabho nabhīmo ghanāghanaḥ kṣobhaṇaś carṣaṇīnāṃ, saṃkraṃdano nimiṣa ekavīraḥ śataṁ se|nā ajayat sākam iṃdraḥ* [VS 17.33], *oṁ āśuḥ śiśāno vṛṣabho na bhīma iti aindro vai bhirūpā dvādaśa bhavaṃti dvādaśa māsāḥ saṃ|vatsaraḥ saṃvatsaro gniryāvānagniryāvatyasya mātrā tāvattaivai tad dakṣiṇatosurānrakṣāṁsi* [ŚB 9.2.3.6a]. *tato suvarṇada|kṣiṇāṃ datvā, kṛtai tat kanyādānapratiṣṭhārthaṃ hiraṇyam agnidaivataṃ jāmātre viṣṇumūrttaye dakṣiṇāṃ tubhyam ahaṃ saṃpradade*

15v

. oṁ svasti iti jāmātā jūyāt. tataḥ śvaśurābhiṣekaṃ kuryāt, oṁ devasya tveti [VS 1.10], *oṁ sarasvatyair vāco yaṃtu|r yatriye dadhāmi, bṛhaspates tvā sāmrājyenābhi ṣiṃcāmy asau* [VS 9.30b], *oṁ devasya tveti* [VS 1.10], *oṁ sarasvatyai vācho yantu yatriyena| agne, bṛhaspatayet sāmrājyena abhiṣiṃcāmi* [VS 18.37b], *oṁ devasya tveti* [VS 1.10], *oṁ aśvinor bhaiṣajyena tejase brahmavarcasā yābhi| ṣiṃcāmi sarasvatyai bhaiṣajyena vīryā yānā dyāyābhi ṣiṃcāmi iṃdrasyendriyena balāya śriyaśase bhi ṣiṃcāmi* [VS 20.3bcd], *oṁ pālāśam bhavati tena brāhmaṇo bhiṣiṃcati brahma vai palāśo brahmaṇai vai nametadabhiṣiṃcati* [ŚB 5.3.5.11] · *yadvai*[366] *kalpān juhoti prāṇā vai| kalpā amṛtamu hai prāṇā amṛtenaivainametad abhiṣiṃcati* [≈ ŚB 9.3.3.13] · *<u>sarveṣāṃ vā esa vedānāṁ rasoyat sāmasarveṣāmevai| nametad vedānāṁ rasenābhiṣiṃcati</u>. caṃdanaṃ, oṁ yad adya keti* [VS 33.35], *oṁ kiṃ chanda*[367] *kā devatāgnenābhitvakṣarā*[368] *chanda*[369]*| āpo devatānātiriktāni saiṣātmavidyaivai tanmayo divaitā*[370] *devatā etam ātmānaṁ sambhavati nā hātrānyā lokya|tāyā āśīrasti* [ŚB 10.3.2.13]. *siṃdūraṃ, oṁ tvaṃ javiṣṭha deti* [VS 13.52], *oṁ tvaṃ javiṣṭha dāśuṣa iti yajamāno vai dāśvānaraḥ| pāhīti manuṣyā vai naraḥ, śṛṇudhī gira iti śṛṇu na imāṁ stutimityetadrakṣā tokamuta tmaneti prajā vai toka|ṁ rakṣa prajāṃ cātmānaṃ ca* [ŚB 7.5.2.39]. *āśīrvādaḥ, kanyā iva vahatum etavā u aṃjyaṃjānā abhicākaśīmi*

16r

, yatra somaḥ sūyate yatra yajño ghṛtasya dhārā abhi tat pavaṃte [VS 17.97], *oṁ eṣā kanyā iva vahaṃtu jaṃtunā enacaituṃ i|nmā ayi, abhijānā abhicākasīmi,*[371] *yatra somaḥ sūyate yatra yajño ghṛtasya dhārā abhi tat pavante, a|bhy arṣata suṣṭuti gavyam ājim asmāsu bhadro draviṇāni dhatta imaṃ yajñaṃ nayata devatā no ghṛtasya*

[366] Read: *yadveva.*
[367] Read: *canda.*
[368] Read: *devatonātiriktānīti nyūnākṣarā.*
[369] Read: *chanda.*
[370] Read: *haivaitā.*
[371] Read: *kanyā iva vahatum etava u añjy añjānā abhi cākaśīmi.*

dhārā madhumat pavaṃ | te [ṚV 4.58.9-10], *oṁ abhivarṣasamartha tiṣṭhastum iti tiṣṭhaṃtutinugavyaḥ, ājin asmān bhadro draṇā nidhatta imanayatadeva | tā no madhumat pavaṃte, oṁ imaṃ devā asapatnaṁ suvadhvam mahate kṣetrāya mahate jyaiṣṭhyāya mahatejānarājyāyeṃdrasyeṃ | driyāya, imam amuṣya putram amuṣyai putram asyai viśa eṣa vo vīrājā somosmākaṃ brāhmaṇānāṁ rājā* [VS 10.18], *oṁ imaṃ de | vāḥ asapatnaṁ suvadhvam iti imaṃ devā abhrātṛvyaṁ suvadhvam ityevai tad āha mahate kṣatrāya mahate jyaiṣṭhyāye | ti nātra tirohitamivāsmin mahate jānarājyāyeti mahate janānāṁ rājyāyetyevai tad āheṃdrasyeṃdriyāyeti vī | ryāyetyevai, tad āha yad āheṃdrasyeṃdriyāyetī mamamugraputramamuṣyai putram iti tadyadevāsya janma tadayaṃ vai tadā | hāsyai rita iti, yasyai riśo rājā bhavatyeṣa vo mī rājā somosmākam brāhmaṇānāṁ rājeti tadasmā ihaṁ sa | rvamādyaṃ karoti tad brāhmaṇo nādyaḥ somorājā hi bhavati* [5.3.3.12]. *ity āśīrvādaṃ, punaḥ sarveṣām āśīrvādaḥ.*

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oṁ idaṁ haviḥ prajananaṃ me astu daśavīraṁ sarvagaṇaṁ svastaye, ātmaśani prajāśani paśuśani lokaśany a | bhayaśani, agniḥ prajāṃ bahulāṃ me karotv annaṃ payoreto asmā sudhattaḥ [VS 19.48], *oṁ sa bhakṣayati idaṁ haviḥ prajananam me | astv iti prajananaṁ hi yadi payo yadi somo daśavīram iti prāṇān evātmaṃ dhatte, sarvagaṇām ity aṃgāni vai sa | rva gaṇā aṃgāny eva vātmaṃ dhatte, svasaya ātmāsanīty ātmānam eva sanoti prajāsanīti prajām eva sanoti paśu | sanīti paśum eva snoti lokasanoti lokāyevai yajte nameva jayatyubhayasanīti svargo vai loko bhayaṁ svarga | eva loke tataḥ pratitiṣṭhaty agniḥ prajāṃ bahulāṃ me karotv annaṃ payo reto asmā sudhatteti tad ya evainam ete yāja | yaṃti tān eta haitan mayi sarvaṃ dhatte, hiraṇyenam ārjayaṃte amṛtaṃ vai hiraṇyenamṛta evāṃ tataḥ pratitiṣṭhati* [ŚB 12.8.1.22]. *tataḥ | strīṇām apy āśīrvādaḥ, oṁ śrīś ca te lakṣmīś ca patnyāv ahorātre pārśve nakṣatrāṇi rūpam aśvinau vyāttām, iṣṇann iṣā | ṇāmum ma iṣāṇaḥ sarvalokam ma iṣāṇa* [VS 31.22], *oṁ tā vā etā paṃcadevatā etena kāmepriṇa yajaṃta tā yatkāmā | ayajanta sa ābhyaḥ kāmaḥ samārdhyata yatkāmo ha vā etena yajñena yajaṃte sasmai kāmaḥ samṛdhyateti śrīś ca te* [ŚB 11.1.6.20], | *iti samāpya. adyādi brāhmaṇapūjā, dakṣiṇā · pūgīphalādi tāmbūlamukhavāsādi sarvebhyo deyaṃ.*

17^{r}

tato niṣkramaṇaṃ, yadaiṣi manasā dūraṃ diśonupavamānovāhiraṇyavarṇāvaikarṇaḥ sa tvā manmanasā karomi [PG 1.4.15], *priye a | mukadevī ity ādi vadhū niṣkramaṇaṃ, svavāme vadhū sthāpya pādāṃguṣṭhaṃ gṛhītvā paṭhet, oṁ aghoracakṣurapatighnedhi śivā | paśubhyaḥ sumanāḥ suvarcā vīrasūrddevakāmāsyonāsanno bhava dvipade śaṃ catuṣpade, oṁ somaḥ prathamo vivide gandharvo vi | vida uttaras tṛtīyogniṣṭe patisturīyaste manuṣyajāḥ, oṁ somodadadgandharvāya gandharvodadagnaye rayiṃ ca putrāścādād agnir mahya | matho imān, sā naḥ pūṣā śivatamāmairayaṃ sā na ūrū uśatī viharayaḥ, oṁ yasyāmuśaṃtaḥ praharāma śepaṃ yasyāsu | kāmā bahavo niviśyai* [PG 1.4.16]. *ity avekṣaṇamaṃtraḥ. duhitā paṭhet. sūryasākṣī, śvaśuraḥ putrīkanyādānasaṃpūrṇārthaṃ śrīsūryāya a | rghyaṃ namaḥ, kāyena vācā. tataḥ śvaśurāgre pūgīphala 12 kuṃdapuṣpa 12 raupyamudrā 1 mṛganābhi 1 madanapuṣpākṣata | yathā 2 vastūni paṭṭavastre sthāpayitvā jāmātṛṇā dhṛtvā laukikācāraṃ kuryāt. jāmātṛpitā, asmat kulasya | rakṣārthaṃ bhavatāṃ prārthitaṃ mayā, adya bhavat prasādena matkulaṃ rakṣaṇaṃ kṛtaṃ. śvaśuro jūyāt, aṣṭavarṣā bhavet ka | nyā putravat pālita mayā, idānīṃ tava putrāya dattā snehena pālaya. anya-*

brāhmaṇena, ***anukriyāṃtu tatraikka | rttuṃ karttuṃ śaktominai vahi, āśīrvādaṃ brāhmaṇasya puṣpam ekaṃ pragṛhyatāṃ,*** *iti kanyādānavidhiḥ.*

Homa

17[v]

tat jāmātṛṇā kuśaṇḍīkarmmaṃ kārayet, śrī puruṣanehmaṃ phaṇinīna cecake, śatavṛṃdikānakoṣāyake, | *ācamana, sūryārghaḥ,* ***oṁ adyetyādi, amukagotrāmukaśarmaṇaḥ***[372] ***vivāhakarmaṃgikarmaṇi śrī sveṣṭadevatāsuprīta | yekātyāyanoktakuśaṇḍīyajñakarttum bhagavate śrī sūryāyārgho 2, oṁ ā kṛṣṇe*** [VS 33.43], *nyāsārghātmapūjāṃtaṃ,* ***oṁ ma | hāṁ iṃdro vajrahastaḥ ṣoḍaśī śarma yachatu, haṃtu pāpmā naṃ yo smāndveṣṭi*** [VS 26.10] *yaṃcacvayaṃdviṣmaḥ, yugmakuśavāmahaste vadhvā* | ***oṁ gaṇānāṃ tvā gaṇapatiṁ havāmahe priyāṇāṃ tvā priyapatiṁ havāmahe nidhīnāṃ tvā nidhipatiṁ havā | mahe vaso mama, āham ajāni garbhadhamātvam ajāsi garbhadham*** [VS 23.19], *iti gaṇapativaliḥ,* ***oṁ namovabhruśāya | vyādhine nānāṃpataye namo namo bhavasyahetyaijagatānāṃ pataye namo namo rudrāyātatāyinekṣatrāṇāṃ pataye na | mo namaḥ śūtāyāhaṃtyaivanānāṃ pataye namo namaḥ*** [VS 16.18], *iti kṣetravaliḥ.* ***oṁ jātavedase sunavāma somarātīha | tonitahātivedaḥ, sanaḥ parirṣati durgāṇiviśvānāveva siṃdhuṃduritātyagniḥ*** [ṚV 1.99.1], *iti durgāvaliḥ.* ***oṁ ghṛtaṃ | ghṛtapāvānaḥ pivata vasāṃ pāvānaḥ pivatāṃtarikṣahavir asi svāhā, diśaḥ pradiśa ādiśovidiśaḥ udiśo | digbhyaḥ svāhā*** [VS 6.19], *iti digvaliḥ, dhūpadīpajapa, stotra, pūrvedakṣinapaścimottaradiśāpūrvādivāmā*

18[r]

śikhā, kṣetreśovaṭubhūtadurganilayaṃheraṃvanāthāya ca, śmaśāne suramādideva vibhujasokārttisaṃtāyahā° ***ni | tyānaṃdamayīpramodasukhadāvalyādipūjāvidhiḥ, atra gaṃdhādi paṃcavalyarcanavidhes tatsarve paripūrṇam astu.* | *tvaṃ javiṣṭa dāsuṣonṛḥ pāhi śṛṇu tadhīgiraḥ, rakṣātokamutanmanā*** [VS 13.52], *lājāvikṣepanaṃ, gāyatrīmaṃtre* | *ṇa kuṇḍanirīkṣaṇaṃ.* ***oṁ yaddevā devaheḍanaṃ devāsaścakṛmā vayaṃ, agnirmā tasmād enaścaviśvānmuṃcaṃtvaṁ | hasaḥ*** [VS 20.14], *parisaṇmūhanaṃ.* ***oṁ mā nastoke tanaye mā na āyuṣi mā no goṣu mā no asveṣu rīriṣaḥ, mā no vī | rān rudra bhāmino vadhīr haviṣmaṃtaḥ sadami tvā havāmahe*** [VS 16.16], *lepanaṃ.* ***oṁ tvāṃ vṛteṣviṃdrasatpatiṃ narastvāṃ kāṣṭhā- | sarvataḥ,*** *ullepanaṃ*[373]. ***oṁ tatvā yāmi brahmaṇā vaṃdamānastadā śāste yajamāno havirbhiḥ, aheḍamāno varu | ṇeha vodhyurūśaṁ samāna āyuḥ pra moṣīḥ*** [18.49], *arghapātrodakenābhyūkṣaṇaṃ. gāyatroddharaṇaṃ*[374], ***paścimena da | kṣiṇe dakṣiṇena uttare uttareṇa madhye āgneyyāṃ paścimārekhā dakṣiṇe pitṛdevatā, uttare somadevānāṃ prājā | patyaṃ tu madhyamāḥ. oṁ aśvatthaṃ ca samīgarbhasoyameva hutāśanaḥ, rekhāṃcatuṣṭayaṃ kuryād gāyatrīvinyase | dvudhaḥ*** [VSK.7.12a?][375], *catuṣṭayaśamidhaṃ kuryāt.* ***oṁ sadasaspatimadbhūtaṃ priyam iṃdrasya kāmyaṃ, śaniṃ medhāmayāsi***

18[v]

ṣaṁ svāhā [VS 32.13], *dhānyavikṣepaṇaṃ.* ***oṁ śrī hayaś ca me yavāś ca me māṣāś ca me tilāś ca me mugdhāś ca me khalvāśca me pri | yaṃgavaś ca me navaś ca me śyāmākāś ca me nīvārāś ca me godhūmāś ca me masūrāś ca me yajñenakalyaṃtāṃ*** [VS 18.11], *vrihīvikṣepaṇaṃ*[376]. | ***oṁ devasyatvā°*** [VS 1.10], *kuśāśanaṃ.* ***oṁ hiraṇyagarbhaḥ samavarttatāgne bhūtasyajātāḥ patireka āsīt, sadādhārapṛ | thivīṃ dyomutemāṃ kasmai devāya haviṣāvidhema*** [VS 13.4], *viṣṭarāsanaṃ.* ***oṁ padmānane padmaūrū padmākṣīpadmasaṃbhave |, tan me bhajasi padmākṣi yena sūkṣmaṃ labhāmy ahaṃ*** [ṚVKh 2.6.17][377], *pītacūrṇena padmaṃ likhet.*

[372] Read: *amukagotrāmukaśramaṇaḥ.*

[373] Read: *ullekhanaṃ*?

[374] Read: *gāyatryoddharaṇaṃ.*

[375] *kāṭhaka-saṃhitā.*

[376] Read: *vrīhivikṣepaṇam.*

[377] Based on J. Scheftelowitz' edition. In the Vedic Concordance, the stanzas are numbered as ṚVKh 5.87.21.

oṁ tejo si śukra° [VS 22.1], *ghṛtāsanaṃ.* | ***oṁ rakṣohaṇaṃ valagahanaṃ vaiṣṇavīm idam ahaṃ taṃ valagamutkirāmiyamme niṣṭyoyamamātyonicakhānedam ahaṃ taṃcca* | ***lagamutkirāmiyamme samānoyamasamānonicakhāne damayaṃ taṃ valagamutkirāmiyamme savaṃdhuryamasavaṃdhū* | ***nicakhāne damahantaṃ valagamutkirāmiyamme sajāto yama sajāto nicakhānotkṛtyāṃ kirāmi*** [VS 5.23], *trisūtraiḥ kuṃ* | *ḍaveṣṭanaṃ.* ***oṁ hiraṇyavarṇām hariṇīṃ suvaṇarajatas rajāṃ caṃdrāṃ hiraṇmayīm lakṣmīṃ jātavedo mamāvahātāṃ ā* | *vahajātavedo lakṣmīm anapagāminīṃ*** [ṚVKh 2.6.1-2.6.2], *lakṣmīpūjanaṃ.* ***oṁ yuktena manasāvvayaṃ devasya savituḥ sarve svargā* | *yaśaktyā*** [VS 11.2], *vāgeśvarīpūjanaṃ.* ***tvāṃ vṛteṣviṃdrasatpatiṃ narastvāṃ kāṣṭhāsarvataḥ*** [ṚV 6.46.1c], *kāṣṭhagrahaṇaṃ.* ***oṁ iṃdhānā***

19^{r}

stvāśataṁ himādyumaṃtaṁ samidhīmahi, vayasyaṃtovayaskṛtaṁ sahasvaṃtaḥ sahaskṛtaṃ, agnesapaladaṃbhanamada* | *ddhāso adābhyaṃ citrāvaso svastitepāramaśīya [VS 3.18], *yajñe kāṣṭhani yojanaṃ.* ***oṁ ṛtavastha ṛtāvṛdha ṛtuṣṭhāstha* | *ṛtāvṛdhaḥ, ghṛtaścyuto madhuścyuto virājonāmakāmadhudyā akṣīyamānāḥ*** [VS 17.3] *kurute, kuṇḍapūjanaṃ.* ***sūryakrāṃte* | *thavākāṣṭhe vrāhmaṇasya gṛhe pi vā, agniṃ prajvālayed dhīman tāmrapātre sthitānayet, agnipramāṇaṃ. oṁ* | *agnir mūrddhā divaḥ kakutpatiḥ pṛthivyā ayaṃ, apāṁ retāṁ si jinyati*** [VS 3.12]. *agniprajvālanaṃ.* ***oṁ kravyādam agniṃ prahinomidūraṃ yamarājyaṃ gachatu ripravāhaḥ, i* | *hevāyam itaro jātavedādevebhyo havyaṃ vahatupradānaṃ*** [VS 35.19], *kravyādāgniṃ parityajya. āhuti,* ***oṁ kravyādāgne* | *svāhā*** 3, *tilāhutighṛtāhutiṃ ca, agnivalivahikṣipet*[378], *upasparśanaṃ. agniṃ nyāsaṣaḍaṅgena saṃpū* | *jya, catuḥsaṃskāraḥ, bhūtajātraramaiṃdravajrotimekaikṛtya nalatrayaṃ, saṃpūjya,* ***oṁ agnirṣipavamānaḥ pāṃcaja* | *nyapurohitaṃ, tamīmahe mahāgayaṃ*** [VS 26.9a]. *gāyatrīnyaset, astreṇa saṃrakṣākavacenāvaguṃthya, dhenumudrāmṛtī-*

19^{v}

kṛtya. tato 'gniṃ gṛhītva, ***oṁ anvagnir uṣasām agram akhyadanvahāniprathamo jātavedāḥ, anusūryasyapurutrā* | *caraśmīnanudyāvāpṛthivī ātataṃtha*** [VS 11.17], *agnitripradakṣiṇīkṛtya. yathā vākyam uccārya,* ***oṁ mayi gṛhnāmyagne* | *agniṁ rāyasyoṣāyasuprajāstvāyasuvīryāya māmudevatāḥ sacaṃtaṁ*** [VS 13.1] *svāhā, agnisthāpanaṃ.* ***oṁ svastinomi* | *mīteti*** [ṚV 5.51.11] *svastivācanaṃ paṭhet.* ***oṁ marmāṇitevarmaṇā chādayāmi somas tvā rājāṃṛtenānuvastāṃ, uror varīyovva* | *ruṇas te kṛṇotu jayaṃtaṃ tvānudeyāmadaṃta*** [VS 17.49], *iṃdhanena prachādya.* ***oṁ pṛṣṭho divi pṛṣṭho agniḥ pṛthivyāṃ pṛṣṭho* | *viśvā oṣadhīrāviveśa, vaiśvānaraḥ sahasā pṛṣṭho agniḥ sanodivāsariṣasyātunaktaṃ*** [VS 18.73], *arghapātrodakenāgniṃ* | *siṃcanaṃ. caturvedīpūjanaṃ*[379], ***oṁ ṛgvedāya idam āsanaṃ 2, oṁ yajurvedāya °, oṁ sāmavedāya °, oṁ arthavaṇave* | *dāya***[380] ***°, oṁ agnimilepurohitaṃ yajñasya devamṛtvijaṃ, hotāraṃ ratnaghātamaṃ*** (ṚV 1.1.1), *pūrve akṣapātanaṃ,* ***oṁ iṣejvorñje* | *tvāvāyavasthadevovaḥ savitāprārpayatuśreṣṭhatamāyakarmaṇaḥ āpyāyadhvamaghnyā iṃdrāya bhāgaṃ prajāvatīraṇamī* | *vā ayakṣmāmāvastena īśatamāghaśaṁ so dhruvā asmin gopatau syāt avakīrya jamānasya paśūn pāhi*** [VS 1.1], *dakṣiṇe* |. ***oṁ agnaḥ ayahivītaye ghṛtānohavyajātaye, nihotāyasya varhiṣi*** (ṚV 6.16.10), *paścime.* ***oṁ śanto devīrabhi-***

20^{r}

ṣṭaya āpo bhavaṃtu pītaye, śaṃyyor abhiśravaṃtu naḥ [VS 36.12], *uttare.* ***ṛgvedāya atrigotrāya somadaivatāya gāyatrīchaṃ* | *dase 2, yajurvedāya bhāradvājagotrāya vrahmadaivatāya tṛṣṭupchaṃdase 2, sāmavedāya kāśyapagotrāya***

[378] Read: *agnibaliṃ bahikṣipet.*
[379] Read: *caturvedapūjanaṃ.*
[380] Read: *atharvavedāya.*

rudradaivatāya ja | gatīchaṃdase 2, arthayaṇavedāya[381] ***vaidānasyagotrāya iṃdradaivatāya anuṣṭupchaṃdase 2.*** *iṃdrādidaśalokapālapū | jā,* ***oṁ iṃdrāya 2, agnaye 2, yamāya 2, naiṛtyāya 2, varuṇāya 2, vāyave 2, kuverāya 2, īśānāya 2, anaṃtāya 2, vra | hmaṇe 2, oṁ madhye samastadevānām adhimukhāya lohitavarṇāya śruvahastāya havyāsanāya svāhā patnīsamanvitāya | vaiśvānarāya 2.*** *dvesamidhahoma,* ***ekaṃ oṁkāreṇa svāhā,*** *ekaṃ tūṣṇīṃ juhūyāt.* ***oṁ eṣohadevaḥ prahinonu | sarvāpūrvohajātaḥ sa'ugarbhe antaḥ, sa eva jātaḥ sanişyamānaḥ pratyaṃjanās tişṭhati sarvato mukhaḥ*** [VS 32.4], *agnisaṃmukhīka | raṇaṃ. vrahmāsanaṃ praṇītāsanaṃ, praṇaveṇātmāsanaṃ, iti carāsanaṃ*[382]. ***oṁ hiraṇyagarbhaḥ samavarttatāgre bhū | tasyajātaḥ patirekha āśīt, sadādhārapṛthivīṃ dyāmutemāṃ kasmai devāya haviṣā vidhema*** [VS 13.4], *vrahmāsanaṃ.* ***oṁ idaṃ vi | ṣṇur vicakrametredhānidadhepadaṃ, samūdhamasyayāṁ sure svāhā*** [VS 5.15], *praṇītāsanaṃ.* ***oṁ pratyuṣṭaṁ rakṣaḥ pratyuṣṭā arāta | yo niṣṭaptaṁ rakṣoniṣṭaptā arātayaḥ, aniśitosisapalakṣi dvājinaṃtvāvvājedhyāyai saṃmārjmi*** [VS 1.29], *abhyukṣaṇaṃ*

20[v]

tripraṇītapratarpaṇaṃ. ***oṁ āpo hiṣṭā mayo bhuvastānaḥ ūrje dadhātanamaheraṇāya cakṣuṣe*** [VS 36.14], ***yovaḥ śivatamorasa | s tasyabhājayatehana, uśatīr iva mātaraṃ*** [VS 36.15] ***tasmā araṃgamāmavoyasyakṣayāyajinvatha, āyojanayathācana*** [VS 36.16], *ākā | kodakenaprasnīte vāripūjanaṃ. vrahmāpūjanaṃ, vrahmanyāsaḥ,* ***oṁ vrahmane 2, prajāpataye 2, sarvebhyo devebhyo 2. | oṁ vrahmajajñānaṃ*** [VS 13.3]. *praṇītapūjanaṃ, viṣṇu nyāsaḥ, viṣṇave 2, praṇītāya 2, adbhyo 2, apāṃvaruṇāya 2,* ***oṁ idaṃ vi | ṣṇu*** ° [VS 5.15], ***oṁ āvrahmanvrāhmaṇo vrahmavarcasījāyatāmārāṣṭre rājanyaḥ śūraḥ iṣavyetirvyādhīmahāratho jāyatāṃ dogdhrī | r dhenur voḍhānaddhānāśuḥ saptiḥ puraṃdhiyoṣājiṣṇūratheṣṭhāḥ sabheyoyuvāsya yajamānasya vīro jāyatāṃ nikāmenikā | menaḥ parjjanyor varṣatuphalavatyonaḥ oṣayaḥ yacyaṃtāṃ yogakṣemonaḥ kalpatāṃ*** [VS 22.22], *dakṣine vrahmāsthāpanaṃ.* ***oṁ viṣṇora | rāṭa*** ° [VS 5.21], *uttare praṇītasthāpanaṃ. punarvrahmāpūjā,* ***oṁ vrahmaṇe 2, prajāpataye 2, sarvebhyo devebhyo 2, oṁ vrahmaja | jñānaṃ*** [VS 13.3], ***viṣṇave 2, praṇītāya 2, adbhyo 2, apāṃ varuṇāya 2, viṣṇor arāṭa*** ° [VS 5.21]. ***oṁ kaya naś citraḥ ābhuvadūtī sa | dā vṛdhaḥ sakhā, kayāśaniṣṭhayā dhṛtā*** [VS 27.39], *kuśena pariṣṭaranaṃ.*

Kalaśārcana

yathā 2 vidhimaṃtreṇa kalaśārcanaṃ, snānādi, | ***svasti na iṃdro*** ° [VS 25.19], ***oṁ yadadya ka*** [VS 33.35], ***oṁ tvaṃ javiṣṭa dā*** [VS 13.52, 18.77], ***oṁ akṣannamīmadaṃ*** [VS 3.51], ***oṁ yajñopavītaṃ*** [PG 2.2.11], ***oṁ yāḥ phalinī*** [VS 12.89]. *nyāsā-*

21[r]

rgha ātmapūjāṃtaṃ. tato dvārārcanaṃ, ***oṁ tatvāyāmi vrahmaṇāvaṃdamāṇas ta | dā śāste yajamāno havirbhiḥ, ahe ḍa | māṇo varuṇe havoddhyuruśaṁ samāna āyuḥ pramoṣīḥ*** [VS 18.49], ***oṁ devasya tvā*** [VS 1.10], ***oṁ gaṇānāṃ tvā gaṇapatiṁ havāmahe priyā | ṇāṃ tvā priyapatiṁ havāmahe nidhīnāṃ tvā nidhipatiṁ havāmahe vaso mama, āham ajāmigarbhadhamātvamajāsi | garbhadhaṃ*** [VS 23.19], ***oṁ vṛhaspateḥ atiyadaryyoḥ arhādyumadvibhāti kratumajjaneṣu, yadvīdayachavasaḥ ṛtaprajāta tad asmā | c chudraviṇaṃ dhehi citraṃ*** [VS 26.3], ***oṁ catvāriśṛṃgātrayoḥ asya pādā dve śīrṣe sapta hastāsoḥ asya, tridhāvaddho vṛṣabho ro | ravīti mahodevomarttyāṁ āviveśa*** [VS 17.91], ***oṁ dvārodevīranvasya viśvevratādadaṃteḥ agne, uruvyacasodhāmnāpatya | mānā*** [VS 27.16], ***oṁ hiraṇyagarbhaḥ samavarttatāgre bhūtasya jātaḥ patirekaḥ***

[381] Read: *atharvavedāya.*
[382] Read: *carvāsanaṃ.*

āsīt, sadādhāra pṛthivīṃ dyāmutemāṃ kasmai de | vāya haviṣā vidhema [VS 13.4], ***oṁ saptarṣayaḥ pratihitāḥ śarīre saptarakṣaṃtisadaya pramādaṃ, saptāyaḥ svapatoloka | mīyus tatra jāgratoḥ asvaprajausatrasadaucadevau*** [VS 34.55], ***oṁ vrahmajajñānaṃ*** [VS 13.3], ***oṁ viṣṇor arāṭa*** [VS 5.21], ***oṁ namaḥ śaṃbhavāya ca*** [VS 16.41] | . *āvāhanādi, dvārārcanavidhes tatsarvaṃ vidhiparipūrṇam astu.* ***oṁ ādhāraśaktikamalāsanāya | 2, anaṃtāsanāya 2, kaṇḍāsanāya***[383] ***2, nālāsanāya 2, padmāsanāya 2, patrāsanāya 2, keśarāsanāya 2, ka-***

21^{v}

rṇikāsanāya 2, oṁ ājighrakalaśaṃ mahyā tvāviśaṃviṃdavaḥ, punar urjānivarttasv asānaḥ sahasraṃ dhukṣorudhārā | payasvatī punar urmāviśatādrayi [VS 8.42], ***oṁ paṃcanadyaḥ sarasvatīm api yaṃtisasrotasaḥ, sarasvatī tu paṃcadhā so deśe | bhavatsarit*** [VS 34.11], ***oṁ imam me gaṃgeyamune sarasvatī sudusṭo maṃ śatadhā pūruṣṭyā, asi kryāmaruvṛdhevitastvayāji | kīye śṛṇusyāśiṣo mayā*** [ṚV 10.75.5], ***oṁ śitāśite sarite yatra saṃgame tatrāplutāsodivamatpudaṃti, ye vai tatroviśva | taṃṣudhīr āste naijanāso abhitatvaṃ bhajaṃte*** [ṚVKhKh 5.1], ***oṁ upahvaregirīṇāṁ saṃgame ca nadīnāṃ, dhiyāviproḥ ajāyata*** [VS 26.15], | *āvāhanādi.* ***oṁ vrahmaṇe prajāpatimūrttaye idam āsanaṃ 2, puṣpaṃ 2,*** *dhyānaṃ,* ***pītāṃvaradharaṃpītakṛṣṇājina | vibhūṣitaṃ, padmāsana sthitaṃ devaṃ haṃsavāhanaśobhitaṃ, kamaṇḍaluṃ cākṣasūtraṃ daṇḍapustakadhāriṇaṃ, vivāhapha | ladaṃ saumyaṃ sarvasiddhipradāyakaṃ, vrahmāṇavadane kiṃcid dhyāyate jñānam īśvaraṃ, dhyānapuṣpaṃ*** 2.[384] *caturdaśavra | hmāpūjā,* ***oṁ viriṃcaye 2,*** 1, ***prajāpataye 2,*** 2, ***sraṣṭre***[385] ***2,*** 3, ***vedhase 2,*** 4, ***surajyeṣṭhāya 2,*** 5, ***vrahmaṇe 2,*** 6, ***kamalāsanāya 2,*** 7, ***hiraṇyagarbhāya 2,*** 8, ***vidhātre 2,*** 9, ***vrahmāṇḍādhipataye 2,*** 10, ***ajāya 2,*** 11, ***sṛṣṭirū | pāya 2,*** 12, ***viśvāvidhipataye 2,*** 13, ***parameṣṭhine 2,*** 14, *vedaḥ,* ***oṁ vrahmaṇaspate tvam asya yaṃtā sūktasya vo-***

22^{r}

dhitanayaṃ ca jinva, viśvaṃ tadbhadraṃ yadayaṃtidevāvṛhadvademavidathe ṣuvīrāḥ [VS 34.58], *1,* ***oṁ prajāpate na tvaṃ devatānyanyovi | śvārūpāṇi paritāvabhūva, yatkāmās te juhus tan no astu vayaṁ syāmapatayorayīṇāṃ*** [VS 10.20], *2,* ***oṁ vrahma yajñānaṃ*** [VS 13.3], *3,* | ***oṁ āvrahman*** [VS 22.22], *4,* ***oṁ śivo nāmāsi svadhitistepitānamasteḥ astu mamahiṁ sīḥ, nivarttayāmy āyuṣennardya | yapprajananāyarāyas poṣāya suprajās tvāya suvīryāya*** [VS 3.63], *5,* ***oṁ hiraṇyagarbhaḥ*** [VS 13.4], *6,* ***oṁ uruviṣṇovikramasyorukṣa | yācanas kṛdhi, ghṛtaṃ ghṛtayonepivapaprayajñapatetiṃ tiraṃ svāhā*** [VS 5.38], *7,* ***oṁ ānobhadrāḥ kratavo yaṃtu viśvatoladvogo upa | rītāsa udbhidadevā no yathā, asadvidherakṣito yāyuraddhasvastaye*** [VS 25.14], *8,* ***oṁ dhāmachadagnir iṃdro vrahmādevo vṛhaspatiḥ | , sacetaso viśvedevā yajñaṃ prāvaṃtunaḥ śubhe*** [VS 18.76], *9,* ***oṁ svasti na iṃdro*** [VS 25.19], *10,* ***oṁ bhadraṃ dadakṣiṇato bhadram uttarato vada, bha | draṃ purastān no vada bhadrapaścāt kapiṃjala*** [RVKh. 2.2.1], *11,* ***oṁ namaḥ svabhyaḥ svapati*** [VS 16.28], *12,* ***oṁ saptarṣayaḥ*** [VS 34.55], *13,* ***oṁ vṛhaspate*** [VS 26.3], | *14, āvāhanādi. aṣṭakalaśapūjā,* ***oṁ dharāya 2, oṁ yuṃjate mana yuṃjate dhiyo viprā viprasya vṛhato vi | paścitaḥ, vi hotrā dadhe vayunāvidekayinmahī devasya savituḥ pariparistutiḥ svāhā*** [VS 5.14], *1,* ***oṁ dhurāya 2, oṁ idaṃ | viṣṇu*** [VS 5.15], *2,* ***oṁ somāya 2, oṁ irāvatī dhenumatī hi bhūtaṁ sūryamasinīmanave daśasyāt, vyaskaṃbhārādasīvi-***

[383] Read: *skandāsanāya.*

[384] Unidentified verse. Read: *oṁ pītāmbaradharaṃ pītakṛṣṇājinavibhūṣitam, padmāsanasthitadevaṃ haṃsavāhanaśobhitaṃ, kamaṇḍaluś ca akṣyasūtraṃ daṇḍapustakadhāriṇaṃ, vivāhaphaladaṃ saumyaṃ sarvasiddhipradāyakaṃ, brahmāṇḍavadane kiṃcid dhyāyate jñānam īśvaraṃ dhyānapuṣpaiḥ namaḥ.*

[385] Read: *śreṣṭhāya.*

22v
ṣṇavetredadharthapṛthivīmabhitomayūṣaiḥ svāhā [VS 5.16], *3, oṁ adbhyo, oṁ devaśrutau devaṣvāghoṣataṃ prācīpretamadhvaraṃ ka | lyayaṃtāṃ, urddhaṃ yajñaṃ nayatammājihvarataṃ, svagoṣṭham āvedataṃ devī ūrjaya āyur mānir vādiṣṭamatraramedhaṃ varmaṃ pṛthivyā* [VS 5.17] |, *4, oṁ agnarāya*[386] *2, oṁ viṣṇor nukaṃvīryāṇipravācayaḥ pārthivāni vimamerajāṁ si, yo askabhāya uttaraṁ sa | dhasthāṃ vicakramonapn/nnudhoragāyo viṣṇave tvā* [VS 5.18], *5, oṁ nalāya 2, oṁ divor vā viṣṇu uta vvā pṛthivyā mahā vā viṣṇu | uttaror aṃtarikṣāt, ubhā hi hastā vasunāḥ pṛṇa prayacha dakṣiṇādota savyāviṣṇave tvā* [VS 5.19], *6, oṁ pratyūṣāya 2, | oṁ pratadviṣṇus tava te vīryeṇa mṛgo na bhīmakucarāgiriṣṭhāḥ, yasyoruṣutriṣu vikramaṇeṣv adhikṣiyaṃti bhuvanāni | viśvā* [VS 5.20], *7, oṁ prabhāsāya 2, oṁ viṣṇo rarāṭa* [VS 5.21], *8, āvāhanādi. oṁ ādityāya 2, somāya 2, aṃgā | rāya 2, vudhāya 2, vṛhaspataye 2, śukrāya 2, śanaiścarāya 2, rāhave 2, ketave 2, janmane 2, oṁ ākṛṣṇenarajasāva | rttamāno niveśayan, nāmataṃ marttyaṃ ca hiraṇyayena savitārathena devo yāti bhuvanāni paśyan* [VS 33.43], *oṁ imaṃ devā asa | patnaṁ subhadhvaṃ mahate kṣetrāya mahate jānarājyāyeṃdrasyeṃdriyāya, imam amuṣya putram amuṣyai putram asyai viśa e | ṣa vo mī rājā somo smākaṃ vrāhmaṇānāṁ rājā* [VS 9.40, 10.18], *oṁ agnir mūrddhā* [VS 3.12], *oṁ udvudhyasvāgne pratijāgrahī tvam iṣṭāpūrtte-*

23r
saṁ sṛjethām ayaṃ ca, asmitsadhasthe adhyuttarasmin viśve devā yajamānāś ca sīdata [VS 15.54, 18.61], *oṁ vṛhaspate ati* [VS 26.3], *oṁ a | nnāt pariśruto rasaṃ vrahmaṇā vyativat kṣatraṃ payaḥ somaṃ prajāpatiḥ, ṛtena satyam iṃdriyaṃ vipānaṁ śukram adhasa iṃ | drasaiṃdriyam idaṃ payo mṛtaṃ madhu* [VS 19.75], *oṁ śannodevī* [VS 36.12], *oṁ kayā naścitra ā bhuvadūtī sadāvṛdhaḥ sakhā, kayā śaciṣṭa | yā vṛtā* [VS 27.39, 36.4], *oṁ ketuṃ kṛṇvan na ketave peśo maryyā apesase, samuṣadbhir ajāyathā* [VS 29.37], *oṁ tā asya sūdadohasaḥ soma | ṁ śrīṇaṃti vṛṣṇayaḥ, janmaṃ devānāṃ viśastvaṣv ārocane divaḥ* [VS 12.55, 15.60], *āvāhanādi adityādinavagrahārcanavidhe | s tat sarvaṃ paripūrṇam astu. oṁ iṃdrāya 2, agnaye 2, yamāya 2, naiṛtyāya 2, varuṇāya 2, vāyave 2, kuverāya | 2, īśanāya 2, anaṃtāya 2, vrahmaṇe 2, oṁ trātāram iṃdram avitāram iṃdraṁ have have suhaṁ śūram iṃdraṃ, hvayāmi | śakraṃ puruhūtam iṃdraṁ svasti no maghavā dhātviṃdraḥ* [VS 20.50], *oṁ agnimūrddhā* [VS 3.12], *oṁ yamena dattaṃ trita yenamāyunagiṃdraḥ enaṃ pra | thamo adhyatiṣṭat, gaṃdharvo asya rasanāmagṛbhṇāt sūrād aśvaṃ vasavo nirataṣṭa* [VS 29.13], *oṁ yaṃ te devī niṛtirāvavaṃdha pāśaṃ grī | vāsvavicṛtyaṃ, taṃ te viṣyāṃyāyuṣo na madhyād athaitaṃ pitumaddhi prasūtaḥ, namo bhūtyai yedaṃ cakāra* [VS 12.65], *oṁ imaṃ me varuṇa śrudhī ha | vamadyā ca mṛḍayaḥ, tvām avasyurā cake* [VS 21.1], *oṁ tava vāyuvṛhaspates tvaṣṭur jāmātaradbhutaḥ, apāṁ syā vṛṇīmahe* [VS 27.34], *oṁ kuvidaṃ-*

23v
ga yavamaṃto yavaṃcidyathā dāṃtyanuṃpūrvaṃ viyūya, ihehaiṣāṃ kṛṇuhi bhojanāni ye varhiṣā nama ukti yajaṃti [VS 10.32, 19.6, 23.38], *oṁ abhi | tvā śūra ṇonuvo dugdhā iva dhenavaḥ, īśānam asya jagataḥ svardaśamīśānamīṃdra tasthuṣaḥ* [VS 27.35], *oṁ trīṇi yadā vicakra me vi | ṣṇor gopāḥ adābhyaḥ, ato dharmāṇi dhārayan* [VS 34.43], *oṁ brahmaṇaspate* [VS 34.58], *āvāhanādi ṁ iṃdrādidaśalokapālārcanavidhe°. | oṁ aśvatthāmne 2, valaye 2, vyāsāya 2, hanumate 2, vibhīṣaṇāya 2, kṛpācāryāya 2, parśurāmāya 2, mārkaṇḍe | yāya 2, aśvatthe vo niṣadanaṃ parṇe vo vvasatiṣkṛtā, gobhāja itkilāsatha yatsanavasapūruṣaṃ* [VS 12.79,

[386] Read: *analāya*.

35.4], *oṁ mahī dyau pṛ | thi ca na ima yajñaṃ mimikṣatāṃ, pipṛtān no bharīmabhiḥ* [VS 8.32, 13.32], *oṁ kūrmo gṛhe havis tvam agne varddhayāsvaṃ, tasmai devā | adhivravannayaṃ ca vrahmaṇaspatiḥ* [VS 17.52], *oṁ tīvrān ghoṣān kṛṇvate vṛṣapāṇayo śvā rathebhiḥ saha dvājayaṃtaḥ, ava | krāmaṃtaḥ prapadairamitrān kṣiṇaṃti śatruṁ 1 nnanapavyayaṇtaḥ* [VS 29.44], *oṁ rakṣasāṃ bhāgo si nirastaṁ rakṣaḥ idam ahaṁ rakṣo | bhiniṣṭhomidam ahaṁ rakṣo vavādha idamahaṁ rakṣo dhamaṃ tamo nayāmi, ghṛtena dyāvāpṛthivī prorṇavāthā vā | yo vve stākānām agnirājyasya vetu svāhā svāhākṛte urddhanabhasaṃ mārutaṃ gachataṃ* [VS 6.16], *oṁ ayaṁ sahasramṛṣibhiḥ sa | haskṛtaḥ samudra iva saprathe satyaḥ so asya mahimā gṛṇe savo yajñeṣu viprarājye* [VS 33.83], *oṁ prajāpate na tvaṃdevatā-*

24^{r}

nyanyo viśvārūpāṇi pari tā vabhūva, yatkāmās te juhus tan no astu vayaṁ syāma patayo rayīṇāṃ [VS 10.20, 23.65], *oṁ saptaṛṣa | 2. ya* [VS 34.55], *āvāhanādi aśvatthāmādi aṣṭaciraṃjīvyarcanavidhe. oṁ māsebhyo* 2, *pakṣābhyāṃ* 2, *nakṣatrebhyo* 2, *tithi | bhyo* 2, *muhūrttebhyo* 2, *pṛthivyai* 2, *karaṇebhyo* 2, *yogebhyo* 2, *ṛtubhyo* 2, *saṃvatsarāya* 2, *rāśibhyo* 2, *rathāya* 2, *rakṣāyai*[387] 2 |, *vasarebhyo* 2, *uccaiśravāya* 2, *aruṇāya* 2, *kumārāya* 2, *maṃḍalāya* 2, *garuḍāya* 2, *prabhāsāya* 2, *nadībhyo* 2, *ratnagarbhā | ya* 2, *viṣṇave* 2, *rudrāya* 2, *oṁ arddhamāsāḥ parūṁ ṣitemāsā āyyaṃ tu samyataḥ, ahoratrāṇi maruto viliṣṭaṁ | sūdayaṃ tu te* [VS 23.41], *oṁ agneḥ pakṣatir vāyor nnipakṣatir iṃdrasya tṛtīyā somasya caturthyadityai paṃcamīṃdrāṇyai ṣaṣṭīmaru | tāṁ saptamīvṛhaspater aṣṭamyaryamṇo navamī dhātur daśamīṃdrasyaikādaśīvaruṇasya dvādaśī yamasya trayodaśī* [VS 25.4], *oṁ | iṃdrāgnyoḥ pakṣatiḥ sarasvatyair nipakṣati mmitrasya tṛtīyāpāṃ caturthī niṛtyai paṃcamyagnīṣomayoḥ ṣaṣṭī sarpāṇā | ṁ saptamī viṣṇor aṣṭamī pūṣṇo navamī tvaṣṭur daśamīndrasyaikādaśī vvaruṇasya dvādaśī yamyai trayodaśī dyāvāpṛ | thivyor dakṣiṇaṃ pārśvaṃ viśveṣāṃ devānām uttaraṃ* [VS 25.5], *oṁ nakṣatrebhyaḥ svāhā nakṣatriyebhyaḥ svāhāhorātrebhyaḥ svāhārddhamā | sebhyaḥ svāhā māsebhyaḥ svāhā ṛtubhyaḥ svāhārttavebhyaḥ svāhā saṃvatsarāya svāhā dyāvāpṛthivībhyāṁ svāhā caṃ-*

24^{v}

drāya svāhā sūryāya svāhā raśmibhyaḥ svāhā vasubhyaḥ svāhā rudrebhyaḥ svāhādityebhyaḥ svāhā marudbhyaḥ svāhā viśvebhyo | devebhyaḥ svāhā mūlebhyaḥ svāhā śākhābhyaḥ svāhā vanaspatibhyaḥ svāhā puṣpebhyaḥ svāhā phalebhyaḥ svāhauṣadhībhyaḥ | svāhā [VS 22.28], *oṁ suparṇa pārjanya ātirvāhaso darvidā me vāyave vṛhaspataye vvācaspataye paiṃgarājo laja āṃtarikṣaḥ | plavo madbhurmatsyas te nadīpataye dyāvāpṛthivīyaḥ kurmaḥ* [VS 24.34], *oṁ krāṇāsiśunmahimāṁ gṛhīdīdivaviśvāpari | plu torasadvivaḥ* [ṚV 9.102.1], *oṁ yoge yoge tavastaraṃ vāje vāje havāmahe sakhāya iṃdramūttaye* [VS 11.14], *oṁ ṛtavas te yajñaṃ vitanvaṃtu mā | sā rakṣaṃtu te haviḥ, samvatsaras te yajñaṃ dadhātu na ajāṃ ca parapātu naḥ* [VS 26.14], *oṁ saṃvatsaro si parivatsaro sīdāvatsaro si | uṣasas te kalpaṃtām ahorātras te kalpaṃtāṃ arddhamāsās te kalpaṃtām māsās te kalpaṃtām ṛtavas te kalpaṃtāṁ saṃvatsa | ras te kalpaṃtām, pretyā etyai saṃcāṃca pra vasāraya suparṇavidasi tayā devatayā ṃgiraspaddhavaḥ sīdaḥ* [VS 27.45], *oṁ aśvas tū | paro gomṛgas te prājāpatyaḥ kṛṣṇagrīva āgneyo rarāṭe purastāt sārasvatī meṣyadhastāddhanvārāśvanāvadhorāmau | vāhvoḥ saumāpauṣṇaḥ śyāmo nābhyāṁ sauryayāmau śvetaś ca kṛṣṇaś ca pāśvayos tvaṣṭrau lomaśaskthaurvāyavya | ḥ śveta pucha iṃdrāya svapasyāya vvehadvaiṣṇavo*

[387] Read: *pakṣāyai*.

vāmanaḥ [VS 24.1], *ayaṃ puro harikeśaḥ sūryaraśmis tamya rathagṛtsaś ca rathau-*

25r

jāś va senānīgrāmaṇyau, puṃcikasthalā ca kratusthalā cāpsaraḥsau dakṣṇavaḥ paśavo hetiḥ pauruṣeyā vadhaḥ pra | hetis tebhyo namo astu te no vaṃtu te no mṛḍayaṃtu te ya dviṣmau yaś ca no dveṣṭi tameṣāṃ jaṃbhe dadhmaḥ [VS 15.15], *oṁ vrāhmaṇāsaḥ | pitaraḥ somyāsaḥ śive no dyāvāpṛthivī anehasā, puṣā ṇaḥ pātu duritādṛtāvṛdho rakṣā mākīrṇo aghaśa | ṁ sa īśata* [VS 29.47], *oṁ aśvinā tejasā cakṣuḥ prāṇena sarasvatī vīrṣam, vāceṃdro valeneṃdrāya dadhuriṃdriyaṃ* [VS 20.80], *oṁ ā | miṃdrair iṃdra haribhiyāhi mayūraromabhiḥ, mā tvā ke cinninna pāśino ti dhanveva tā 2 ihi* [VS 20.53], *oṁ yatra vāṇāḥ saṃ | pataṃti kumārā viśikhā iva, tan na iṃdro vṛhaspatir aditiḥ śarmma yachatu viśvāhā śarmma yachatu* [VS 17.48], *oṁ udu tyaṃ jā | tavedase devaṃ vahaṃti ketavaḥ, dṛśe viśvāya sūryaṁ* [VS 7.41, 8.41, 33.31] *svāhā , oṁ paṃca nadyaḥ sarasvatīm api yaṃti sasrotasaḥ, sa | rasvatī tu paṃcadhā so deśe bhavatsarit* [VS 34.11], *oṁ upahvare girīṇāṁ saṃgame ca nadīnāṃ, dhiyo viprā ajāyata* [VS 26.15], *oṁ | viṣṇoḥ karmāṇi paśyata yato vratāni paśpase, iṃdrasya yujyaḥ sakhā* [VS 6.4, 13.33], *oṁ namaḥ śvapatibhyaś ca* [VS 16.28?], *oṁ ājighraka | laśaṃ* [VS 8.42], *oṁ catvāriśṛṃgā* [VS 17.91], *āvāhanādimāsādipakṣārcanavidhe. nāgāya* 2, *oṁ namo stu sarpebhyo ye ke ca | pṛthivīmanu, yeṃtarikṣe ye divi tebhyo sarpebhyo namaḥ* [VS 13.6]. *yakṣāya* 2, *oṁ agne achā vadeha na prati naḥ sumanā bha-*

25v

va prāṇo yacha sahasrajittvaṁ hi dhanadā asi svāhā [VS 9.28], *yakṣiṇyai* 2, *oṁ prā ṇo yachattvaryyamā pra puṣā ppra vṛhaspa | tiḥ, pra vārgevī dadātu naḥ svāhā* [VS 9.29]. *śriyai* 2, *oṁ śrīś ca te* [VS 31.22]. *lakṣmyai* 2, *oṁ dyāṃ mā leśiraṃtarikṣaṃ mā māṁ sī pṛ | thivyā saṃbhavaḥ, ayaṁ hi tvā svadhitisthetijānaḥ praṇināya mahate saubhagāya* [VS 5.43]. *alina, oṁ śivo nāmāsi* [VS 3.63] | . *ināya, oṁ namo gaṇebhyo* [VS 16.25]. *supvanāgāya* 2, *oṁ yā iṣavo yātudhānānān devāṣ vanaspatī 1 ranu, ye vāva | ṭeṣu śera tebhyaḥ sarpebhyo namaḥ* [VS 13.7]. *dadhi umāpataye idam āsanaṃ* 2, *oṁ dadhikrāvṇo akārisaṃ jiṣṇor aśvasya vā | jinaḥ, surabhi no mukhā karaṣaṇā āyūṁ khi tāriṣat* [VS 23.32], *oṁ vasoḥ pavitram asi śatadhāraṃ vasoḥ pavitram asi sahasra | dhāraṃ, devas tvā savitā punātu vasoḥ pavitreṇa śatadhāreṇa supvā kāmadhukṣaḥ* [VS 1.3], *oṁ dīrghāyus tvayavarāyavarcase su | prajāstvāyasuvīryāya sahasā atho jīvasaradaḥ sataṃ* [VSK 3.9.6], *oṁ yad adya ka* [VS 33.35], *oṁ tvaṃ javiṣṭa dā* [VS 13.52, 18.77], *oṁ yāḥ phalinī* [VS 12.89], *oṁ namaḥ | parṇāya ca parṇaśadāya ca nama udguraṇāya cābhighnate ca nama ākhidate ca nama iṣukṛdbhyo dhanukṛdbhyaś ca vo namo na | mo vaḥ kirikebhyo devānāṁ hṛdayebhyo namo vicinvatkebhyo nama ānirhatebhyaḥ* [VS 16.46], *āvāhanādi. tataḥ paṃcava | lipūjā, svasthānakṣatrapālāya idam āsanaṃ* 2, *oṁ gaṇānāṃ tvā* [VS 23.19], *oṁ jātavedase sunavāmasomamarātīyatoni-*

26r

dahāti vedaḥ, sa naḥ parṣadati durgāṇi viśvānāvedasiṃdhuṃ duritāty agniḥ [ṚV 1.99.1], *oṁ imā rudrāya tavasekaparddinekṣayadvī | rāya prabharāmahematīḥ, yathā samadviyadecatuḥ pade viśvaṃ puṣṭaṃ grāme asmin nanāturaṃ* [VS 16.48], *oṁ ghṛtaṃ ghṛtapāvānaḥ piva | tavasāśvasyapāvānaḥ pivatāṃtarikṣahavir asi svāhā, diśaḥ pradaśa ādiśo vidiśa udiśo digbhyaḥ svāhā* [VS 6.19], *oṁ | namo vabhruśāya vyādhinennānāṃ pataye namo namo bhavasya hetyaijagatāṃ pataye namo namo rudrāyātatāyikṣetrāṇāṃ pa | taye namo namaḥ sūtāyāhaṃtyaivanānāṃ pataye namo namaḥ* [VS 16.18], *oṁ asaṃ-*

khātāsahasrāṇi ye rudrā adhibhūmyāṃ, teṣaṁ | sahasrayojane vadhanvāni tanmasi [VS 16.54], ***oṁ amve amvike mvālike namā nayati kaścana sastpaśvakaḥ subhadrikāṃ kāṃ | pīlavāsinīm*** [VS 23.18 b,c], ***oṁ samakhye devyā dhiyā saṃdakṣiṇayorucakṣasā, māma āyuḥ pramoṣīrmo ahaṃ tava vīraṃ vide | yatavadevisaṃdṛśi*** [VS 4.23], *āvāhanādi. gaṇagogrāsakaumārīpūjā,* ***oṁ namo gaṇebhyo gaṇapatibhyaś ca vo namo | namo vrātebhyo vrātapatibhyaś ca vo namo namo gṛtsebhyo gṛtsapatibhyaś ca vo namo namo virūpebhyo viśvarūpebhyaś ca | vo namo namaḥ*** [VS 16.25], ***oṁ jātavedase*** [ṚV 1.99.1], *āvāhanādi. dukepūjā,* ***oṁ dīrghāyustvāyavalāya varcase suprajāstvāya | suvīryāya sahasā atho jīva saradaḥ sataṃ*** [VSK 3.9.6]. ***śrīsūryāya*** 2, ***nārāyaṇāya*** 2, ***sadāśivāya*** 2, ***gṛhalakṣmyai*** 2, ***iṣṭa-***

26[v]

devatābhyo namaḥ, nāgarājāya 2, ***paśupatibhaṭṭārakāya*** 2, ***garuḍanārāyaṇāya*** 2, ***śaṃkaranārāyaṇāya*** 2, ***matteśvarī | ṣṭadevatābhyo***[388] 2, ***kaṃkeśvarīṣṭadevatāya*** 2, ***oṁ ā kṛṣṇe*** [VS 33.43], ***oṁ viṣṇor arāṭa*** [VS 5.21], ***oṁ namaḥ śaṃbhavāya ca*** [VS 16.41], ***oṁ śrīś ca te*** [VS 31.22], ***oṁ vṛha | spate ati adaryo*** [VS 26.3], ***oṁ tryaṃvakaṃ yajāmahe*** [VS 3.60], ***oṁ idaṃ viṣṇu*** [VS 5.15], ***oṁ sahasraśīrṣā*** [VS 31.1], ***oṁ amve amvike*** [VS 23.18 b,c], ***oṁ jātavedase*** [ṚV 1.99.1], | *āvāhanādi, darpaṇasiṃdūrabhāṇḍapūjā,* ***oṁ śriyai*** 2, ***lakṣmyai*** 2, ***oṁ samitaṁ saṃkalpethāṁ sapriyo rā | jiṣṇu sumanasya mānau, iṣarjam abhi samvasānau*** [VS 12.57], ***oṁ sam vām nāṁ si saṃ vratā samū ciṃtanyākaraṃ, agne purīkṣā | dhipā bhavas tvan na iṣamūrja yajamānāya dhehi*** [VS 12.58], ***oṁ śrīś ca te*** [VS 31.22]. ***oṁ catuḥ svasti***[389], ***oṁ svasti na iṃdro*** [VS 25.19], ***payaḥ pṛ | thivyāṃ*** [VS 18.36], ***oṁ viṣṇor arāṭa*** [VS 5.21], ***oṁ agnir devatā*** [VS 14.20], ***oṁ dyauḥ śāṃtiḥ*** [VS 36.17], *āvāhanādivedārcanavidhes tat sarvaṃ vidhiparipūrṇa | m astu. dhūpaṃ,* ***oṁ dhurasi dhūrva dhūrve taṃ yo smāṃ dhūrveti taṃ dhūrva yaṃv ayaṃ dhūrvāmaḥ*** [VS 1.8]. *dīpaṃ,* ***oṁ tejo si*** [VS 22.1], ***oṁ a | gnir yyotijyotir agniḥ svāhā sūryo jyotiḥ sūryaḥ svāhā, oṁ agnir varco jyotir varcaḥ svāhā sūryo varcco jyotir va | caḥ svāhā jyotiḥ sūryaḥ sūryo jyotiḥ svāhā*** [VS 3.9]. *naivedyaṃ,* ***oṁ annapate nasya no hyamīmasya sūṣmiṇaṃ, prapra dātā | raṃ tarikṣaṃ urjan no dhehi dvipadeśaṃ catuṣpathe*** [VS 11.83]. *phalaṃ,* ***yā phalinī*** [VS 12.89], *lājāvikṣepanaṃ,* ***oṁ mano jūtir juṣatā-***

27[r]

m ājyasya vṛhaspatir yajñaṃ imaṃ tanotvarikṣaṃ yajñaṁ samidhaṃ dadhātu , viśve devāsa iha mādaṃyaṃtāmo 3 pratiṣṭha [VS 2.13] ***supra | tiṣṭhā varadā bhavatu.*** *maṇḍalajapastotra, ratnauṣadhī* ***sakalatīrthajalena pūrṇasvachatrapallavasuśobhitapuṣpa | mālā, yajñeṣu yājñaviṣaye munibhiḥ praśastaṃ tvāṃ kuṃbhamūrttiśivaśaktiyutaṃ namāmi***[390], ***oṁ namo vrahmaṇe*** 2, ***urddhaṃ | brahmāṇḍakhaṇḍaṃ nijapavanayanaṃ vrahmayogeśvarūpaṃ · devānāṃ jyeṣṭabhūtaṃ sarasijanayanaṃrājahaṃsāsanasthaṃ, caṃpotphu | llāṃgavarṇaṃbhujavaracaturaṃ cākṣamālājapaṃ taṃśāśvadvedaṃ vahaṃtaṃ dvijagaṇasakalaṃ ciṃtayet taṃ dvijeṃdraṃ, iṣṭadeva nama | s tubhyaṃ kuladeva namo stu te, sthānadeva namas tubhyaṃ pūjāgṛhnaṃ***[391] ***namo stu te,*** *atra gandhādi. iti kalaśārcanaṃ, | arthapadāsādhanāṃte*[392], *dakṣiṇe kamaṇḍalu · puṣpabhājanaṃ · pavitratriṇi · prokṣaṇīpātra · ājyasthālī · caru | sthālī · saṃmārjanakuśa · upayamanakuśa · śrukśruvā · ulūṣala · muśala · kṛṣṇājina · samidha · ājya · tila · taṃ | ḍula · udakakalpitayugmayugmāny ālaṃbhanaṃ,* ***oṁ yoge yoge tavastaraṃ vāje vāje havāmahe, sakhāya iṃdramūrttaye*** [VS 11.14], *tri | dhā agnimāny ālaṃbhanaṃ,* ***oṁ pavitre ṣṭho vaiṣṇavyo saviturvaḥ prasava utpunāmbhachidreṇa pavitreṇa sūryasya***

[388] Read: *matteśvarīṣṭadevatāya.*
[389] Unidentified verse, cf. Dkv$_1$ 18r (Gutschow / Michaels 2008: 224.)
[390] Unidentified text, cf. Dkv$_1$ 19v (Gutschow / Michaels 2008: 213).
[391] Read: *pūjāṃ gṛhṇa.*
[392] Read: *atha pātrāsādanānte.*

raśmibhiḥ [VS 1.12, 10.6]|, *pavitrachedanaṃ.* ***oṁ viṣṇo rarāṭa*** [VS 5.21], *pavitravaṃdhanaṃ.* ***oṁ pratyuṣṭaṁ rakṣaḥ pratyuṣṭhā arātayo niṣṭaptaṁ rakṣo***

[At the margins]

[at the bottom:] *ājyapātre nidhāya,* ***oṁ dhānyam asi dhiṃnuhidevānprāṇāyartvādānyayatvo, dīrghāmanupratthitimāyuṣodhāndevovaḥ savitā*** [VS 1.20] |*taṇḍūla grahaṇam,* ***oṁ kukkuṭosi madhu|jihva īṣam ūrjam āvadha tvayā vaya samdhāta samdhātam jyeṣma*** [VS 1.16]

[at the right:] *taṇḍūla sūrpe nidhāya,* ***oṁ parāpūtaṁ rakṣa parāputā 'arāta yopahataṁ rakṣo 'vāyuvovi, vinaktuḥ*** [VS 1.16], *śūrpeṇa taṇḍūlaśnvayet,* ***oṁ devovaḥ|vitā hiranyapātiḥ pratigṛnhātvachidreṇa pāṇinā*** [VS 1.16], *sthālī taṇḍūlaṃ nidhāya,* ***oṁ iṣe tvorjetvā*** [VS 1.1], *ghṛtapātracarupātrā|kuṇḍe nidhāya,* ***oṁ apahatā 'asurāḥ*** [VS 2.29b],

27[v]

niṣṭaptā arātayo anisito si sapatknakṣidvyajinan tvā vājedhyāyai sammārjmi [VS 1.29], *prokṣaṇīpratarpaṇaṃ.|* ***oṁ samudrād ūrmīr madhumāṁ udāradupāṁ sunā samamṛtatvamāmṛta, ghṛtasya nāma guhya yad asti jinuhvā devā|nām amṛtasya nābhi*** [VS 17.89], *udakapūraṇaṃ.* ***oṁ devīrāpo agreguvo agre puvo gre imam adya yajñaṃ nayatāṃgne yajñaṃ pati|ṁ sudhātu yajñapatiṃ devayuvaṃ*** [VS 1.12b], *tridhārād vāraṇaṃ.* ***oṁ yuṣmā iṃdro vṛṇīta vvṛtratūrye prokṣitā stha. agnaye|tvā juṣṭaṃ prokṣāmi*** [VS 1.13a], *samutplavanaṃ tridhā.* ***oṁ savitus tvā prasava utpunāmy achidreṇa sūryasya raśmibhiḥ*** [VS 1.31a],| *agnir*[393] *abhyukṣaṇaṃ.* ***oṁ saviturvaḥ prasava utpunāmy achidreṇa pavitreṇa sūryasya raśmibhiḥ*** [VS 1.31b], *ātmānāṃ siṃca|naṃ.* ***oṁ daivyāya karmaṇe śundhadhvaṃ devayajyāyai yaddhvośuddhāḥ purājaghnur idaṃ vastachuṃdhāmi*** [VS 1.13e], *sarvavastupro|kṣaṇaṃ, asaṃcare prokṣaṇī agnipraṇītamadhye sthāpya. ājyasthālīsaṃskāraḥ,* ***oṁ pratyuṣṭaṁ rakṣeti*** [VS 1.7, 29] *pra|tarpaṇaṃ. ghṛtaṃ nidhāya,* ***oṁ mahīnāṃ payo si varcodā asi varco me dhehi, vṛtrasyāsi kanīnayā cakṣurda a|si cakṣur me dehi*** [VS 4.3]. *agnikuṇḍopari nidhāya,* ***oṁ iṣe tvorjetvā*** [VS 1.1]. *kuśena ghṛte siṃcanaṃ,* ***oṁ apahatā a|surārakṣāṁ sivedişadaḥ*** [VS 2.29b]. *kuśenāvajyotitaṃ,* ***oṁ ye rūpāṇi pratimuṃcamānā asurāḥ saṃtaḥ svadhayā caraṃti***

28[r]

, parāpuro nipuro ye bharanty agniṣṭāṃ llokātpraṇudātyasmājyotiḥ [VS 2.30]. *aṃgāragrahaṇaṃ,* ***oṁ taṃ vo dasmamṛtīṣa|haṃ vvasor mandānamaṃdhasaḥ, abhivatsaṃ na svasareṣu dhenavaḥ iṃdraṃ gīrbhirnnavāmahe*** [VS 26.11]. *pratarpaṇaṃ,* ***oṁ trātāram iṃdra| savitāram iṃdraṁ have have suhavaṁ śūram indraṃ, hvayāmi śakraṃ puruhūtam indraṁ svasti ni maghavādhātvidraḥ*** [VS 20.50].| *abhyukṣaṇaṃ,* ***oṁ devasya tvā*** [VS 1.10]. *ārodanaṃ,* ***oṁ iṣe tvorje*** [VS 1.1]. *utplavanaṃ,* ***oṁ saviturvā***[394] ***prasava utpunāmy a|chidreṇa pavitreṇa sūryasya raśmibhiḥ*** [VS 1.31a]. *pavitraghṛte nidhāya,* ***oṁ pavitreṣṭho vaiṣnavyau saviturvaḥ prasava u|tpunāmy achidreṇa pavitreṇa sūryasya raśmibhiḥ*** [VS 1.12, 10.6]. *ājyam ādāya,* ***oṁ tejo si*** [VS 22.1]. *ājyāvalokanaṃ,|* ***oṁ ājyaṃ pāpaṃ haraṃ dṛṣṭvā ājyaṃ pāpaharaṃ paraṃ, ājyaṃ suraganāpītvā sarvam ājyaṃ pratisthitaṃ.*** *prokṣaṇī|pūrvavat saṃkāra,* ***devīrāpo*** [VS 1.12b], *tridhādvālanaṃ,* ***yuṣmā iṃdro*** [VS 1.13], *samutplavanakaṃ,* ***oṁ savitus tvā*** [VS 1.31], *agnir abhyukṣaṇaṃ,* ***oṁ|savitur veti*** *asiṃcanaṃ* [VS 1.12b]. ***oṁ kṛṣṇo syākhareṣṭo gnaye tvā juṣṭaṃ prokṣāmi vvarhir asi srugbhyas tvā juṣṭaṃ prokṣāmi*** [VS 2.1]|. *kuṇḍatripradakṣiṇīkṛtya,* ***oṁ adityai vyuṃdanam asi viṣṇo mmvuyo svarṇasradasaṃ tvā stṛṇāmi svāhā, sva|sthānadevebhyo bhuvanapataye svāhā, bhuvanapataye svāhā bhūtānāṃ pataye svāhā*** [VS 2.2], *śeṣodakaṃ praṇītte nidhāya.*

[393] Read: *agnaye.*

[394] Read: *savitus tvā.*

28^{v}

sapavitraṃ jñānakhadgaṃ ca śrukśruvārcanaṃ, ***oṁ viṣṇave*** 2, ***oṁ lakṣmyai*** 2, ***oṁ viṣṇo rarāṭa*** [VS 5.21], ***oṁ śrīś ca te lakṣmī*** [VS 31.22], ***oṁ dhū | rasi dhūrva dhūrvantaṃ dhūrva taṃ yo smādhūrvati taṃ dhūrva yaṃ vayaṃ dhūrvāmaḥ*** [VS 1.8]. *upayamanakuśam ādāya, tato agner da | śakriyā,* ***oṁ kṣatrasya yonir asi kṣatrasya nabhir asi, mā tvā hiṁ sīnmā mā hiṁ sī*** [VS 20.1], yonikalpanā. | ***oṁ garbho asyoṣadhīnāṃ garbho vanaspatīnāṃ, garbho viśvasya bhūtasyāgner garbho apām asi*** [VS 12.37] *svāhā, garbhādhānaṃ,* | ***oṁ svasti na iṃdro*** [VS 25.19], *puṃśravanaṃ,* ***oṁ māhibhūrmā mṛdākurnnamasta ātānānavāprehi, ghṛtasya kulyā 'upa 'ṛta | sya panthyā anu svāhā*** [VS 6.12], *śīmaṃtonayanaṃ,* ***oṁ prāṇāya svāhā pānāya svāhā vyānāya svāhā cakṣuṣe svāhā śro | trāya svāhā vvāce svāhā manase svāhā*** [VS 22.23, 23.18], *jātakarmaṇaṃ,* ***oṁ vrahmayajñānaṃ*** [VS 13.3], *niṣkramaṇaṃ,* ***oṁ kāya svāhā kasmai | svāhā katakasmai svāhādhimādhitāya svāhā manaḥ prajāpataye svāhā cittam vijñātāyadityai svāhā sara | svatyai pāvakāyai svāhā sarasvatyai vṛhatyai svāhā pūṣṇe prapathyāya svāhā pūrṇenaraṃdhipāya svāhā tvaṣṭre turīpāya | svāhā tvaṣṭre purūpāya svāhā viṣṇave svāhā viṣṇave virūpāya svāhā viṣṇave śipiviṣṭāya svāhā*** [VS 22.20], *nāmaka | raṇaṃ,* ***oṁ yāḥ phalinī*** [VS 12.89], *phalaprāsanaṃ,* ***oṁ annapate*** [11.83], *annaprāsanaṃ,* ***oṁ mūrddhānaṃ divo aratiṃ pṛthivyā vaiśvāna-***

29^{r}

ramṛta ājātam agnim, kaviṁ samrājam atithim añcanānāmāsannā pātraṃ janayaṃti devā [VS 7.24, 33.8] *svāhā, cūḍākara | ṇaṃ,* ***oṁ yathemāṃ vācaṃ kalyāṇī māvadāni janebhyaḥ, brahmarājannyābhyāṁ śūdrāya cāryāya ca svāya cāraṇāya ca, pri | yo devānāṃ dakṣiṇāyai dātur iha bhūyāsamayam me kāmaḥ samṛddhyatām upa māḍo namatu*** [VS 26.2] *svāhā, vaṭukarma,* ***oṁ ā kṛ | ṣṇe*** [VS 33.43], *samāvarttanaṃ,* ***oṁ tryamvakaṃ yajāmahe*** [VS 3.60], *vivāhakarma,* ***oṁ kaṇḍāt kaṇḍāt purohaṃtī puruṣaḥ puruṣasyati, evā | nodūrve pratanusahasreṇa śatena ca*** [VS 13.20], *bhramaṇayātrā,* ***oṁ sapta te agne sapta samidhaḥ sapta jihvāḥ sapta ṛṣayaḥ saptadhāma priyāṇi, sapta hotāḥ saptadhā tvā yajanti sapta yonir apṛṇasva ghṛtena svāhā*** [VS 17.79], *maṃtrapradānaṃ. tato | dhyānaṃ,* ***meṣārūḍhaṃ parivyāptaṃ śaktihastaṃ hutāśanaṃ, kuṇḍasya cottare vaktraṃjvalitaṃ bhāskaradyuti, saptavarṇaṃ bhave | j jihvāśruvādidakṣiṇe kare, svāhāpatnīsthitāvāme āgachaśāṃtikarmaṇi, dhyānapuṣpa 2. aṣṭadaśasa | midhahoma,* ***oṁ samidhā gnin duvasyata ghṛtair vodhayatātithiṃ, āsmin havyā juhotana*** [VS 3.1, 12.30], *samidham ādāya,* ***oṁ ta | d evāgnis tad ādityas tad vāyus tadu caṃdramā, tad eva śukraṃ tad vrahma tā āpaḥ sa prajāpatiḥ*** [VS 32.1], ***sarve nimeṣā jajñire vi | dyutaḥ puruṣādadhi, nainam ūrddhan na tiryajñan na madhye parijagrabhat*** [VS 32.2], ***na tasya pratimā asti yasya nāma mahadyaśa-***

29^{v}

ṣā yasmānnajāta ityeṣa svāhā [VS 32.3], *ṣoḍaśasamidhahomaḥ,* ***ekaṃ oṁ kāreṇa svāhā,*** *ekaṃ praṇīte nidhāya. triśaṃ | vīryyakuśena vrahmā pṛṣṭvā,* ***oṁ manuprajāpataye svāhā,*** *idaṃ manuprajāpataye tyāga,* ***oṁ bhū svāhā, oṁ*** *bhū tyāga,* ***oṁ | bhuva svāhā, oṁ*** *bhuvastyāga,* ***oṁ svaḥ svāhā, oṁ*** *svaḥ tyāga,* ***oṁ bhūrbhuvaḥsvaḥ svāhā, oṁ*** *bhūrbhuvaḥsvaḥ tyāga.* ***oṁ śa | rmāsyavadhūtaṁ rakṣo vadhūtā arātayo dityāstvag asi pratitvāditirvetu*** [VS 1.14, 19], *trisaṃvīryakuśena tridhāramutavīryya |,* ***oṁ iṃdrasya vajro si vvājasās tvayāyaṃ vājaṁ set, vvājasya nu prasave mātaraṃ mahīm aditiṃ nāma vvacasā karāma | he yasmām idaṃ viśvaṃ bhuvanam āviveśa tasyān no devaḥ savitā dharma sāviṣat*** [VS 9.5], *vāmahaste vadhnāti. pūjanaṃ,* | ***oṁ iṃdrāya namaḥ,***

oṁ vajrahastāya 2, **oṁ surādhipataye** 2, **oṁ airāvatāsanāya** 2. *tato prajāpatidevatā mā | nasaṃciṃtya, vrahmāpraṇītavedalokapālārcanaṃ. punar homeṣu devārcanaṃ,* **oṁ tripaṃcāya** 2, **oṁ catuḥpaṃcāya | 2, oṁ devāgātave** 2, **oṁ diśe** 2, **oṁ vidiśe** 2, **oṁ svargāya** 2, **oṁ marttyāya** 2, **oṁ pātālāya** 2, **oṁ gauryyai** 2, **oṁ skaṃ | dāya** 2, **oṁ sūryāya** 2, **oṁ caṃdrāya** 2, **oṁ yogīśvarāya** 2, **oṁ triṣṭuvbhyo** 2, **oṁ ārīṣibhyo** 2, **oṁ deve | bhyo** 2, **oṁ tridevatābhyo** 2. *agnaye nāmakaraṇaṃ,* **oṁ yojakāgnaye svāhā**, sarve 2, **namo devebhyaḥ**.

30[r]

uttare. apasavyena pitṛbhyaḥ svadhā, dakṣiṇe, upasparśanaṃ. **oṁ ita iṃdro vīryyam akṛṇod ūrddho dhvara ā | sthāt** [≈ VS 2.8], **agner vetrāhotraṃ vvedūtyamvatāṃ tvām dyāvāpṛthivī atvaṃ dyāvāpṛthivī sviṣṭakṛdvesva iṃdra ājyena havi | ṣā bhūtsvāhā saṃ jyotiṣāṃ jyotiḥ** [VS 2.9] *svāhā, ity uttaradvāre. tyāga, caruhoma,* **oṁ agnaye svāhā**, *idam agne | ye tyāga,* **somāya** 2, *idaṃ somāya,* **agniṣomābhyāṃ** 2, *idaṃ agniṣomābhyāṃ,* **oṁ agner jihvāsisuhūrddevebhyo | dhāmne dhāmne bhava yajuṣe yajuṣe svāhā**, *jihvāhomatyāgasahita,* **oṁ hiraṇyāyai svāhā**, *idaṃ hiraṇyāyai tyāga |* , kanakāyai 2, *idaṃ kanakāyai,* **raktāyai** 2, *idaṃ raktāyai,* **kṛṣṇāyai** 2, *idaṃ kṛṣṇāyai,* **suprabhāyai** 2, *idaṃ suprabhāyai |* , **atiriktāyai** 2, *idam atiriktāyai,* **dhūmrāyai** 2, *idaṃ dhūmrāyai,* **vahurūpāyai** 2, *idaṃ vahurūpāyai,* **oṁ sapta te agne | saptasamidhaḥ saptajihvāḥ saptarṣayaḥ saptadhāma priyāṇi, saptahotāḥ saptadhātvā yajaṃti saptayonirapṛ | ṇasva ghṛtena svāhā** [VS 17.79], *idaṃ saptajihvāhomatyāga,* **agnaye sṛṣṭikṛtaye** 2, *idam agnesṛṣṭikṛtaye. tato ve | dāhuti,* **ṛgvedāya** 2, *idam ṛgvedāya,* **pṛthivyai** 2, *idaṃ pṛthivyai,* **agnaye** 2, *idam agnaye,* **vrahmaṇe** (1)[395] 2, *idaṃ vra | hmaṇe,* **prajāpataye** (2) 2, *idaṃ prajāpataye,* **devebhya** (3)[396] 2, *idaṃ devebhya*[397], **ṛṣibhya** (4)398 2, *idam ṛṣibhya*[399], **chandobhya** (5) 2, *idaṃ chaṃ–*

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dobhyaḥ, **śraddhāyai** (6) 2, *idaṃ śraddhāyai,* **medhāyai** (7) 2, *idaṃ medhāyai,* **sadasaspataye** (8)[400] 2, *idaṃ sadasaspataye*[401], anumate (9) 2, *idam anu | mate.* **yajurvedāya** 2, *idaṃ yajurvedāya,* **aṃtarikṣāya** 2, *idam antarikṣāya,* **vāyave** 2, *idaṃ vāyave,* **vrahmaṇe** 2, *idaṃ vra | hmaṇetyādi, 9.* **sāmavedāya** 2, *idaṃ sāmavedāya,* **dive svāhā**, *idaṃ dive,* **sūryāya** 2, *idaṃ sūryāya,* **vrahmaṇe | 2**, *idaṃ vrahmaṇetyādi, 9.* **atharvaṇavedāya** 2, *idam atharvaṇavedāya 2,* **digbhyaḥ** 2, *idaṃ digbhyaḥ,* **caṃdramase** 2, *idam caṃ | dramase,* **vrahmaṇe** 2, *idaṃ vrahmaṇetyādi, 9. tatas ṭrpaṃcahomaḥ,* **oṁ bhūḥ** 2, *oṁ idaṃ bhūḥ,* **bhuvaḥ** 2, *idaṃ bhuvaḥ,* **svaḥ** 2, *idaṃ | svaḥ,* **oṁ bhūrbhuvaḥsvaḥ** 2, *idaṃ bhūr bhuvaḥ svaḥ,* **tvan no agne varuṇasya vidvāṃ devasya heḍo avayāsisīṣṭāḥ, yajiṣṭho vahnitamaḥ sosu | cāno viśvā dveṣāṁ si pra mumugdhyasyat** [VS 21.3] 2, *idam agnivaruṇābhyāṃ,* **oṁ sa tvan no agne vamo bhavotī nediṣṭho a | syā uṣaso vyuṣṭau, ava yakṣma ṇo vvaruṇaṁ rarāṇo vīhi mṛḍīkaṁ suhavo na edhi** [VS 21.4], idam *agnivaruṇāya,* **oṁ | ayāś cāgnesyanabhisastipāś ca satvayā asi, ayānoyajñaṃ vahāsyayānodhehibheṣajaṁ** 2 [KŚ 25.1.11], *idam ayāścā | gne,* **oṁ ye te śataṃ varuṇaṃ ye sahasraṃ yajñiyāpāśāvitatāmahataḥ, tebhir nno adya savitur viśvemuṃcaṃtu marutaḥ sva | rkāya** 2 [ibid.], *idaṃ varuṇāya savitre viśvakarmaṇe viśvebhyo devebhyo marudbhyaḥ svakebhyaḥ,* **oṁ uduttamaṃ varuṇa pāśam asmada-**

31[r]

vādhamaṃ, vi madhyamaṁ śrathāya athoya atho vayām ādityair vrate tavānāgaso abhitaye syāma [VS 12.12], *idaṃ varuṇaya.*

Rāṣṭrabhṛd-homa

tato rāṣṭra | bhṛddhomaḥ, **oṁ ṛtāṣāḍṛtadhāmāgnir gaṃdharvāmanu idaṃ vrahma kṣatraṃ pātu tasmai svāhā vāṭ** [VS 18.38?],

[395] Above the upper Devanāgarī line, the following 9 deities are numbered.
[396] Read: *devebhyaḥ.*
[397] Read: *devebhyaḥ.*
[398] Read: *ṛṣibhyaḥ.*
[399] Read: *ṛṣibhyaḥ.*
[400] Read: *sadasatpataye.*
[401] Read: *sadasatpataye.*

idaṃ mṛnmaṣāḍṛtadhāmegnaye[402] *gaṃ | dharvāya,* ***oṁ toṣāḍ ṛtadhāmāgnir gaṃdharvās tasyoṣadhayo psarasomudānāmatābhyaḥ svāhā*** [VS 18.38?], *idam oṣadhībhyo sadbhyo mu | dbhyaḥ.* ***oṁ saṁ hito viśvasomā sūryā gaṃdharvaḥ sana idaṃ vrahmakṣatraṃ pātu tasmai svāhā vāṭ*** [VS 18.39?], *idaṃ saṁhitāya viśva | sāmne sūryāya gaṃdharvāya,* ***oṁ saṁ hito viśvasomāsūryāgaṃdharvas tasya marīcayo psarasa āvonāmabhyaḥ*** [VS 18.39a] *svāhā, i | damarīcibhyāpsarebhya āyubhyaḥ.* ***oṁ susumnaḥ sūryaraśmiś caṃdranā gaṃdharvaḥ sanaḥ iṃdrakṣatraṃ pātu tasmai svāhāvā | ṭ*** [VS 18.40?], *idaṃ suṣumnāya sūryyaraśmaye caṃdramase gaṃdharvāya,* ***oṁ suṣumnāya sūryyaraśmaye caṃdramase gaṃdharvastanakṣatrā | ṇy apsarasobhekarayonāmatobhyaḥ*** [VS 18.40] *svāhā, idaṃ nakṣatrebhyo psarebhyo bhekulibhyaḥ.* ***oṁ iṣiro viśvavyacā | vāte gaṃdharvaḥ sana idaṃ vrahma kṣetre pātu tasmai svāhāvāṭ*** [VS 18.41?], *idam iṣiroya viśvavyecasa vātāya gaṃdharvāya,* ***oṁ iṣi | ro viśvavyatā vāto gaṃdharvas tasyāpsarasa ūrjo nāma tebhyaḥ svāhā*** [VS 18.41], *idam adbhyopsarobhya ūrubhyaḥ.* ***oṁ bhujyuḥ su | parṇo yajño gaṃdharvaḥ sana iṃdraṃ vrahma kṣatraṃ pātu tasmai svāhā vāṭ*** [VS 18.42?], *idaṃ bhujyuve suparṇāya yajñāya gaṃdharvāya,* ***oṁ bhujyu***

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suparṇo yajño gaṃdharvas tasya dakṣiṇāpsarasa stāvā nāma tābhyaḥ svāhā [VS 18.42], *idaṃ dakṣiṇebhyo psarasebhyaḥ stāvādbhyaḥ. |* ***oṁ prajāpatir viśvakarmā mano gaṃdharvāḥ sana iṃdraṃ vrahma kṣetraṃ pātu tasmai svāhā vāṭ*** [VS 18.43], *idaṃ prājāpatayo* ***viśvakarmāsano | gaṃdharvas tasya ṛksāmānyapsarasa eṣṭayo nāma tobhyaḥ svāhā*** [VS 18.43], *idam ṛksāmābhyo psarasobhyaḥ, iti rāṣṭrabhṛt. |*

[402] Read: *ṛtāsāḍṛtadhāmne agnaye.*

[403] This and the following mantras upt o ***pitaraḥ pitāmahāḥ … devahūtyāṁ svāhā*** (folio 62) have been derived from PG 1.5.10.

Jayā-homa

ciṃttāhuti, ***oṁ cittaṃ ca svāhā,*** *idaṃ cittāya,* ***oṁ cittiś ca svāhā,*** *idaṃ cittyai,* ***oṁ kūṭaś ca svāhā,*** *idam ākūṭāya, |* ***oṁ ākūṭiś ca svāhā,*** *idam ākūtyai,* ***oṁ vijñātaś ca svāhā,*** *idaṃ vijñāyai,* ***oṁ manaś ca svāhā,*** *idaṃ manase,* ***oṁ śarkarī | ś ca*** *2, idaṃ śarkarībhyaḥ,* ***oṁ darśaś ca*** *2, idaṃ darśāya,* ***oṁ paurṇamāsaś ca*** *2, idaṃ paurṇamāsāya,* ***oṁ vṛhac ca*** *2, idaṃ vṛha | te,* ***oṁ rathaṃtaraṃ ca,*** *idaṃ rathaṃtarāya,* ***oṁ prajāpatir jayāniṃdrāya vṛṣṇeprāyachad ugraḥ pṛtanājayeṣu tasmai viśaḥ samaṃ | tasarvāsa ugraḥ sa iha vyovabhūva svāhā*** [PG 1.5.9], *idaṃ prajāpataye jayāniṃdrāya,*

Abhyātāna-homa

oṁ agnibhūtānām adhipatiḥ samāvartta | smin kṣetre syāmāsivyasyāṃ purodhāyām asmin karmaṇyasyā devahūtvāṁ svāhā[403], *idam agne bhūtām adhipataye,* ***oṁ | iṃdro jyeṣṭānām adhipatiḥ*** *iṃdram iṃdrāya jyeṣṭānām adhipataye,* ***oṁ yamaḥ pṛthivyānām adhipati,*** *idaṃ yamapṛthivyā | nām adhipataye, arghapātrodakasparśanaṃ.* ***oṁ vāyur aṃtarisyādhipatiḥ,*** *idaṃ vāyave aṃtarisyādhipataye,* ***oṁ sū-***

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ryo divo dhipate *2, idaṃ sūryo divo dhipataye,* ***oṁ caṃdramā nakṣatrāṇām adhipataye*** *2, idaṃ caṃdramase nakṣatrāṇām adhipataye |,* ***oṁ vṛhaspativrahmaṇo dhipataye,*** *idaṃ vṛhaspativrahmaṇodhipataye,* ***oṁ mitrāya satyānām adhipataye*** *2, idaṃ mitrā | ya satyādhipataye,* ***oṁ varuṇaya anādhipati*** *2, idaṃ varuṇāya anādhipataye,* ***oṁ samudraḥ srotyānām adhipa | taye*** *2, idaṃ samudrāya srotyānām adhipataye,* ***oṁ annaṁ sāsnāsyānām adhipatiḥ*** *2, idaṃ annāya sāmrāsyānām a | dhipataye,* ***oṁ soma oṣadhīnām adhipatiḥ*** *2, oṁ idaṃ somāya oṣadhīnām adhipataye,* ***oṁ savitāprasavām adhi | patiḥ*** *2, idaṃ savitre prasavānām adhipataye,* ***oṁ***

rudraḥ paśūnām adhipatiḥ 2, *idaṃ rudrāya paśūnām adhipataye, arghapā | trodakasparśanaṃ. ‹thanāvadhūgāna puye›* ***oṁ tvaṣṭārūpānām adhipati****, idaṃ tvaṣṭre rūpāṇām adhipataye,* ***oṁ viṣṇuḥ parvatānām adhipa | taye****, idaṃ viṣṇave parvatānām adhipataye,* ***oṁ maruto gaṇānām adhipataye****, idaṃ marudbhyo gaṇānām adhipataye, |* ***oṁ pitaraḥ pitāmahāḥ parevaretatāstatatāmahāḥ parevaretatāstatatāmahā ihamāvaṃtvasmi vrahmaṇyasmikṣastrasyā | māsiṣyaṃsyāṃ purodhāyām asmiṃ karmadevahūtyāṁ svāhā****, idaṃ pitṛbhyaḥ pitāmahebhyaḥ parebhyo parebhyas tato ma | hebhyaḥ tyāgavasataye*[404]*, arghapātrodakena upasparśanaṃ.*

[Guptāhuti-homa]

oṁ agnir aitu prathamo devatānāṁ somyaprajā-

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muṃ ca tu mṛtyuyāśāt, tad ayaṁ rarāvaruṇo numanyatāṃ yatheyaṁ strībhyautramadyantarodā 2 [PG 1.5.11a], *idam agne,* ***oṁ svasti | nomamagne divapṛthivyāviśvānidheraca yathā yajatre, yadasyāṃmahidivijātaṃ prasastaṃ, tadasvāxdraviṇaṃ | vidhedicitraṁ svāhā*** [PG 1.5.11c], *idam agne,* ***gannu panthā pradiśanna ehi jyotiṣmadhye satpuramṛtamma gāvaivasvato | nā abhayaṃ kṛṇotu naḥ svāhā*** [PG 1.5.11d], *idaṃ mṛtyave vaivasvatāya, thva padapesakanyāgāna puye māla, padape te cakaṃ tu teva |.* ***oṁ puraṃ mṛtyo anupare hi panthāyas te anya itaro devayāt, cakṣuṣmate śṛṇuś ca te te vravīmimānāprajāṁ | rīriṣāmātavīrān*** 2 [ṚV 10.18.1], *idaṃ mṛtyave, tyāgavaṃsataye*[405]*, arghapātrodakena upasparśanaṃ, saṃśravapraṇīte nidhāya |. gaṇapati durgā svasvamaṃtreṇa ghṛtāhuti. ghṛtāhutipūrṇā,* ***sapta te agne*** [VS 17.79]. *vrihipātraprata | rpaṇaṃ,* ***oṁ pratyuṣṭaṁ*** [VS 1.29], *prokṣaṇaṃ kuśena saṃmārjanaṃ, yava · akṣata · tila · taṇḍula · guḍa · dadhi · dugdha · madhu · sami | dhadvaya · āchādana · jāpyamālā · śrīphalasaṃyuktena yajamānahastena ācāryasamarpayet, gāyatrīṃ japet, |* ***oṁ idaṁ haviḥ*** [VS 19.48],

Tilāhuti, Saṃkhyāhuti, Lājāhoma

yajamānahastena namaskṛtya, kalaśapratiṣṭhā, ***mano jūti*** [VS 2.13], *gaṇapati durgā svasvamaṃtreṇa | tilāhuti, tilāhutipūrṇā. saṃkhyāhuti,* ***oṁ asaṃkhyāyā*** [VS 16.54], *‹yathākarma yāye›, tato lājāhomaḥ, samidhaghṛta-*

33ʳ

lājā, thvate jelāsa taye, ***oṁ aryamaṃdevaṃ kanyām agnim ayakṣate, sannoryamādevapreto muṃcaṃtumāpate svāhā*** [PG 1.6.2a], *ida | m agnaye, prathamāhutiḥ.* ***oṁ iyaṃ nāryupravrute rājānāvaṣataṃtī, āyuṣyān astu me pariredhaṃtī jñātayo mama | svāhā*** [PG 1.6.2b], *idam agnaye, dvitīyāhutiḥ.* ***oṁ imāṃ lājānāvapāmy agrau samṛddhikaraṇaṃ tava, mama tulya ca saṃvada | naṃ tadagninanumanyatām iyaṁ svāhā*** [PG 1.6.2c], *idam agnaye, tṛtīyāhuti.*

Aśmārohaṇa, Agniparikrama, Saptapadī etc.

atha kumāryā dakṣiṇahastaṃ sāṃguṣṭaṃ varo | gṛhnāti maṃtraḥ, ***oṁ gṛhnāmi te saubhagatvāyahastaṃ mayā matpājaradastir yathāsat, bhargo aryamāsavitāparaṃ | dhir mahyaṃstvādurgārhapatyāya devāḥ, avāham asmi sātvaṁ sātvam asyamohaṃ, sāmīham asmi ṛktaṃ dyaur ahaṃ pṛ | thivī tvaṃ tāvehivivahāvadaisaharetādadhāvahai prajān prajananāvahai putrān viṃdyāvahai vahūn, te saṃtu jaradaṣṭa | yaḥ saṃpiyaurovisṇusumanasyamānau paśyema śaradaḥ śataṃṁ śṛṇuyāma śaradaḥ śataṃ*** [PG 1.6.3]. *atham aśmānam āroha | yet uttarasthitvā,* ***oṁ aśmānamasmevatvaṁ sthiro bhava,***

[404] Read: *tyāgavācase.*
[405] Read: *tyāgavācase.*

atitiṣṭapṛtanyato vavādhasvamṛtanāyate [PG 1.7.1], *ārohanamaṃ | traḥ, atha gāthāṃ gāyaṃtīmaṃtraḥ,* ***oṁ sarasvato predameva śubhagevājinīveti, yāṃ tvāṃ viśvasya bhūtasya pūjāyāma | syāgrataḥ yasyābhūtaṁ samabhavat, yasyāṃ viśvam idaṃ jagat, madyathāgāthāṃ gāsyāmi yastrīṇāmūrttayaṃ yaśaḥ*** [PG 1.7.2]

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atham agniṃ parikrāmata, jāmātṛstrīsaha, aninītvāye, ***oṁ śivo nāmāsi*** [VS 3.63], *‹strīhavane tayāva agnikuṇḍa› ineye.* ***oṁ tubhya | m agre paryavahan sūryāmvahetunā saha, punaḥ patibhyo jāyā āgneyaprajayā saha*** [PG 1.7.3], *joḍahāsānagāyake maṃ | traḥ,* ***oṁ tava vāyu*** [VS 27.34], *thvatheṃ svacākaluṅuyāva jirina hāsāsa tāya tayāva doye maṃtraḥ,* ***oṁ bhagāya svāhā*** [PG 1.7.5], ***oṁ | prajāpataye*** 2, *tyāgasahita. agnikuṇḍa nayana viye, saptapada chāye, vaṃchāye julo,* ***oṁ eka | m iṣe viṣṇus tvānayatu, 1, oṁ dve ūrje viṣṇu° 2, oṁ triṇirāyasyoṣāyaviṣṇu° 3, oṁ catvārimāyo bhavāya | viṣṇu° 4, oṁ paṃcapaśubhyo viṣṇu° 5, oṁ ṣaḍa ṛtubhyo viṣṇu° 6, oṁ sakhe saptapadābhavaḥ sāmām eva pratī | bhava viṣṇu°*** [PG 1.8.1], 7. *udakuṃbhābhiṣekaḥ,* ***oṁ āpaḥ śivāḥ śivatamāḥ śāṃtāḥ śāṃtatamās tās te kṛṇvaṃtu bheṣa | jaṃ*** [PG 1.8.5], ***oṁ āpo hi ṣṭā*** [PG 1.8.6], ***oṁ yovaḥ śiva*** [ṚV 10.9.2], ***oṁ tasmā alaṃ*** [ṚV 10.9.3]. *vadhūsūryadarśanaṃ,* ***oṁ taccakṣur devahitaṃ purastāchukra | m uccaran, paśyema śaradaḥ śataṃ jīvema śaradaḥ śataṃṁ śṛṇuyāma śaradaḥ śataṃ pavravāma śaradaḥ śataṃ adīnā syāma śara | daḥ śataṃ bhūyaś ca śaradaḥ śatāt*** [VS 36.24]. *me maṃḍala siṃdhūri laṃṇa viye,* ***oṁ vasoḥ pavitra*** [VS 1.3], *siṃdhara chāye puruṣaṇa, |* ***oṁ sumaṃgalīr iyaṃ vadhurisāṁ sametapaśyata saubhāgyam asyai datvā yathāstvaṃvivyaretane*** [PG 1.8.9], ***sindūrasarvasidhyarthaṃ śirasā dhāryyatetvayā, svāmino dīrgham āyutvaṃ putram āyu śivaṃ kuru*** 3, *siṃdharamūṇa lhāye,*

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oṁ śrīs ca te [VS 31.22]. *hṛdayālaṃbhanamaṃtraḥ,* ***oṁ mama vrate te hṛdayaṃ dadhāmi mama cittam anucittaṃ te astu, mama vāca | m ekamano juṣasva prajāpatis tvāniyunaktu mahyaṃ*** [PG 1.8.8]. *gorathāvarohaṇaṃ,* ***oṁ ihāvāniṣidaṃti ihastvā i | ha puruṣmaḥ, iho sahasradakṣiṇo yajña iha puruṣāniṣīdatu*** [PG 1.8.10]. *dhruvadarśanaṃ,* ***oṁ dhruvāsi dhruvam asi dhru | vaṃ tvā pasyāmi dhruva idhi paśyāmayi mahyaṃ tvādādvṛhaspatiḥ, mayā patyaṃ prajāpatī saṃjīva śaradaḥ śataṃ*** [PG 1.8.19]. | *khvanāmanapāne. ghṛtahuti viye,* ***oṁ prajāpataye svāhā, oṁ sṛṣṭikṛte svāhā,*** *tilāhutiḥ*[406], ***oṁ tryaṃva | kaṃ*** [VS 3.60], *vivāhā,* ***oṁ mano jūti*** [VS 2.13], *pratiṣṭhā, vādāvana choye. tato vādāvana choye. tato vrāhmaṇa | pūjā, sarveṣāṃ pratiṣṭhā. śāṃtikāhutiḥ, 10,* ***oṁ dyauḥ śāṃtiḥ*** [VS 36.17]. *puṣṭikāhutiḥ, 10,* ***oṁ tryaṃvakaṃ*** [VS 3.60], | *yavadhānyādihomaḥ, yava · dhānya · lājā · samidha · guḍodana · śrīphala · dadhyodana · vadarīphala · priyaṃgu · sumukha | śatapuṣpa · śvetatila · kṛṣṇatila · raktatila · tṛkatu · tṛphala · rūpakeśara · padmakeśara · caṃdanagulih gugguli · sa | rvauṣadhīnāṃ · yava · dhānyaṃ · tathāmugdhaṃ · karāyaṃ · māṣam eva ca, kuluṃthaṃ · kālamāṣaṃ ca · siddhārthaṃ cāṣṭamaṃ vrihi. | rājikā · kaṇḍa · mūla · phala · pakvānna · ikṣu · durvākṣatapayasā aṣṭottaraśataṃ juhūyāt. vrāhmaṇānnasaṃ-*

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kalpaḥ, digārcanaṃ, ***oṁ trātāram iṃdra*** [VS 20.50], *valipūjā,* ***oṁ dyauḥ śāṃti*** [VS 36.17], *ghṛtadīpavṛttikā aṣṭottaraśataṃ juhūyā | t,* ***oṁ ṛcaṃ vācaṃ prapadye mano yajuḥ sa padye sāma prāṇaṃ prapadye cakṣuḥ śrotraṃ prapadye vāgojaḥ sahaujo mayi prā | ṇapānau*** [VS 36.1], *1,* ***yanme chidraṃ cakṣuṣo hṛdayasya manaso vātitṛṇaṃ vṛhaspatir me taddadhātu, śanno bhavatu bhuvanasya | yasppati*** [VS 36.2], 2, ***oṁ bhūr bhuvaḥ svaḥ, tatsavitur vareṇyaṃ bhargo devasya dhīmahi, dhiyo yo naḥ pracodayāt***

[406] Above the upper Devanāgarī line "54" is written.

[VS 36.3], *3, oṁ kayā | naścitra ā bhuvadūtī sadā vṛdhaḥ sakhā, kayā śaciṣṭayā vṛtā* [VS 36.4], *4, kastvā satyo madānā maṁ hiṣṭo matsaṃdaṃdha | saḥ, dṛḍhā cidāruje vasu* [VS 36.5], *5, abhī ṣu ṇaḥ sakhīnāmacitā jaritṛṇāṃ, śataṃ bhavāsyūtibhiḥ* [VS 36.6], *6, kayā tvan na ū | tyābhi pramaṃdase vṛṣan, kayā stotṛbhya ābhara* [VS 36.7], *7, iṃdro viśvasya rājati, śan no astu dvipade śaṃ catuṣpade* [VS 36.8], | *8, śan no mitraḥ śaṇ vvaruṇaḥ śan no bhavatvaryama, śan na iṃdro vṛhaspatiḥ śan no viṣṇururukramaḥ* [VS 36.9], *9, śan no vātaḥ pa | vatāṁ śan nastapatu sūryaḥ, śan naḥ kanikradaddevaḥ paryanno abhivarṣatu* [VS 36.10], *10, ahāni saṃ bhavaṃtu naḥ, śaṁ rā | trīḥ pratidhīyatāṃ, śan na iṃdrāgnī bhavatāmavobhiḥ śan na iṃdrāvaruṇā rātahavyā, śan na iṃdrāpūṣaṇāvājasātau | samiṃdrāsomā sucitāyaśaṃ yyoḥ* [VS 36.11] *11, oṁ śan no devīrabhiṣṭaya āpo bhavaṃtu pītaye, śaṃ yyorabhi śravaṃtu naḥ* [VS 36.12], 12,

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syonā pṛthivī no bhavān ṛkṣarā niveśanī, yachā naḥ śarmma saprathā [VS 36.13], *13, āpo hi ṣṭhā mayo bhuva* [VS 36.14], *14, yo va | śivatamo* [VS 36.15], *15, tasmā araṃgamāmavo* [VS 36.16], *16, dyauḥ śāṃtiraṃ* [VS 36.17], *17, dṛ te dṛṁ ha mā mitrasya mā cakṣuṣā sarvā | ṇi bhūtāni samīkṣe, mitrasya cakṣuṣā samīkṣāmahe* [VS 36.18], *18, dṛ te dṛṁ ha mā jyokte saṃdṛśī jīvyāsaṃ jyokte saṃ | dṛśī jivyāsaṃ* [VS 36.19], *19, namaste harase śociṣe namaste astvarciṣe, anyāṃste asmattapastu hetayaḥ pāvako | 'smabhyaṁ śivo bhava* [VS 36.20], *20, namaste astu vidyute namaste bhagavannastu yataḥ svaḥ samīhase* [VS 36.21], *21, yato yataḥ sa | mīhase tato no abhayaṃ kuru, śan naḥ kuru prajābhyo bhayan naḥ paśubhyaḥ* [VS 36.22], *22, sumitriyā na āpa oṣadhayaḥ | saṃtu durmitriyās tasmai saṃtu yo smāṃ dveṣṭi yaṃ ca vayaṃ dviṣmaḥ* [VS 36.23], *23, taccakṣur devahitaṃ purastācukram uccarat, paśyema | śaradaḥ śataṃ jīvema śaradaḥ śataṁ śṛṇuyāma śaradaḥ śatam, pavravāma śaradaḥ śatam adīnāsyāma śaradaḥ śataṃ bhū | yaś ca śaradaḥ satāt* [VS 36.24], *24. iti saṃhitāpāṭhe śadtriṃśo 'dhyāyaḥ. vrahmā upayamanasyāgre, tvan no | agne* [VS 21.3], *sa tvan no agne* [VS 21.4], *ayāś cāgne* [KŚ 25.1.11], *je te sataṃ* [ibid.], *udvayaṃtama, oṁ pāhi no agne svāhā, oṁ pāhi no viśvadeva | se 2, ‹yajñaṃ› sarvaṃ pāhi vibhāvase 2, ‹sarvaṃ pāhi śatakrato 2,›* [TA 10.6.1] *nyūnātiriktaṃ juhomi 2, atiriktaṃ juhomi 2, anājñātaṃ janājñātaṃ tat sarvaṃ*

35[v]

triyate mama, sarvadagnau kalpetivihitetihūnānayathāhi 2, agnigāyatrī, oṁ vaiśvānalāya vidmahe a | namtārcitāya dhīmahi tan no vahni pracodayāt.[407] *oṁ devakṛtasyainasovayajanam asi 2, manuṣya kṛtasyainaso | vayajanam asi 2, oṁ pitṛkṛtasyainasovayajanam asi 2, oṁ ātmakṛtasyainasovayajanam asi 2, yaccāha me | ni vidvāṃś cakāra yaccāvidvāṃstasya sarvasyainasovayajanam asi 2* [VS 8.13], *oṁ svasti na iṃdro* [VS 25.19], *oṁ payaḥ pṛthivyāṃ* [VS 18.36], *oṁ | viṣṇorarāṭa* [VS 5.21], *oṁ agnir devatā* [VS 14.20], *oṁ dyauḥ śāṃtiḥ* [VS 36.17]. *vrāhmaṇadakṣiṇādānaṃ, valiharaṇaṃ, oṁ udvayaṃ* [VS 20.21]. | *oṁ kāmaṃ kāmadhughe dhukṣa mitrāya varuṇāya ca, iṃdrāyāśvibhyāṃ pūṣṇe prajābhya oṣadhībhyaḥ* [VS 12.72], *saṃśravaprāsanaṃ |. oṁ sumitriyā na* [20.19b], *praṇītābhiṣeka. oṁ apo adyātvacārisaṁ rasena yamamṛkṣmahi, payasvā | nagna āgamaṃ taṃ mā saṁ sṛja varcasā prajayā ca dhanena ca* [VS 20.22], *pavitramocanaṃ. pūrṇāhomaḥ, 108, adyotyā | di, vākyaṃ, amukagotrāmukaśarmaṇo vivāhakarmāṃgakarmaṇi śrīsveṣṭadevatāsuprītaye kātyāyanoktaku | śaṇḍīyajñasaṃpūrṇārthaṃ pūrṇāhutisumuhūrttāstu, oṁ devā gātuvido gātu vitvā gātum itaḥ, manasyataḥ ima*

[407] TA 10.1.7: *Vaiśvānarāya vidmahe lālīlāya dhīmahi, tanno agniḥ pracodayāt. gayatrīnyaset tad agnau, dhenumudrāmṛtikṛtya.*

de | va yajñaṁ svāhā vāte dhā [VS 8.21]. *maṇḍala japa, oṁ āpyāyasva sametu te viśvataḥ soma vṛṣṭyam, bhavā vāja-*

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sya saṃgathe [VS 12.112], *saṃ te payāṁ si samu yaṃtu vājāḥ sa vṛṣṭyānyabhimātiṣāha, āsaṃsā āśīrvādaṃ paṭhet, āpyā | yamāno amṛtāya soma divi śravāṁ syuttamāni dhiṣva* [VS 12.113], *āpyāyasva maditama soma viśvebhiraṁ śubhiḥ, | bhavā naḥ saprathastamaḥ sakhā vṛdhe* [VS 12.114], *ā te vatso mano yamatparamāccitsadhasthāt, agne tvāṃ kāmayā girā* [VS 12.115], *tubhyaṃ tā | aṃgirastama viśvā sukṣitayaḥ pṛthak, agne kāmāya ṣamire* [VS 12.116], *agniḥ priyeṣu dhāmasu kāmo bhūtasya bhavyasya, | saṃrādeko virājati* [VS 12.117], *payaḥ pṛthivyāṃ* [VS 18.36], *devasya tvā* [VS 1.10], *aśvinor bhaiṣajyena* [VS 20.3b], *drupadād iva muṃcāna* [VS 20.20], *ud vayaṃ tamasa* [VS 20.21] |, *śrīś ca te lakṣmī* [VS 31.22], *oṁ namo vrahmaṇe namas tvam agnaye pṛthivyai 2, oṣadhībhyo namo vāce namo vācaspataye namo | viṣṇave mahate karomi* [TA 2.12.1], *agnir iṃdrasya somahutibhyaḥ, karikṣamtaś ca somāya kariṣyāmi vatadataḥ, ye devāso | divyekādaśa stha pṛthivyāmadhyekādaśa stha, apsaṣiṇī mahinekādaśa stha te devāso yajñam imaṃ juṣadhya* [VS 7.19], | *punas tvādityā* [VS 12.44], *ā vrahman vrāhmaṇo vrahmavarcasī jāyatāṃmā rāṣṭre rājanyaḥ śūra iṣavyo tirccyādhī mahāratho | jāyatāṃ dogdhrīr dhenur voḍhānaṅvānāśuḥ saptiḥ puraṃdhiryoṣā jiṣṇū ratheṣṭhāḥ sabheyo yuvāsya yajamānasya vvīro | jāyatāṃ nikāme nikāmen naḥ parjjanyo varṣatu phalavatyo na oṣadhaḥ pacyaṃtāṃ yogakṣemo naḥ kalpatāṃ* [VS 22.22], *prathamā*

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dvitīyai dvitīyās tṛtīyais tritīyā satyena satyaṃ yajñena yajño yajurbhir yajuṁ ṣisāmabhiḥ sāmānyṛgbhi ṛciḥ pu | ro nuvākyābhiḥ puro nuvākyā yājyābhir yājyā vaṣaṭkārair vaṣaṭkārā āhutibhir āhutayo me kāmātsamṛrddhayaṃtu | bhūḥ svāhā [VS 20.12], *himasya tvā jarāyunā sāle parivyayāmasi uta hrado hi no bhuvo gnir dadhātu bheṣajaṃ, abhikām*[408] *a | gnir ajanayandurvāpaśiśurāgamaṃ ajātapaśiputraś ca hṛdayaṃ mama dhūyate, vipulaṃ valavatkāmaṃ carajātave | da kāmāya māṃ ca rakṣaputraṃ me rakṣaḥ saraṇam abhutava, piṃgalākṣalohitagrīvakṛṣṇavarṇa namostu te asmān paya | riharaḥ syāmāsāgarasyānmayo thavā, iṃdrakṣatre dadātu varuṇaṃ tvam abhiṣiṃcatu śatravo nidhanaṃ yāṃtu jayatvaṃ vrahma | tejasā, kapilajaṭī sarvabhakṣi cāgnīḥ pratyakṣadevatāḥ, varuṇaṃ tapaso yajñair mama putrāś ca rakṣati, yāvad ā | ditya tapati yāvad rājati caṃdramā, yāvad vāta pravahati tāvaj jīva tvayā saha, yena kena prakāreṇa mamanākonu | jīvati, pareṣām upakārāṇāṃ yajjīvati sa jīvati* [ṚVKhKh 7.1-7.9b][409], *ekasaṃhairahastena deśatvaṃ vipule pṛthvī tvaṃ bhuṃjaty ekachatre | ṇa daṇḍena, urddhaṃ vrahmāṇḍakhaṇḍaṃ nijapavanayanaṃ vrahmayogeśvarūpaṃ devānāṃ jyeṣṭhabhūtaṃ sarasijanayanaṃ rajahaṃsā | sanasthaṃ, caṃpotphullāṃ gavarṇaṃ bhujavaracaturaṃ cākṣamālājapaṃtaṃ śāśvadvedaṃ vahaṃtaṃ dvijagaṇasakalaṃ ciṃtayet taṃ*

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dvijeṃdraṃ, ratnauṣadhīsakalatīrthajalena pūrṇasva chatrapallavasuśobhitapuṣpamālā, yajñeṣu yājñaviṣaye mu | nibhiḥ praśastaṃ tvāṃ kuṃbhamūrttiśivaśaktiyutaṃ namāmi, śuddhaśāṃtaśivapraśādaparamaṃ sarvajñaśaktīśvaraḥ sānaṃda | ḥ suranāyakasya bhagavān saṃpūrṇakāmapradaḥ, vāgīśo varadas tu vāgbhavaprado vāmādiśaktīśvaro vyādhiḥ śoka | vināśakuṣṭabhayahāmṛtyuṃjaya trāhi māṃ, ādityaḥ śaśimaṃgalo budhaguruḥ śukraḥ śanaiścarāsuraḥ ketur yasya

[408] Read: *antikām*.
[409] ṚVKh Add. 7.-9 (Scheftelowitz 1906: 170).

daśā | vidhānakathinaṃ yogo sthitaṃ janmani, bhāvaṃ gocarajanmakarmasaphalānirjitya puṣṭiṃ parāṃ nītvā tasya navagrahā | śubhaphalābhūyāt surātyarjitā, iṃdrādyālokapālādaśadiśivaśitā svasvamudrāsvayuktā ādityādigra | heśāvasatu bhuvi sadā janmadevasvarūpāḥ, ṛkṣāyogāsatīrthāgaṇaguruvaṭukāsthaṃḍile mātṛke vā siddhiṃ | śreyo dadātu bhavatu vasumatī yajñapūrṇāsubho stu, oṁ namo 'gnaye, tejākṣaṃ kṣaṃti viśvaṃ bhava kaluṣaharaṃ pāvanaṃ | bhūr bhuvaḥ svaḥ sarvo yaṃ viśvavyāptaṃ munijananamitaṃ bhāskaraṃ śaktihastaṃ, jaṃtoścābhyaṃtarātmākanam api nikaraṃ sūkṣma | sūkṣmāti sūkṣmaṃ vaṃdevarṇādhike tu dvijanikhilaguruṃ śocikeśaṃ bhavaṃtaṃ, vrahmāviṣṇuś ca śukro jvalati yamakalā | dvārapāśīśarīrayakṣoś cānaṃtadurgrahagaṇasakalaṃ saṃhutaṃ sarvanāgāḥ, heraṃvāsiddhisaṃghāduritabhayaharāś caṃ-

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drasūryādidevāyoginyāḥ sarvadevāsuragaṇasahitāpātuvaḥ sarvadevāṃ, rgvedo yasya pādo yajur aparapadaḥ | sāmavedo tha hastaṃ eko tharvo dvitīyaṃ śatapathavadanaṃ vyāhṛtīvrahmaghoṣaiḥ, gāyatrī yasya gātraṃ nayanam upa | niṣadvrahmagotraiva daṃṣṭrā viṣṇuḥ prachannamūrttir bhavatu vasumatī yajñarūpīvarāhaḥ, asman maṃtrārthā saṃtu sakala | sthaṃ ḍilādidigdevatāsuprītā bhavatu, govrahmaṇebhyaḥ śubhaṃ bhavatu rājā dharmavijayo bhavatu, prajāsukhinaḥ saṃtu | sarve satvāsukhī bhavaṃtu parjanyakāle varṣo bhavatu, devā varṣaṃtu kāle janayatu vasudhāsasyasampannamudrākṣī | rādyāsaṃtu gāvo nayavipulamatī pātu rājñādharitrī, sūryaṃttāsādhuputrīkulayuvatijanājātidoṣovisaṃ | tarlokānāṃ bhaktibhāvā bhavati sukhasadā bhaktir eṣā śiro stu, asmad rāṣṭrādhipati śrī 3 jaya amukadevasya | khadgasiddhir astu, yajamānasya amukayajñanimityarthena yathāśāstroktaphalapradāyino bhavaṃtu yajamānī | nāmacalasiṃdūram astu sakalaparivārāṇāṃ āyur ārogyajanadhanalakṣmīsaṃtatisaṃtānavṛddhir astu, saṃtaḥ saṃ | tu niraṃtaraṃ sukṛti no vidhvastapāpopahārājānaḥ pratipālayaṃti vasudhādharme sthitā sarvadā, kāle saṃtatiṃ varṣi | ṇo jalamucaḥ saṃtu prajāmoditāṃ modaṃtāṃ dhanavṛddhivāṃdhavasuhṛdgoṣṭhīpramodā sadā, svasti prajābhyaḥ prati-

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pālaya tvaṃ nyāyena mārgena mahīnmahīśaḥ, govrahmaṇebhyaḥ śubham astu nityaṃ lokān samastān sukhino bhavaṃtu, | kāle varṣatu parjanyaḥ pṛthivīsasyaśālinī, deśo yaṃ kṣobharahitāvrāhmaṇaḥ saṃtu nirbhayāḥ, ajñānājñānato | vā kṛtam akṛtakṛtaṃ yatkṛtaṃ cātiriktaṃ mudrāpūjāvidhāne kramayajanavidhau stotrayajñenayajñe, yajñe yājñeṣu | doṣāhavir apimahutiṃ sarvalokaikanāthaṃ sarvaṃ saṃpūrṇam eva jvalanahutavahaḥ prāṃjaliḥ suprasannaḥ, doṣeṇa | rājyena na ca bhaktibhāvācāpalyadoṣo manuyaḥ prabhāvāḥ, nyūnādhikaṃ maṃtrakṛpādhvareśa kṣamasva devau mama doṣa | haṃtāḥ, tvaṃ gatiḥ sarvabhūtānāṃ saṃsthitā tu carācare, aṃtaścāreṇa bhūtānāṃ dṛṣṭā tvaṃ parameśvaraḥ, karmaṇā manasā | vācā tato nyāyādicakramāt, akṛtaṃ vākyahīnaṃ tu tatra pūredjatāsanaḥ, maṃtrahīnaṃ triyāhīnaṃ bhaktihīnaṃ ta | thaiva ca, japahomārcanaṃhīnaṃ kṣamyatāṃ parameśvaraḥ, iti āsaṃsāsamāptaṃ. agni ṛṣipavamānaḥ pāṃca | janyaḥ purohitaṃ tam īmahe mahāgayam [VS 26.9ab], *agnyāśīrvādaḥ, yasya kūrmo gṛhe havistam agne varddhayā tvaṃ tasmai devā | adhi vruvann ayaṃ ca vrahmaṇas patiṃ* [VS 17.52], *sarveṣām āśīrvādaḥ. uttiṣṭha vrahmaṇasya te deva ekastvehe, upaprayaṃ | tu marutaḥ sudrānava iṃdraprāśūrbhāvāsacā*

[ṚV 1.40.1], *vrahmāvisarjanaṃ*, ***viṣṇo rarāṭa*** [VS 5.21], *praṇītavisarjanaṃ*. ***kas tvā vi-***

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muṃcati sa tvā vimuṃcati kasmai tvā vimuṃcati tasmai tvā vimuṃcati poṣāya rakṣasāṃ bhāgo si [VS 2.23], *vrahmākuśamocanaṃ.* | ***apo adyātvacārīṣaṁ rasena yamamṛkṣmahi, payasvānagna āgamaṃ taṃ mā saṁ sṛja varccasā prajayā ca dhanena ca*** [VS 20.22], *a* | *bhiṣiṃcanaṃ*. ***oṁ saṃvarhiraṃtāṁ haviṣā ghṛtena samādityair vasubhiḥ sammarudbhiḥ, samiṃdro viśvadevebhir aṁtā* | *divyaṃ namo gachatu yat svāhā*** [VS 2.22], *akṣapātana upayamanakuśaghṛtaplutena juhūyāt*. ***oṁ tanūpā agne si tanvam me* | *pāhyāyurdā agne syāyur me dehi varcodā agne si varcco me dehi, agne yanme tanvā unanma āpṛṇa*** [VS 3.17] ***medhām me dehi savitā* | *medhā devī sarasvatī ādadhātu medhāvaśvanau devāvādhatā puṣkaraśratau*** [PG 2.4.8], ***aṃgāni ca āpyāyataṃ vāk · prāṇa · ca* | *kṣu · śrotraṃ · yaśovalaṃ*** [PG 2.4.9], *hastasaṃplavanaṃ*. ***tryāyuṣaṃ jamadagneḥ kasyapasya tryāyuṣaṃ, yaddeveṣu tryāyuṣaṃ tanno a* | *stu tryāyuṣaṃ*** [VS 3.62], *bhasmanā tilakaṃ kārayet*, ***oṁ yajña yajñaṃ gacha yajñapatiṃ gacha svāṃ yoniṃ gacha svāhā, eṣa te yajño ya* | *jñapate sahasūktaṃvākaḥ sarvavīrastaṃ juṣasva svāhā*** [VS 8.22], *arghapātrodakenāgnikuṇḍatribhramaṇaṃ. gacha gacha sura* | *śreṣṭha ātmāsaṃsāravāhanaḥ, yatra vrahmādayo devās tatra gacha hutāsanaḥ, agniprārthanā, śeṣahomaḥ, vrahmā* | *kāṣṭhahomaḥ, oṁ kṛtāya karmaṇe svāhā, oṁ akṛtāya karmaṇe 2, agnitāṃvūlaṃ dadyāt, nyāsaḥ, agnivisa-*

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rjanaṃ, udvayaṃ, valigaṇapatipūjā choye, abhiṣekacaṃdanādi āśīrvāda, ***pūrṇacaṃdranibhaṃ divyaṃ darpaṇaṃ śu* | *bhamaṃgalaṃ, ātmaviṃvākṛtiṃ dṛṣṭvā saṃpade ca dhane na ca, kaumārīdarśanaṃ, sarvamaṃgalamāṃgalyeti***, *sūryasā* | *kṣi, sahabhojanaṃ rātrau ekasayyāśayanaṃ. iti vivāhakarmayajñasamāptaḥ.*

Santikunhuyā Vidhi

saṃtibhramaṇaṃyātrā, vrahmāsanatanakestotra, goyasiṃdhara chāye, vadhūtā āḍasadyaṃte, maṃgalayātrā, gṛha | *dvārasa nṛmachanādi lokopacāra yāye, lāsālāva maṇḍapa haye, vrahmāsana tanake stotra, caṃdanādisago* | *na āśīrvāda,* ***oṁ kaṇḍāt 2*** [VS 13.20], ***mano jūti*** [VS 2.13] *pratiṣṭhā, aninīhāsāna gāyake, kevādānana chāye, siphāra* | *ti, māsagheḍe 2, sahabhojanaṃ. iti bhramaṇayātrā.* <ornament>

Caturthīkarma

atha caturthīkarmma. | *nityakarma mālābhālā tāṃbūla sahabhojanaṃ. puruṣeṇa kuśaṇḍīkarma kuryāt, yathā 2 vidhinā yajñakarma ve* | *dādinā brahmārcanaṃ, arthapadāsādhanāṃte*[410] *carusādhanaṃ*[411]*. ājyasthālīcarusthālīsaṃskāraḥ,* ***pratyuṣṭaṁ rakṣe* | *ti*** [VS 1.29], *pratarpaṇaṃ abhyukṣaṇaṃ,* ***oṁ mahīnāṃ payo si*** [VS 4.3], *ghṛtaṃ nidhāya.* ***oṁ dhānyam asi dhinuhi devāṃ prāṇāya tvā* | *dānāya tvā vyānayi tvā, dīrghām anu prasitim āyuṣe dhān devovaḥ savitāhiraṇyapāṇiḥ pratigṛbhṇātv achidreṇa***

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pāṇiṇā cakṣuṣe tvā mahīnāṃ payo si [VS 1.20], *dhānyam ādāya,* ***oṁ kukkuṭo si madhujihva iṣam ūrjam ā vada tvayā vayaṁ* | *saṃdhātaṁ saṃdhātaṃ jeṣma, varṣavṛddham asi prati tvā varṣavṛddhaṃ vetu***, *sūrpe nidhāya,* ***parāpūtaṁ rakṣaḥ parā* | *pūtā arātayopahataṁ rakṣo vāyur vo vi vinaktu***, *tuṣaṇi rasanaṃ,* ***devo vaḥ savitā hiraṇyapāṇiḥ prati gṛbhṇā* | *tv acchidreṇa pāṇinā*** [VS 1.16], *tāmrapātre nidhāya trivāra,* ***oṁ iṣe tvorjeti*** [VS 1.1] *agnikuṇḍopari nidhāya, carupātra ghṛtapātra* | *saṃskāraḥ, agner daśakriyā, agnināma,* ***oṁ yojāgnaye***[412]

[410] Read: *atha pātrāsādanānte.*
[411] Read: *carvāsādanaṃ.*
[412] Read: *yojakāgnaye.*

svāhā, *pūrvāghāṭa uttarāghāṭa pañcavāruṇāṃte, saṃśra | vaprāsanāṃte*[413] *nidhāya.* ***oṁ parajāpataye svāhā, oṁ sṛṣṭikṛtaye 2,*** *tataḥ kuṇḍāgre udakapātram ekaṃ sthā | payet, tatra pūjanaṃ,* ***oṁ kapālāya idam āsanaṃ namaḥ, puṣpaṃ 2, oṁ kapālāya svāhā,*** *idaṃ kapālāya tyāga | ḥ, ghṛtena āhuti maṃtraḥ,* ***oṁ agne prāyaścitte tvaṃ devānā prāyaścittir asi brāhmaṇastvā nāḥ, kāma upadhāvā | mi yāsyai patighnaṃ tanūtāmasyai nāśaya svāhā*** [PG 1.11.2a], *idam agnaye,* ***oṁ vāyoḥ prāyaścitte tvaṃ devānā prāyaścittir asi | brāhmaṇastvā nāthakāma yā syai prajā vai tāmasyai nāśaya 2*** [PG 1.11.2b], *idaṃ vāyave,* ***oṁ sūrya prāyaścitte tvaṃ | devānā prāyaścittir asi brāhmaṇastvā nāthakāma upadhāvāmi yāsyai paśughnī tanūtāmasyai nāśaya 2*** [PG 1.11.2c],[414] *idaṃ gaṃ-*

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dharvāya[415]*. ghṛtāhuti sarve datvā · ghṛtāhutipūrṇā, tilāhutiṃ ca, kalaśapratiṣṭhā, saṃkhyāhuti. | vadhū siṃdhūripātāna secake, cipatinaṅa yake, puruṣana lā sālāva haye, yajñasiṃhāsanasya uttare svasti | kāsane upaviśya · pūrvamukhaṃ, nṛmachanaṃ · arghapātralaṃkhana hāye, svāna tanake, mata phā tāḍacā sagonana | tvāye, belānukrameṇa cusibalāna bhuli ṅoye, vadhū tritatvena sodhayet,* ***oṁ ātmatatvāya namaḥ, oṁ vidyā | tatvāya 2, oṁ śivatatvāya 2.*** *kuṇḍāgre sthāpita udakena vadhūṃ urddhe abhiṣiṃcati maṃtraḥ,* ***oṁ yāte pati | ghnī prajāghnī paśughnī gṛhaghnī yaśoghnī nihitā tanūjāraghnī tata enāṃ karomi sā jīrya tvaṃ mayā sahasāvi | ti*** [PG 1.11.4], *amuka devīti subhikṣaṇā iti.*

vidhi theṃ sapyāye, śalalena keśa tribhāgaḥ, hastidaṃta prasā | dhanyā prasādhitaṃ, ***oṁ dīrghāyus tvā*** [VSK 3.9.6], *vāmabhāga urddhe kṛtvā keśa vaṃdhvā, siṃdūrārohanaṃ,* ***oṁ śrīś ca te*** [VS 31.22], *siṃdū | rabhāṇḍa striyai dadyāt, praṇāma, paṭṭasūtreṇa śirasi trividhā veṣṭanaṃ,* ***oṁ pavitre stho*** [VS 1.12], *kumārīsūtreṇa 3,* ***oṁ | rakṣohanaṃ*** [VS 5.23], *śalala · dantaprasādhinī · kuśapuṣpa śirasi sthāpya, kajjala,* ***oṁ tac cakṣur devahitaṃ*** [VS 36.24], *darppaṇe | na mukhadarśanaṃ, caṃdramaṇḍalastha śvetatila śirasi dadyāt, caṃdanādi sagonāśīrvādaḥ, se phārati.*

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thatā yaṅāva caruprasanaṃ, prāsanāṃte vadhū sva-āsane upaviśya, āhuti 108, ***oṁ śrīś ca te*** [VS 31.22], ***mano jūti*** [VS 2.13], *prati | ṣṭhā. vadhū hṛdayālaṃbhana,* ***oṁ yatte susīme hṛdayaṃ divi caṃdramasi śritaṃ, vedāhaṃ tadvidyāt paśyema śaradaḥ | śataṃ jīvema śaradaḥ śataṁ śṛṇuyāma śaradaḥ śataṃ*** [PG 1.11.9]. *brāhmaṇapūjā, śāṃtikapuṣṭika, yavadhānyādi, vi | dhitheṃ yajña dhunake, strī puruṣāya sagonāśīrvāda, pakvānnabhāṇḍaṃ puruṣāya dadyāt, striyai annādibhāṇḍaṃ da | dyāt, pakvānnabhāṇḍachidranaṃ, devabrāhmaṇajyeṣṭhādikrameṇa pakvānnādi dadyāt, agnivisarjana, pūjā cho | ye, yajamānābhiṣeka, ināya lite · brahmālaṃkhana luye, chatra chāye, somādhi biye. iti vivāha ca | turthīkarma samāptaḥ, 1.*

2b The Manual for the Ten Rites$_4$

1r

[blank folio]

Preliminary rites

1v

To glorious Gaṇeśa, salutations. ***Oṁ,* salutations to Brahman**. Now, the rules of Ten (Life-Cycle) Rituals are written. The first one among them is marriage. In the beginning, preliminary worships according to the order of the days. Then, according the day of the week, one should send (the patron) to worship the *pīṭhas* on the eighth day, the sixth day and the fourth day prior (to the ritual).

[413] Read: saṃśravapraṇīte?

[414] Here, some parts of the mantra are missing: *idaṃ sūryaya,* ***candra prāyaścitte tvaṃ devānāṃ prāyaścittirasi brāhmaṇastvā nāthakāma upadhāvāmi yā 'syai gṛhaghnī tanūstāmasyai nāśaya svāhā*** [PG 1.11.2d], *idaṃ candrāya,* ***gandharva prāyaścitte tvaṃ devānāṃ prāyaścittirasi brāhmaṇastvā nāthakāma upadhāvāmi yā 'syai yaśoghnī tanūstāmasyai nāśaya svāhā*** [1.11.2e].

[415] Read: *sūryāya.*

Rituals of the Day Before

On the day before marriage, one should welcome Brahmā.[416] On this day, the priest, the elders and other persons should necessarily cut their toenails. For worshipping of the clay, the eldest woman of the clan and the bride should do *puṣpabhājana* at house. (Recite) **Today etc.; for the ancestor worship during the marriage ceremony of such and such lineage, of the Śarmā named such and such, I hand over the flower container; may there be prosperity;** (until) ***siddir astu ...;*** (and) ***yathāvāna***[417]***....*** The son's or younger brother's wife should hand over the ritual plate.

Worship of the Clay

One should go for the worship of the clay[418] (to the potter). Arrange the ritual objects in the ritual ground as necessary. (Now) the rules for worshipping the clay. First, purification of the clay lump(s) by the Brahmin (reciting) ***rakṣohaṇaṃ valagahanaṃ ...*** (VS 5.23). (Offer) *bali* (reciting) ***adhy avocad adhivaktā ...*** (VS 16.5). (Offer) light (reciting) ***tejo 'si ...*** (VS 25.19). One should bathe (the clay lump, reciting) ***svasti na indro*** (VS 25.19). Bathing with the five nectars (reciting) ***payaḥ pṛthivyāṃ*** (VS 18.36); ***dadhikrāvṇo akāriṣaṃ*** (VS 23.32); ***tejo 'si*** (VS 22.1); ***madhu vātā ṛtāyate*** (VS 13.27); ***namaḥ śivāya ca*** (VS 16.41). Bathing with the water (reciting) ***svasti na indro*** (VS 25.19). (Offer) sandalwood (paste, reciting) ***yad adya kac ca*** (VS 33.35). (Offer) vermilion (reciting) ***tvaṃ javiṣṭha dāśuṣo*** (VS 13.52). (Draw) the eyes (reciting) ***tac cakṣur devāhitaṃ ...***(VS 36.24), (Offer) the sacred thread (reciting) **The sacred thread is the highest purifyer** (PG 2.2.11).[419] Give a dress (reciting) ***vasoḥ pavitram asi*** (VS 1.3). (Offer) flowers (reciting) ***yasya linī***.

2^r
Handing over the flower-container by the eldest person (to the priest reciting) **Today etc.** (until) ***śivaṃ śivakaraṃ...; siddhir astu ...; yathāvāṇa ...;*** **I hand over the flower container**. Give the flowers to the priest. (Offering of) the *arghya* water to the Sun by the Brahmin (reciting) **Today etc; For the sake of the *nāndimukha* ancestor worship, (I offer) the *arghya* water to the glorious Sun, salutations;** ***ā kṛṣṇena rajasā*** (VS 33.43). Greetings to the Guru (reciting) ***akhaṇḍamaṇḍalā***.[420] Mental commitment, worship of the *arghyapātra*, worship of the self. Recitation of the Veda by the Brahmin: ***tat tvā yāmi*** (VS 18.49) and so on.

Worshipping of the flasks according to the rules. (Recite) ***Oṁ*, to Sadyojāta, (salutations)**; ***sadyo jāto vy animīta ...*** (VS 29.36); ***Oṁ*, to Vāmadeva, salutations;** ***vāmam adya savitar ...*** (VS 8.6); ***Oṁ*, to Aghora, salutations;** ***yā te rudra śivā ...*** (VS 16.2); ***Oṁ*, to Tatpuruṣa, salutations**; ***yat puruṣaṃ vy ...*** (VS 31.10); to **Īśāna, salutations;** ***tam īśānaṃ jagatas ...*** (VS 25.18). Invocation etc. (Hand over) the *pañcavāyu* (i.e. the five kinds of) ritual objects (set on the saucer made of leaves containing), two sets of ritual implements (reciting) ***mahī dyauḥ pṛthivī ...*** (VS 8.32); ***apsv antar amṛtam ...*** (VS 9.6);

2^v
tejo 'si (VS 22.1); ***tava vāyav ṛtaspate ...*** (VS 27.34); ***yā te rudra ...*** (VS 16.2.); ***asmākam indraḥ samṛteṣu ...*** (VS 17.43). Fill the saucer (made of leaves) with these materials: fish, unbroken rice grains, yogurt, fruit, meat, sweets. (Recite) ***catusvasti***.[421] (Offer) incense, light, and edibles (reciting) ***dhūr asi dhūrva*** (VS 1.8); ***tejo 'si*** (VS 22.1); ***annapate 'nnasya*** (VS 11.83). Throw popped rice (reciting) ***mano jūtir*** (VS 2.13). Recitation of the mantra (silently), and singing of praises: ***śivaṃ śivakaraṃ śānta*** (cp. PG 1.8.5 and Skv 2v). Here, (worship with) fragrant materials etc.

[416] In the form of a flask (*kalaśa*).
[417] Abbreviation of a formula for protecting the ritual.
[418] For making the Alīdyaḥ.
[419] See above fn. 243.
[420] A popular *prāṇamantra*: ***akhaṇḍamaṇḍalākāraṃ vyāptam yena carācaraṃ, tat padaṃ darśitam yena tasmai srīgurave namaḥ.***
[421] Unidentified verse; cf. Dkv$_1$ 19v (Gutschow/Michaels 2008: 213).

Offering of the *arghya* water to the Sun by the eldest person (reciting) **Today etc.; in the ancestor worship of the marriage of such and such lineage, of the Śarmā named such and such, for worshipping the Brahmin, (I offer) the *arghya* water to the glorious lord Sun, salutations;** ***ā kṛṣṇena rajasā*** (VS 33.43). Worship of the Brahmin (reciting) **(I offer you) this seat, salutations.** (Offer) water for washing feet, water for washing hands, sandalwood (paste), incense and light. Here, (worship with) fragrant materials etc. (Recitation of the) *śāntikapustika*(-mantra).

Let the wife of the son or younger brother wave the measuring vessel, key and *sagā*. (Offer) sandalwood etc. with blessings (reciting) ***namaḥ śambhavāya ca*** (VS 16.41). Give a flower from the *śāntikapustika* recitation (reciting) ***dyauḥ śāntir antarikṣaṁ*** (VS 36.17). (Make) the ritual decision for food. (Offer) *dakṣiṇā* to the Brahmin. (Perform auspicious) recitations. Send (a plate with) *pūjā* (materials) from the family (of the worshipper to various deities in the vicinity). Mental commitment (*nyāsa*). Release the deities (*visarjana*, reciting) ***ud vayaṃ tamasas*** (VS 20.21). Let the Prajāpati[422] stand on the *svastika* seat. The eldest man should sprinkle water on the hands of the Prajāpati. Worship of the Pajāpati's hands with water, sandalwood (paste) and fragrant materials etc. Hand him over the clay lump (Alīdyaḥ, reciting) ***dyauḥ śāntir antarikṣaṁ*** (VS 36.17).

3r

Also hand him over the *pañcavāyu* (i.e. the five kinds of) ritual objects (set on the saucer made of leaves containing), light and all (necessary) materials. Send (a plate with) *pūjā* (materials to various deities in the vicinity). Also (include in the *pūjā*,) the materials (such as *gvaḥjā*) used in the ritual. Ablution etc. Keep some of the ritual remains for the house (as a token of the ritual). Let *duke*[423] be offered.

Waving of the lamp (*ārati*) together with a wooden measuring vessel (reciting) ***yāḥ phalinīr yā*** (VS 12.89); ***tejo 'si*** (VS 22.1). Let the wife of the son or the brother give *samaya* food (to the Prajāpati). Let the Prajāpati go after pouring a stream of water (reciting) ***asuraghnam indrasakhaṃ*** (ṚVKh 2.4.1b). Release the (Sun) as witness. Here end the rules for the clay worship.

Ancestor worship

Upon coming back home, perform the *yavodaka* worship. Give the flowers from the clay worship. Perform *yavodaka* as necessary. (Worship) sixteen mother goddesses and so on. Let the eldest person hand over the flower-container (reciting) **Today etc.; in the ancestor worship of the marriage of such and such lineage, of the Śarmā named such and such, for the *yavodaka* worship, I hand over the flower container.** ***Siddhir astu ...; yathāvāṇa ...*** . Offering of the *arghya* water to the Sun (reciting) ***ā kṛṣṇena rajasā*** (VS 33.43); ***Oṁ*****, to the maternal grandmother, to the maternal great-grandmother, to the paternal grandmother, to the great-grandfather, to mother's parents, to Gaṇeśa, to the goddess Durgā, to Viṣṇu, to Sadāśiva, to Sixteen Mother Goddesses, to the nine gods starting with Indra, (I offer) these seats and flowers**. Offer seats to all the priests residing in the ritual including the Brahmin, the Ācāju, the Śivācārya and so on (and) to the Viśve Devāḥ and so on. (Offer to them) the water for washing the feet. (Perform) *karāṅga-nyāsa* with the Gāyatrī mantra. Worship of the water vessel (reciting) ***Oṁ*****, to Brahman, salutations; to Viṣṇu, salutations; to Rudra, salutations; to Sadāśiva, salutations; the sandalwood, the unbroken rice grains and the flowers to the embodiment of Varuṇa, salutations**. One should show the cow posture. Place two strands of the *kuśa* grass (reciting) ***imaṃ me varuṇa ...*** (VS 21.1). Again, offer water reciting **to Brahmā, salutations** and so on.

[422] A young member of the potter caste; cf. Gutschow / Michaels 2008: 133 (plate).

[423] Meaning unclear; DCN: "*duke*, n., a kind of rice?"; see also Dkv_1 18v.

3^v
Worship the self. Hand over the flower container (reciting) *saptavyādhā daśārṇeṣu…* (*Vajrasūcī* 3-4); **One succeeds in the journey of middle age and youth having meditated on Gayā as the place for *śrāddha*, and having meditated on the god Gadādhara (i.e. Yama?), and salutation to you both; thus the *śrāddha* should be performed.**[424] ***Oṁ*, to Gayā, salutations; to Gadādhara, salutations; to Puṇḍarīkākṣa, salutations; to the great-grandfather, salutations**. Sprinkling with water (reciting) *apavitra-pavitro vā…*[425] (Offer) flowers to Viśvedevāḥ (reciting) ***Oṁ*, to Kratu, salutations; Oṁ, to Dakṣa**; (***Oṁ*, to**) ***gaurī-padmā-śacī-medhā-sāvitrī-vijayā-jayā-devasenā-svadhā-svāhā-mātaro loka-mātaraḥ …***[426] Offering of flowers to the Eight Vasus, to the Eleven Rudras, to the Twelve Ādityas.

Again, hand over the flower container (reciting) **Today etc.; by the actions to be performed, may there be the auspicious place and time (for my) wealth, bodily strength, the Brahmins and the mothers. Facing east towards the Viśvedevāḥ I will fulfil your order; perform (the ritual) through the Brahmin**. Invocation of the Viśvedevāḥ (reciting) *omāsaś carṣaṇīdhṛto víśve …* (VS 7.33).

4^r
Here ends the invocation.

Offer *yavodaka* and the water for washing hands to the Viśvedevāḥ. Offer water again. Similarly, (offer) the sandalwood, the sacred thread, flowers, incense and light. Now, (worship with) the fragrant materials and so on.

Ritual decision for the food. (Offer) the unbroken rice grains to the *maṇḍala* (reciting) ***madhu vātā ṛtāyate …*** (VS 13.27-13.29). (Recite) **(This is)** ***madhu*** (Repeat) thrice. (Recite) **Today etc**. Ritual decision. **May it be the ritual decision for the Viśvedevāḥ etc. May the ancestor worship be auspicious. May the task be accomplished. May the sins of past be eliminated. May that which has been mentioned be imperishable. I offer it always to you.** Salutations (reciting) *deva savitaḥ pra suva …* (VS 9.1). This all may completely fulfill the rules of the ritual decision for food. Thus is the ritual decision for food.

Then, worship of the cows (reciting) **I offer this seat to the five mother cows starting with Kapilā.** (Offer) flowers. Similarly, (making offerings) to Gaṇapati, Bahidvārāṅgas, to the Gurus, to the serpent king Varuṇa, to the Sixteen Mother Goddesses, to the Mother Goddesses of the Doors. This is the invocation of all (the deities). Worship (reciting) ***Oṁ*, to Nandā, salutations; *Oṁ*, to Bhadrā, salutations; *Oṁ*, to Sumanā, salutations; *Oṁ*, to Suśīlā, salutations; *Oṁ*, to Surabhi, salutations**. (Offer) a mouthful of grass to the cow. (Recite) ***Oṁ*, to Brahmāṇī, salutations; to Māhesvarī, salutations; to Kaumārī, salutations; to Vaiṣṇavī, salutations; to Vārāhī, salutations; to Indrāyaṇī, salutations; to Cāmuṇḍā, salutations; to Mahālakṣmī, salutations**. (Worship) Kaumārī. (Recite) **to Gaṇapati, salutations; to Heramba, salutations;**

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to Vighnarāja, salutations; to Vināyaka, salutations; to Lambodara, salutations; to the Forty Nine Vighneśvaras, salutations. (Worship) Gaṇapati. (Recite) **to Gaṇapati, salutations; to the Gurus, salutations; to the serpent kings starting with Varuṇa, salutations; to the Sixteen Mother Goddesses, salutations; (*Oṁ*, to) Gaurī, Padmā, Śacī, Medhā, Sāvitrī, Vijayā, Jayā, Devasenā, Svadhā, svāhā, Mātṛs (and) Lokamātṛs …**[427] Offering of the *arghya* water to the Five Mother Cows starting with Kapilā. (Recite) **(I offer) the *yavodaka* and the *arghya* water in the *abhyudayika* ancestor worship, Salutations.** In this way, having offered the *arghya* water to all (the deities), (offer) the

[424] Unidentified verse.
[425] ≈ *Dīkṣāprakāśa*, p. 128); standard mantra for purifications: cf. Bühnemann 1988: 132f.
[426] Enumeration of 17 mothers, partly matches with *Dīkṣaprakāśa*, p. 51.
[427] Enumeration of 17 mothers, partly matches with *Dīkṣaprakāśa*, p. 51.

sandalwood (paste), the sacred thread, flowers, incense, light, fruits, betel nuts, the *naivedya* and so on (reciting) **May (they) be delighted and granting wishes**. (Worship) the *maṇḍala* and (sing) praises: **Salutations to the cow; *vanditāsi vasiṣṭhena* ...**[428]**; *saurabheyī jaganmātā* ...**[429]**; grant me long life, wealth, offspring, animals and their nourishment, glory and enjoyment, salutations to the cow; you are the all auspicious Śiva, the one who fulfill all wishes, the refuge of all, o three-eyed one, Gaurī, Nārāyaṇī, salutations to you; o (Gaṇeśa), you are the leader of the troops, elephant-faced, three-eyed like, be always pleased with me, fulfiller of the wishes, remover of obstacles, wish-fulfiller, who is to be worshipped by the gods and Asuras for the purpose of accomplishments, the dispeller of thousands obstacles,**

5[r] **salutations to Gaṇeśa; salutations to you, the Iṣṭadeva, salutations to you the Kuladeva, salutations, salutations, accept always my worship, o local deities, salutations to you.** Now, (worship with) the fragrant materials and so on. This all should fulfill the rules for worshipping the cow (reciting) **May the cow-dung be a *prasāda* (from you). May this sprinkling be auspicious**. (Recite) **The long rivers and the rivers and the three feet of Viṣṇu, thus he praises the life; may one obtain a long life.**[430] Offer a stream of water (reciting) **The deities who reside in the middle of all waters, may be to me the auspicious waters in the hand of the Brahmin; may the waters be auspicious.**[431]

Offer flowers to the Viśve Devāḥ (reciting) **Lakṣmī resides in the flowers, Lakṣmī resides in the Lotus, in the nectar of the moon, (and) always in the eternal cow-pen; give me good thoughts, may I be uninjured, meritful, and peaceful and well-nourished; what ever is superior in the world, that may always be mine.**[432] Offer water and the unbroken rice grains to the hands of the Viśve Devāḥ (reciting) **May the mantra of the Viśve Devāḥ be (this) water**. Similarly, for the maternal side (i.e. ancestors). Having joined hands and facing east, (recite) ***gotran no varddhaṃ* ...**[433] Drop a stream of water to the *maṇḍala* (reciting) ***dātāro no 'bhivardhantāṃ*** ... (ViDh 73.28); ***annaṃ ca no bahu bhaved*** ... (ViDh 73.30). Having taken the flower and fruit from the *gogrāsa*, (recite) ***ā dhatta pitaro*** ... (VS 2.33a). Having worshipped the male (groom?) with water, (recite) ***yatheha puruṣo sat*** (VS 2.33b).

5[v] Offer a stream of water (reciting) ***urjjaṃ vahantīr amṛtaṃ*** ... (VS 2.34).

Then, at the auspicious moment, the hand of the person to be married should be pulled by the eldest person (reciting) ***asuraghnam indra sakhaṃ*** ... (ṚVKh 2.4.1b-2.4.2ab). Take him to the *svastika* seat. (Perform) purifications (reciting) ***rakṣohaṇaṃ valagahanaṃ*** ... (VS 5.23). (Offer) *bali* (reciting) ***adhy avocad adhivaktā*** ... (VS 16.5). (Offer) light (reciting) ***tejo 'si*** (VS 22.1). Spread pieces of fruits (reciting) ***tava vāyav ṛtaspate...*** (VS 27.34). Sprinkle with water (reciting) ***devasya tvā savituḥ*** (VS 1.10). Offer flowers, wave a lamp, a measuring vessel, a key and *sagā* (reciting) ***asuraghnam indrasakham*** (ṚVKh 2.4.1b). Make a hundred and eight fold of the yellow thread (*śatavṛndikā*). (Offer) the sandalwood (paste) etc. with blessings. The Brahmin should recite the Veda: ***āyaṃ gauḥ pṛśnir*** ... (VS 3.6); ***jātavedase sunavāma somam*** ... (ṚV 1.99.1);

6[r] ***namo gaṇebhyo gaṇapatibhyaś*** ... (VS 16.25); ***gaṇānāṃ tvā gaṇapatiṁ*** ... (VS 23.19); ***bṛhaspate ati yad*** ... (VS 26.3); ***namo stu sarpebhyo*** ... (VS 13.6); ***sam akhye devyā*** ... (VS 4.23); ***dyāṃ mā lekhīr*** ... (VS 5.43). Offering of the ritual fee. Ritual bathing together

[428] ≈ *Kriyāsāra*, p. 311.
[429] This stanza, relating to the worship of Kapilā, can be found in the *Kriyākramadyotikā* p. 352.
[430] Unidentified verse.
[431] ≈ MS 11.9.3.32
[432] Unidentified verse.
[433] Unidentified verse referring to the seven enrichments (*vṛddhis*), i.e. long life (*āyus*), health (*ārogya*), sovereignty (*aiśvarya*), family (*jana*), wealth (*dhana*), success (*lakṣmī*), and offspring (*santāna*).

with blessings. Wave the wooden measuring vessel together with a lamp (reciting) ***yāḥ phalinīr yā*** (VS 12.89); ***tejo 'si*** (VS 22.1). Throw popped rice (reciting) ***mano jūtir*** (VS 2.13). (Perform) the dismissal of the *yavodaka* (i.e. *nāndikaśrādhha,* reciting) ***devā gātuvido gātuṃ ...*** (VS 8.21).

Conclusion of Dusalapūjā

Receive vermilion and flowers from the place of the Sixteen Mother Goddesses. Collect (the remains from the ritual, reciting) ***idaṁ haviḥ prajananaṃ ...*** (VS 19.48). Send worships (to the deities in the vicinity). Release the Sun as the witness.

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Let (the groom) grind black lentils (reciting) ***suṣārathir aśvān iva ...*** (VS 34.6). Let the eldest woman take her by pulling his hands. Feed (him) the meal of the day prior to the ritual. Feeding of the meal to the Brahmin. Having dyed the thread of the day before (*duso*), leave it (for the night). The rule of preparing the *duso* thread. (Arrange) ginger, black salt, molasses, grape (?), *madana* plant[434], *jyotiṣmati*[435], fish, betel nut, popped rice and unbroken rice grains. (Arrange) ginger, salt, turmeric, *madana* plant, *sūjaphosi* (tree?), fruits, fish, betel nut, popped rice and unbroken rice grains. Here ends the ritual of the day prior to the marriage.

Ritual of the Main Day

Worship of the Flasks

The Brahmā flask, the eight auspicious flasks, the auspicious serpent-flask (*nāgapva*), the *yakṣa-yakṣaṇī* flasks, the Śrīlakṣmī flask, (the flasks for) the deities of the outer gate (such as Gaṇeśa and Kumāra) and so on should be arranged to the east of the fire-place. One should worship Gaṇeśa, wait (the bride/the groom) at the gate. Take Alīdyaḥ and the *phaṇini*. One should bring (the groom) in after waiting at the gate. Perform the ancestor worship (*yavodaka*). Let the Śivācarya worship Brahmā. Offer oil to the Brahmā (flask). (Let the Citrakār) draw eyes (on the Brahmā flask). Fill the flasks up (with water) according to the rules. Perform *yavodaka* at the auspicious moment. The eldest person (of the clan) should take the *karttā* (=*yajamāna,* i.e. the bride's father) to the *svastika* seat and have him seated facing east. Spread pieces of fruit (reciting) ***tava vāyu bṛhaspate*** (VS 27.34).

Purifications etc. (by) sprinkling with the water from the *arghapātra* (reciting) ***devasya tvā savituḥ*** (VS 1.10). Let him offer the flowers (reciting) **I offer these seats to Brahman, to the one seated on a swan, to the Eight Flasks dedicated to the polar star and so on, to the flasks of the Yakṣa, Yakṣaṇī, Śri, Lakṣmī, and the Serpent, salutations.**

Similarly, (offer) the water for washing feet and so on. (Sing) praises **All the twice-borns should meditate upon you, the Indra of twice-borns, who is the heaven, a part of Brahmā's egg, the leader of the eternal wind, who has the form of supreme knowledge, who has become the best of the gods, lotus-eyed, sitting on a *rājahaṃsa* swan, whose body colour is of the blooming *campa* flower and who has four hands, muttering prayers with a rosary, the eternal lord, the wind.**[436] Now, (worship) with fragrant materials etc. Wave with lamp, measuring vessel, key and *sagā* (reciting)

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asuraghnam indrasakhaṃ (ṚVKh 2.4.1b). The priest should wave the basket.

Put oil on the hands, the feet and the head (of the groom, with the) mantra ***kāṇḍāt kāṇḍāt prarohanti ...*** (VS 13.20). (Offer) rice-powder (with) the mantra ***dīrghayus tvāya balāya ...*** (VSK 3.9.6). Offer sandalwood

[434] Possibly the Emetic nut tree, or Common emetic nut (*Randia dumetorum* Lam.).

[435] Possibly the Climbing staff plant (*Celastrus paniculatus* Willd.)

[436] Unidentified verse, cf. Dkv$_3$, fol. 47r.

(paste), *sagã* etc. together with blessings. (Wave) wooden measuring vessel and a lamp (reciting) ***yāḥ phalinīr yā*** (VS 12.89). Throw popped rice (reciting) ***mano jūtir*** (VS 2.13). Wave with (the plate on which a) moon-disk (is drawn, reciting) ***iman devā asapatnaṁ ...*** (VS 10.18).

Draw a *svastika* on the palm of the barber. Hand over to the barber (the plate on which a) moon-disk (is drawn). Let (the groom) grind black lentils (reciting) ***sukhārathir aśvān*** (VS 34.6). Take him pulling his hands and have him seated in the *svastika* seat. One should anoint him and have his toe nails pared. Let (the groom) take a bath. Give him the cloth from the brass plate. Let him change his dresses. If it is with the girl (i.e, the bride), give her a *vaṃki* dress together with *sagã*, let her wear the dress. Then, offer vermilion. Here ends the rules for offering oil.

According the the time announced by the astrologer, (the groom) should put vermilion (on the bride's head). Perform the worshipping according to the rules. Let he Brahmin complete the flask worshipping and the recitation of the Veda. Having done this, take the bride to the vermilion *maṇḍala*. The eldest person (of the clan) should take the male (i.e, the groom) by pulling his hands to the *svastika* seat. Purifications etc.

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Let flowers be offered. One should wave with lamp, measuring vessel, key and *sagã*. Offer *nipni khavapāsa*. Offer vermilion from the container. (The groom should) put a (golden) ring marked with the letters *cira* on the (left) ringfinger (of the bride). Hand over the vermilion container. (Give) sandalwood (paste) etc. with blessings. Offer a handful (of rice grains?). If available, *pāsanī chāye*.

Having done this, wave the vermilion container together with *sagã*. Make offerings to the vermilion container. Offer vermilion from the container. (The groom should) put a mark made of gold (on the forehead of the bride). (The groom should) put a (golden) ring marked with the letters *prāṇa*[437] on the right ringfinger (of the bride). Hand over the vermilion container. Offer sandalwood etc. and *sagã* with blessings. Throw popped rice. End (the rite) according to the rules. Having finished this, take (the bride) out of the vermilion *maṇḍala*.

The eldest woman should take (the bride) to the fireplace (*yajñamaṇḍapa*) by pulling her hands. Keep her on the *svastika* seat in the northern direction. Spread pieces of fruits (reciting) ***tava vāyav ṛtaspate*** (VS 27.34). Purifications etc. Sprinkle the *argha* vessel with water. Starting with the Brahmā (flask), offer flowers, wave with lamp, measuring vessel, key and *sagã*. Offer a dress to the astrologer together with *sagã* (reciting) ***vasoḥ pavitram asi ...*** (VS 1.3). Offer the *phaṇini* (reciting) ***trātāram indram avitāram ...*** (VS 20.50). Hang over (the neck) the yellow thread (reciting) ***ā kṛṣṇena rajasā*** (VS 33.43). Offer sandalwood (paste) etc. and *sagã* together with blessings. Wave the Alīdyaḥ (reciting) ***śivo nāmāsi svadhitis ...*** (VS 3.63).

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Winnow with (a pair of) *hāsā*[438] (to the participants, reciting) ***tava vāyav ṛtaspate*** (VS 27.34). Give *prasāda* (to the participants, reciting) ***svasti na indro*** (VS 25.19). Offer portions of rice grains (*vaṃdāma chuye*, var. *kebādhāna chuyake*). Worship with the wooden measuring vessel and by waving the lamp. Throw popped rice. Let the bride/groom grind black lentils. Take them by pulling their hands. Feed them *phalina* food with beaten rice. Place the dress on the *svastika* seat. Take off the *phaṇini*. After making necessary offerings to the images of family deities, feed (all?) with popped rice (*tevā*, var. *tāya*) and beaten rice. Send (the impure food and left-overs) to the Kalãdyaḥ. Thus are the rules for offering *phalina* food.

[437] The two rings together mean "Long life".

[438] A circular winnowing tray made of bamboo.

Welcoming of the Bridegroom

Then, one should welcome the groom. First, having sipped water three times, offer the *arghya* water to the Sun. Recite **Today etc.; for the sake of the ritual of giving of the girl and welcoming the groom (who is) of such and such lineage, the Śarmā named such and such, I offer the *arghya* water to the glorious Sun, salutations;** ***ā kṛṣṇena rajasā*** (VS 33.43). Salutations to the Gurus. Mental commitment on the Gāyatrī (mantra). Worship of the vase with (purified) water, and worship of the self. Then, worship the groom (reciting) **To the groom, to (the embodiment of) the Lord Viṣṇu, (I offer) this seat, salutations; flowers, salutations**. Similarly, (make offerings of) the water for washing feet, the water for washing hands, (give) *arghya* water in return, the sandalwood (paste), the sacred thread, flowers, incense, light and *dakṣiṇā* (to the groom). Here, worship with fragrant materials etc. Make a *maṇḍala* in front of the groom. Sweep the ground with the *kuśa* grass (reciting) ***purā viṣṇupadākrāṃtā*** ...[439] Sprinkle the ground with water (reciting) ***purā indreṇa vajreṇa*** ...[440]. Sprinkle with fragrant material and the sandalwood (paste, reciting) ***madhukaiṭabhamedena*** ...[441] Besmear the ground using hands (reciting)

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śodhitā pṛthivī ca ...[442] Having made a circular *maṇḍala* of the size of a palm, draw four bases (i.e, four circles, of the *maṇḍala*) using yellow powder. Place portions of unbroken rice grains. In the outer (circle for) Indra etc.[443], (place) ten (portions of rice grains). Inside of that (in the circle for) Jayā etc.[444], (place) eight (portions of rice grains). Inside of that (in the circle for) Sadyojāta etc.[445], (place) five (portions of rice grains). Inside of that (i.e, in the centre, for) Tridevatā[446], (place) three (portions of rice grains). Place sandalwood (paste), vermilion, sacred thread, flowers, the *citrus* fruit or the coconut, ten pieces of betel nut, ten pieces of winter jasmin (*kunda*) flowers and a betel nut in the centre (of the *maṇḍala*).

Then, worshipping (reciting) ***Oṁ*, to Gaṇapati, salutations; *Oṁ*, to the Gurus, salutations; *Oṁ*, to the guardian of the door[447], salutations; *Oṁ*, to the territory-protecting deity, salutations; *Oṁ*, to the power of the vessel (*ādhāraśakti*)[448], salutations; *Oṁ*, to the seat of Ananta (i.e., Viṣṇu), salutations; *Oṁ*, to the seat of Skanda (i.e., Śiva), salutations; *Oṁ*, to the seat of the stem, salutations; *Oṁ*, to the seat of the lotus, salutations; *Oṁ*, to the seat of the leaf, salutations; *Oṁ*, to the seat of the filament, salutations; *Oṁ*, to the seat of the pericarp, salutations; *Oṁ*, to the *satyayuga*, salutations; *Oṁ*, to the *dvāparayuga*, salutations; *Oṁ*, to the *tretāyuga*, salutations; *Oṁ*, to the *kaliyuga*, salutations; *Oṁ*, to Ṛgveda, salutations; *Oṁ*, to Yajurveda, salutations; *Oṁ*, to Samaveda, salutations; *Oṁ*, to Atharvaveda, salutations.**

(Worship of Eight Mother Goddesses reciting) ***Oṁ*, to Brahmāṇī, salutations; *Oṁ*, to Māheśvarī, salutations; *Oṁ*, to Kaumārī, salutations; *Oṁ*, to Vaiṣṇavī, salutations; *Oṁ*, to Vārāhī, salutations;**

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***Oṁ*, to Indrāṇī, salutations; *Oṁ*, to Cāmuṇḍā, salutations; *Oṁ*, to Mahālakṣmī, salutations.**

(Worship of the Ten Directions, reciting) ***Oṁ*, to Indra, salutations; *Oṁ*, to Agni, salutations; *Oṁ*, to Yama, salutations; *Oṁ*, to Nairṛti, salutations; *Oṁ*, to Varuṇa, salutations; *Oṁ*, to Vāyu, salutations; *Oṁ*, to Kuvera, salutations; *Oṁ*, to Īśāna, salutations; *Oṁ*, to Ananta, salutations; *Oṁ*, to Brahman, salutations.**

Inside that, (worship of the Eight Yakṣaṇīs, reciting) ***Oṁ*, to Jayā, salutations; *Oṁ*, to Vijayā, salutations; *Oṁ*, to Ajitā, saluta-**

[439] Unidentified verse.
[440] Unidentified verse.
[441] Unidentified verse.
[442] Unidentified verse.
[443] The ten protectors of directions, i.e. Indra, Agni, Yama, Nairṛti, Varuṇa, Vāyu, Kuvera, Īśāna, Ananta and Brahma.
[444] The eight *yakṣiṇīs*, i.e. Jayā, Vijayā, Ajitā, Aparājitā, Jambhanī, Stambhanī, Mohinī and Akarṣaṇī.
[445] The five faces of Śiva, i.e. Sadyojāta, Vāmadeva, Aghora, Tatpuruṣa and Īśāna.
[446] Brahmā, Viṣṇu and Śiva.
[447] Bhairava?
[448] Cf. Dkv$_1$ 13v (Gutschow / Michaels 2008: 222).

tions; *Oṁ*, to Aparājitā, salutations; *Oṁ*, to Jambhanī, salutations; *Oṁ*, to Stambhanī, salutations; *Oṁ*, to Mohinī, salutations; *Oṁ*, to Ākarṣaṇī, salutations.

(Worship) inside of that (*maṇḍala* the five faces of Śiva, reciting) ***Oṁ*, to Sadyojāta, salutations; *Oṁ*, to Vāmadeva, salutations; *Oṁ*, to Aghora, salutations; *Oṁ*, to Tatpuruṣa, salutations; *Oṁ*, to Īśāna, salutations.**

(Worship) inside of that (*maṇḍala* Trimūrti etc., reciting) ***Oṁ*, to Brahmā, salutations; *Oṁ*, to Viṣṇu, salutations; *Oṁ*, to Rudra, salutations; *Oṁ*, to the Sun *maṇḍala*, salutations; *Oṁ*, to the Moon *maṇḍala*, salutations; *Oṁ*, to the fire *maṇḍala*, salutations; *Oṁ*, to the *maṇḍala* of the groom, salutations.** Invocations etc.

(Offer) sandalwood, vermilion, the sacred thread, unbroken rice grains, flowers, incense, light, *naivedya*, fruits, betel nuts and *dakṣiṇā*. Here, worship with fragrant material etc. Muttering of mantras silently, singing praises (to the groom, reciting) **You consist of all the divinities such as Siddhas, Gandharvas, Kinnaras, the protectors of the world such as Indra, the Eight Mother Goddesses such as Jayā, the five faces (of Śiva) such as Sadyojāta, the three gods such as Brahmā. O, son-in-law, you are the manifestation of Viṣṇu, and you are the Moon and the Sun. All the thirty among the seers are contained in your body. Obeisance to the *maṇḍala* and to the ruler of the essence of everything, *bhūr bhuvaḥ svaḥ*, to the brightness, to the one in various forms, salutations to you.** Here, worship with fragrant materials etc.

The father-in-law should recite the mantra joining his palms: ***yadi tvaṃ patito*** … (JN 148).[449] The groom should say: **If the girl has obtained**

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qualities and she is free from ten faults, I receive her in the presence of the sacred fire and the gurus.

The father-in-law should recite **You are invited as the son-in-law who is increasing fearlessness and merit. Today, I give (you) *kanyādāna*, make me victorious.** The groom (should recite) ***Oṁ*, the girl, whose is of the nature of purifying both clans, I certainly receive her in the presence of the sacred fire and the gurus.**[450]

The father-in-law (should recite) **At the auspicious day, at the (auspicious) lunar mansion, at the good constellation, on this day of marriage accompanied by the (auspicious) *karaṇa*[451], may you be victorious.**

Then, having hold all the materials such as flowers from the *maṇḍala*, (the father-in-law) should recite **You are invited as the son-in-law who is increasing fearlessness and merit. Today, I give (you my daughter as) the gift of the virgin (*kanyādāna*), make me victorious.**

Dismissal of the *maṇḍala* (reciting) ***devā gātuvido gātuṃ*** … (VS 8.21). Now, the (*saṃkalpa* with the) day of the week etc. (Make) the following statement: **At the time, in the presence of fire, the father will give you (this girl) who is fully purified, free of disease, not mutilated, not fallen (from her caste), not impotent, free of ten faults.** Give the fruits, the flowers and *dakṣiṇā* to the groom and recite, **Please receive the gift of the girl**. The groom (should reply) **I certainly receive (the gift of the girl)**. Then, the groom should make the ritual bathing (*abhiṣeka*) of the father-in-law (by sprinkling water). (Recite) **May the act of welcoming the groom be accomplished, may the moment of *abhiṣeka* be auspicious; *devasya tvā savituḥ*** (VS 1.10);

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pālāśam bhavati tena … (ŚB 5.3.5.11); ***yadvai kalpāṃ juhoti …***[452]; ***sarveṣāṃ vā eṣa vedānāṁ …***[453] Here ends the *abhiṣeka* (of the father-in-law).

(Offer) sandalwood (paste, reciting) ***yad adya kac ca …*** (VS 33.35); ***taraṇir***

[449] Cf. *Dharmakośa* 1981: 1894.
[450] One of the eleven astrological divisions of the day?
[451] One of the eleven astrological divisions of the day.
[452] ≈ ŚB 9.3.3.13.
[453] ≈ Manu 4.233.

viśvadarśato ... (VS 33.36). (Offer) vermilion (reciting) ***tvaṃ javiṣṭa dāśuṣo ...*** (VS 13.52). (Give) blessings (reciting) ***ṛtava stha ṛtāvṛddha ...*** (VS 17.3); ***ṛtava stheti ṛtavo ...*** (ŚB 9.1.2.18-19).

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(Give) blessings to all (the participants, reciting) ***idaṁ haviḥ prajananam ...*** (VS 19.48). Here ends the (giving of the) blessings. Then, releasing of the Sun as witness by the father-in-law. Here ends rules for welcoming the groom.

The Rules for the Gift of the Girl

Now, the rules for the gift of the girl (*kanyādāna*). Having offered him a seat in the outer hall the father-in-law should (recite) **May he seat well, we will honour you** (***sādhu bhavānāstām ...***, PG 1.3.4); ***sa ājagāma gautamo ...*** (ŚB 14.9.1.7). The groom should say, **I am comfortable; (Please) worship.**

The father-in-law should give two seats (*viṣṭara*[454] reciting) **(This is) the *viṣṭara* (seat), take the *viṣṭara* (seat)** (PG 1.3.6-7); ***atha yajamāno ...***[455] The groom (should recite), **I take the *viṣṭara*.** (Recite) **I am the highest one among the people, as the Sun among the thunder-bolts. Whoever treads me, I stand on him** (***varṣo 'smi ...***, PG 1.3.8); ***svāhā sūryasya raśmaye ...*** (ŚB 14.2.1.21). One (*viṣṭara*) seat (should be used as groom's seating), other (should be used as a) seat for feet.

11^{r}
The father-in-law should offer the water for washing feet (*pādya*, reciting), ***pādyaṃ pādyaṃ pādyaṃ*, take the water for washing feet; *atha yajamānaṃ dadāti ...***[456] The groom (should recite), **I take the water for washing feet.** (Recite) **You are the milk of Virāj, may I obtain the milk of Virāj; May the milk of Pādyā Virāj (reside) in me** (***virājo doho 'si ...***, PG 1.3.12); ***virājo nāmeti ...*** (ŚB 9.1.2.19).

The father-in-law should silently offer the *arghya* water to the groom. Holding a bowl with a mixture of milk and water, a bunch of *kuśa* grass, unbroken rice grains and with a conch shell containing gold inside he should offer the *arghya* water (to the groom, reciting) ***arghyo arghyo arghyo*, take this *arghya* water; *tad evā varundhye ...***[457] The groom (should recite), **I take the *arghya* water.** (Recite) **You are the waters, may I obtain all wishes through you** (***āpaḥ sthaḥ yuṣmābhiḥ ...***, PG 1.3.13); ***adbhyaḥ svāhety āpo*** (ŚB 14.3.2.13). The mantra for laying the *arghya* water (vessel) on the ground: **I send you to the ocean, return to your source; our heroes may be unhurt, may our sap not be shed** (***samudraṃ vaḥ prahiṇomi ...***, PG 1.3.14). (Recite) ***samudrāya tvā vātāya ...*** (ŚB 14.2.2.2).

11^{v}
The father-in-law should give the water for mouth rinsing (*ācamanīya*) to the groom (reciting) ***ācamanīyaṃ ācamanīyaṃ ācamanīyaṃ*, take the water for sipping; *athāyudā bhavati parokṣe ...***[458] The groom (should recite) **I take the water for sipping.** (Recite) **You came to me with glory, join me with splendor; make me the beloved of all beings, the lord of all cattles, the safe one for all bodies** (***āgamanya yaśasā ...***, PG 1.3.15); ***athāsyāmāśiṣa āśāsta ...*** (ŚB 14.1.3.18).

The father-in-law should give *madhuparka* (to the groom, reciting) **(This is) the *madhuparka*, take the *madhuparka; atha dadhi madhu ghṛtaṁ ...***[459]; ***madhu mādhvībhyām madhu ...*** (ŚB 14.1.4.13). The groom (should recite) **I take the *madhuparka; mitrasya tvā cakṣuṣā*** (VSK 2.3.4); ***suṣadā paścād iti ...*** (ŚB 14.1.3.21). Sprinkling (of the *madhuparka*) with water (reciting) ***devasya tvā*** (VS 1.10) and so on; ***tāmā dhatte mā dade ...***[460] Here ends (the act of) watering the *madhuparka*. Placing (the *madhuparka*-vessel) in the left hand, (the groom should) stir the *madhuparka* with his

[454] Seat made of bundles of *kuśa* grass.
[455] ≈ ŚB 14.3.1.24.
[456] ≈ ŚB 14.3.1.22.
[457] ≈ ŚB 3.3.4.31.
[458] Unidentified verse.
[459] ŚB 14.9.4.25 (≈ BĀU 6.4.25).
[460] Cf. ŚB 14.1.2.7.

12r right ringfinger and sprinkle (some of it) to the ground (reciting) **Adoration to the brown-faced one; What has been damaged in you, when food was eaten, I cut off that from you** (*namaḥ śyāvasyāya …*, PG 1.3.18). (Repeat) thrice. (Recite) *yathāsthānaṃ kalpantām ity …* (ŚB 14.9.4.5). He should taste (the *madhuparka*, reciting) **What is the essence of honey, (its) highest form (and) the delight of food, by that essence of honey, (its) highest form (and) the delight of food may I become the highest, the essence of honey and the enjoyer of food** (*yan madhuno madhavyam …*, PG 1.3.20); *atha dhavitrairādhūnoti …* (ŚB 14.1.3.30). (Repeat) thrice. (Recite) *atha dhavitrair ādhunoti …* (ŚB 14.1.3.30). Do not pass on the remainder of the *madhuparka*. Having silently sipped (the *madhuparka*) thrice, (the groom) should touch parts of his body (reciting) **May speech dwell in my mouth, breath in my nose, sight in my eyes, hearing in my ears, strength in my arms, vigour in my thighs. May my limbs be unhurt, may my body be united with your body** (*vāṅma āsye astu …*, PG 1.3.25), (the groom) should touch the whole body. (Recite) *sa yathā sarvāsāmapāṃ …* (ŚB 14.5.4.11).

12v The father-in-law should offer a cow (to the groom, reciting) **(This is) the cow, take this cow;** *atha gāmāhvayati …* (ŚB 14.2.1.7). The groom should recite **I receive the cow** (and recite) **The mother of the Rudras, the daughter of the Vasus, the sister of the Ādityas, the navel of immortality; to the people who understand me, I say: "Do not kill the evil-free cow, the Aditi." I kill my own and some other's evil. This (he should say), if he takes it (i.e. the cow for killing)** (*mātā rudrāṇāṃ …*, PG 1.3.27); **if he wants to release (the cow), he should say: "My sin and somebody else's evil has been killed** (PG 1.3.28a). *svāhā rudrāya rudrahūtaya …* (ŚB 14.2.2.38). Cut off two strands of the grass (reciting) **May (the cow) destroy the wrong deeds of mine as well of the patron named such and such Śarmā. Let it free, let it grass** (*atha yady utsisṛkṣet …*, PG 1.3.28b). **But let the *arghya* not be without flesh** (*na tu evam māṃso 'rghaḥ syāt*, PG 1.3.29). **At a sacrifice and a marriage ritual he should say: "Make (it ready)"** (*adhi yajñnaṃ …*, PG 1.3.30). **Even if he performs more than one Soma sacrifice during one year, let only priests, who have received (from him) the *arghya* reception, officiate for him, not those who have not received it; for this has been prescribed by the Śruti** (*yady apy asaṃskṛt saṃvatsarasya …*, PG 1.3.31).

The father-in-law should silently give the yellow dresses etc. of the girl to the groom for consecrating. The groom should speak silently (mantras) to the dresses of the girl

13r as follows: **May you reach old age. Put on (the dress). Be a protectress of the human tribes against imprecation. Live a hundred autumns full of glory and wealth; may you have a good number of children; full of life put on this dress** (*jarāṃ gaccha …*, PG 1.4.12); *athāto vāsorddhārāṃ juhoty …*[461]. Now the mantra for the upper garment: **The goddess who has spun, who wove, who spread out, and who drew out the threads on both sides, may those goddesses cloth you for the sake of long life. Full of life put on this dress** (*yā akṛntannavayaṃ …*, PG 1.4.13); *atha neṣṭā patnīmudāneṣyan …* (ŚB 5.2.1.8). Here ends the consecration of the bride's dresses.

The father-in-law should give dresses, ornaments etc. to the groom. First, the mantra for (offering) the lower garments (is) *asmadrātā devatrā …* (VS 7.46b). (Then, the mantra for offering) the upper garments: **For wearing (the dress), for bringing fame, of long life I shall reach old age. I live a**

[461] ŚB 9.3.2.1.

hundred long autumns. For increase of wealth I will clothe myself (*paridhāsyai yaśdhāsyai* ..., PG 2.6.20 ≈ KŚ VII.2.18). (The mantra for offering) the sacred thread (is) **The sacred thread is the highest purifier** ... (PG 2.2.1a).[462]

13^{v}

(The mantra for offering) the *kañcuka*[463]-dress (is) *yenendrāya bṛhaspatir vāsaḥ* ... (PG 2.2.7). (The mantra for offering) a turban (is) **A youth, well dressed, came here. He, being born, becomes glorious. Wise sages and devout ones praise him, turning their minds to the gods** (*yuvāsuvāḥ* ..., PG 2.2.9). (The mantra for offering) *paridhāna* upper garment (is) **With glory (come) to me, Heaven and Earth. With glory, o Indra and Bṛhaspati, may glory and fortune come to me, may glory be mine on every occasion** (*yaśasā mā* ..., PG 2.6.21). (The mantra for offering) ornaments etc. (is) **You are an ornament, may more ornaments be mine** (*alaṅkaranam asi* ..., PG 2.6.26). (The mantra for offering) sandalwood (paste is) *yad adya kac ca* (VS 33.35). (The mantra for offering) vermilion (is) *tvaṃ javiṣṭha dāśuṣo* (VS 13.52). (The mantra for offering) flowers: **The flowers that Jamadagni brought for the sake of faith, of love, of senses, then I take with glory and with fortune** (yā āharaj jamadagniḥ ..., PG 2.6.23). (The mantra for offering) the golden coin (is) *hiraṇyagarbhaḥ sam avarttatāgre* ... (VS 13.4). Here ends the worshipping of the groom.

Then, at the auspicious moment, to the right side of the groom, the father-in-law should touch the right hand (of the groom) with the bride's hands (reciting) **For this (mantra) *samañjantu*, Atharvaṇa is the divine seer, Liṅgoktā is the deity, the meter is *anuṣṭubh*. At the (moment of) anointing, (this is) the application.** (Recite) **May the Viśve Devāḥ together with the waters join our hearts; with Mātariśvan, Dhātṛ and Deṣṭrī one should give us** (*samañjantu viśvedevāḥ* ..., PG 1.4.14). (Repeat) thrice. (Recite) *hṛde tvā manase* ... (VS 6.25). (Repeat) thrice.

Then, one should pronounce the clan name of the groom first:

14^{r}

to the great-grandson of the Śarmā named such and such; to the grandson of the Śarmā named such and such; to the son of the Śarmā named such and such; to the Śarmā named such and such who asks for the girl. The father-in-law should also pronounce the clan name: **the great-granddaughter of the Śarmā named such and such; the granddaughter of the Śarmā named such and such; the daughter of the Śarmā named such and such; the lady named such and such who intends to marry the groom**. The father-in-law should give two strands of *kuśa* grass to the groom (reciting) **I have given, o Varuṇa King, my wealth (i.e. daughter) who has the divineness of the Sun. O, groom, she should be taken by you, who has the form of Viṣṇu, this is the rule.**

Now (perform) the gift of the girl to be given together with ornaments to the groom who has been assumed as Viṣṇu. The groom (should pronounce) **(Please) give (me the bride)**. The father-in-law should again announce **May heaven give you** (*dhyaus tvā dadātu*... PG 3.15.22). The groom (should recite) **O *Pṛthivī*, I accept you**. The father-in-law should utter the statement (of the *kanyādāna*) **Today, on the *vārāha* aeon etc.;** (Recite) **To (the manifestation of) Viṣṇu, who is desiring to attain the heaven of Brahmā, belonging to such and such a clan, such and such a sub-clan (*pravara*) and such and such school of the Veda, to a distinguished Brahmin, to the son-in-law, I give to you this girl (who is) of such and such a clan, such and such a sub-clan and of such and such name, adorned with gold and golden ornaments, (and who is) dedicated to Prajāpati; for the purpose of pacifying the sins pro-**

[462] See above fn. 243.

[463] A dress fitting upper part of the body.

duced by the body, speech and mind; and by the wife-ness (of her) for the attainment of heaven, pleasure and emancipation [cf. SRM I p. 551]. The statement (of the father-in-law which is done) holding sesame seeds, barley powder, unbroken rice grains and water ends here. Then the groom (should pronounce) ***Oṁ, svasti***. Then, the mother should stream a mixture of milk and water to the palms of the bride. Both (the mother and the bride) should recite ***agnaye tvā mahyaṃ ...*** (VS 7.47);

14^{v}
sa hiraṇyam pratyeti ... (ŚB 4.3.4.28-31). Then, the groom should recite ***kodāt kasmā adāt ...*** (VS 7.48); ***atha yad anyad dadāti ...*** (ŚB 4.3.4.32-33);

15^{r}
kāmaṃ kāmadughe dhukṣva ... (VS 12.72); ***atha pūrvārdhena...*** (ŚB 7.2.2.12); ***dhruvā 'si dhruvo ...*** (VS 5.28); ***athaivamabhipadya vācayati ...*** (ŚB 3.6.1.20). Then, having kept the bride in the right side of the groom, one should speak silently: ***āśuḥ śiśāno vṛṣabho ...*** (VS 17.33); ***āśuḥ śiśāno vṛṣabho na bhīma iti ...*** (ibid. and ŚB 9.2.3.6a). Here, having offered the gift of gold, (the father-in-law should recite) **For the accomplished task of making firm (the ritual of)** ***kanyādāna*****, I offer to you, to the son-in-law, to the manifestation of Viṣṇu, (this)** ***dakṣiṇā*** **of gold sacralised by the fire-god.**

15^{v}
The groom (should pronounce) ***Oṁ, svasti.*** Then, (the groom should) do *abhiṣeka* of the father-in-law (by sprinkling water, reciting) ***devasya tvā savituḥ*** (VS 1.10); ***sarasvatyair vāco yantur ...*** (VS 9.30b); ***devasya tvā savituḥ*** (VS 1.10); ***sarasvatyai vācho yantu ...***(VS 18.37b); ***devasya tvā savituḥ*** (VS 1.10); ***aśvinor bhaiṣajyena tejase ...*** (VS 20.3bcd); ***pālāśam bhavati tena ...*** (ŚB 5.3.5.11); ***yadveva kalpān ...***[464]; ***sarveṣāṃ vā esa vedānāṁ ...***[465]. (Offer) sandalwood (paste, reciting) ***yad adya kac ca*** (VS 33.35); ***kiṃ candaḥ kā ...*** (ŚB 10.3.2.13). (Offer) vermilion (reciting) ***tvaṃ javiṣṭha dāśuṣo*** (VS 13.52); ***tvaṃ javiṣṭha dāśuṣa iti ...*** (ibid and ŚB 7.5.2.39). (Give) blessings (reciting) ***kanyā iva vahatum ...*** (VS 17.97);

16^{r}
eṣā kanyā iva vahaṃtu ... (ṚV 4.58.9-10); ***abhivarṣasamartha tiṣṭhastum iti tiṣṭhaṃtutinugavyaḥ, ājin asmān bhadro draṇā nidhatta imanayatadeva | tā no madhumat pavaṃte***[466]; ***imaṃ devā asapatnaṁ ...*** (VS 10.18); ***imaṃ devā asapatnaṁ suvadhvam iti ...*** (ibid. and ŚB 5.3.3.12). Here end blessings. Again, blessings to all (reciting)

16^{v}
idaṁ haviḥ prajananaṃ ... (VS 19.48); ***sa bhakṣayati idaṁ ...*** (ŚB 12.8.1.22). Then, the blessings of women (reciting) ***śrīś ca te lakṣmīś ...*** (VS 31.22); ***tā vā etā paṃcadevatā ...*** (ŚB 11.1.6.20). Having finished thus, (recite the statement of the ritual) starting with **Today etc.** Worshipping of the Brahmin, (offer) *dakṣiṇā* (to the Brahmin). Give away betel nuts and mouth-perfuming materials such as betel(-pouch).

17^{r}
Then, (at the moment of) departing (of the bride, the groom should recite) **When you wander far away with your heart to different directions like the wind, may the gold-winged Vaikarṇa grant that your heart dwell with me** (*yad aiṣi mansā ...*, PG 1.4.15). The groom should take out the bride (reciting) **My dear wife (named) so and so**. The groom, keeping the bride in his right side and holding her foot-thumb, should recite **With no evil eye, not bringing death to your husband, bring luck to the cattle, be full of joy and vigour. Give birth to heroes, be godly**

[464] ≈ ŚB 9.3.3.13.
[465] ≈ Manu 4.233.
[466] Unidentified verse.

and friendly. Bring us luck, to two footed (men) and four footed (animals). Soma has acquired (you) first (as his wife), after him the Gandharva has acquired (you). Your third husband is Agni, fourth is human. Soma has given you to the Gandharva, the Gandharva has given you to Agni. Agni has given me wealth and children, besides this wife. Pūṣān, lead her to us, the highly blessed one. May she open her thighs in which full of many desires, we wish to penetrate the penis. (*aghoracakṣur apatidhanyedhi ...*, PG 1.4.16 ≈ ṚV X.85.44, 40-41, 37). Thus is the mantra for looking towards (each other by the bride and the groom).[467]

(Keeping) the Sun as witness, the father-in-law (should recite) **For the accomplishment of the gift of (my) daughter, (I offer) this *arghya* water to the glorious Sun, salutations;** (recitation of) ***kāyena vācā.***[468]

Then, the groom, holding twelve pieces of betel nuts, twelve pieces of winter jasmin (*kunda*) flowers, a silver coin, a dear's navel (musk), a *madana* (cf. fol. 6v), a flower and rice grains wrapped in a cloth, should perform customary rites in front of the father-in-law. The groom's father (should recite:) **Yor are requested for the protection of my lineage, today my lineage is protected by the divine grace (*prasāda*) of you.** The father-in-law should pronounce: **I now have given my daughter, who is (more than) eight years old and whom I have raised like a son, to your son. Please keep her affectionately.** Another Brahmin (should recite): **It should be followed exactly this way; I cannot do otherwise; one flower that is blessing of the Brahmin should be taken.** Here ends the rules for *kanyādāna.*

Fire Sacrifice

17^{v}

Then, let the son-in-law perform the installation of fire (*kuśaṇḍīkarma*). Let *phaṇinī* be tied (in the heads of) both the bride and the groom. Hang the yellow threads (*śatabṛndikā*) on (their) necks. (Offer) water for sipping. (Offer) water to the Sun. Ritual decision starting with **Today... etc.; in the marriage ritual of such and such lineage, such and such devotee, to the one much cherished by the glorious tutelary deity, I (offer) water to the Lord, to the Glorious Sun (with an intention) for doing the *kuśaṇḍī* fire ritual as transmitted by Kātyāyana.** (Recite) ***ā kṛṣṇena rajasā*** (VS 33.43). (Make) the mental commitment (*nyāsa*), (worship with) water, worship the self; (and recite) ***mahāṁ indro ...*** (VS 26.10). Having hold a pair of *kuśa* grass in the left hand, (recite) ***gaṇānāṃ tvā ...*** (VS 23.19). Here ends the *bali* offering to Gaṇapati. (Recite) ***namo babhluśāya ...*** (VS 16.18). Here ends the *kṣetra-bali*. (Recite) ***jātavedase sunavāma ...*** (ṚV 1.99.1). Here ends the bali offering to Durgā. (Recite) ***ghṛtaṃ ghṛtapāvānaḥ ...*** (VS 6.19). Here ends bali offering to (the gods of different) directions. (Offer) incense, light together with silent muttering. (Sing) praises: ***pūrvedakṣina ...***[469]

18^{r}

Now fragrant materials etc. This all should fulfil the rules of worshipping with five *balis*. (Recite) ***tvaṃ yaviṣṭha dāśuṣo...*** (13.52). Throwing of parched grains (*lājā*). Examination of the (*agni-*)*kuṇḍa* while reciting the Gāyatrī mantra. (Recite) ***yad devā devaheḍanaṃ ...***(VS 20.14). Sweeping the ground (reciting) ***mā nas toke ...*** (VS 16.16). Smearing[470] (the ground, reciting) ***tvāṃ vṛteṣv iṃdra satpatiṃ ...*** (ṚV 6.46.1). Scratching lines (in the ground on the *yajñakuṇḍa* reciting) ***tat tvā yāmi brahmaṇā ...*** (18.49). Sprinkling of the water from the *arghapātra*. Recitation of the Gāyatrī mantra. **Through the west in the south, through the south in the north, through the north in the centre, in the southeast (to) the west – (thus) the (four) lines (of the *yajñakuṇḍa*); (draw)**

[467] At the margin: "The daughter should recite" (*duhitā paṭhet*).

[468] Popular but unidentified mantra: *kāyena vācā manasendriyair vā buddhātmanā vā prakṛteḥ svabhāvāt, karomi yad yat sakalaṃ parasmai guruvarāyeti.* "Whatever actions I may perform, by body, mind, senses, intellect, soul, character, or by the force of nature, I offer all to the greatest of teachers."

[469] Unidentified verse.

[470] Smearing with a mixture of cowdung, red mud and water?

in the south (the *maṇḍala* lines) for the ancestors, in the north for the Somadevas, but in the middle for Prajāpati; *yo aśvatthaḥ śamīgarbhaḥ*, this is the eater of the oblation (i.e. Agni); make the line fourfold, the wise should place down the Gāyatrī (i.e. the Veda or sacrificial place).[471] Prepare a set of four firewoods (reciting) ***sadasas patim adbhūtaṃ*** ... (VS 32.13).

18[v]

Spreading of (unhusked rice) grains (reciting) ***śrī hayaś...*** (VS 18.11)[472] Spreading of rice (grains, reciting) ***devasya tvā savituḥ*** (VS 1.10). (Making of) a *kuśa* grass seat (reciting) ***hiraṇyagarbhaḥ sam avartata*** ... (VS 13.4). (Spreading out of) a seat of *viṣṭaras*[473] (reciting) ***padmānane padmaūrū...*** (RVKh 2.6.17). One should draw a lotus with yellow powder (reciting) ***tejo 'si*** (VS 22.1). (Make a) seat for the ghee (reciting) ***rakṣohaṇaṃ valagahanaṃ*** ... (VS 5.23). Encircling of the *yajñakuṇḍa* with three strings (reciting) ***hiraṇyavarṇāṁ hariṇīṃ*** ... (ṚVKh 2.6.1-2.6.2). Worship of the goddess Lakṣmī (reciting) ***yuktena manasā vayaṃ*** ... (VS 11.2). Worship of the goddess of Vāgeśvarī (reciting) ***tvāṃ vṛteṣvindrasatpatiṃ*** ... (ṚV 6.46.1c). Receiving of the wood-sticks (recing) ***indhānās tvā***

19[r]

śataṁ ... (VS 3.18). Assembling of the wood-sticks on the *yajñakuṇḍa* (reciting) ***ṛtava stha ṛtāvṛdha*** ... (VS 17.3). Worship of the *yajñakuṇḍa* (reciting) **In the sun stone or the wood or even in the house of the Brahmin, the wise should kindle the fire (and) keep it in a copper vessel.**[474] (Make) the measurement of the fire (place reciting) ***agnir mūrdhā divaḥ*** ... (VS 3.12). Lighting of the fire. (Perform) purification and so on (reciting) ***rakṣohaṇaṃ valagahanaṃ*** (VS 5.23); ***adhy avocad adhivaktā o*** ... (VS 16.5); ***tejo 'si*** (VS 22.1); ***kravyādam agniṃ pra hiṇomi*** ... (VS 35.19). Putting aside the corpse-eating fire, offer oblations (reciting) ***Oṁ, to Kravyādagni,***[475] ***svāhā***. (Repeat) three (times). Oblations of sesame seeds and ghee into fire. One should throw the fire-*bali* outside. Act of touching (water after contact with the impure "corpse-eating fire"). Having worshipped the fire with the ritual commitment to the six body parts[476] (perform) four *saṃskāras*[477]. *Bhūtajātraram aiṃdravajrotim ekaikrtya nalatrayam sampūjya*. (Recite) ***agnir ṛṣiḥ pavamānaḥ...*** (VS 26.9a). One should perform the ritual commitment of Gāyatrī (in order) to be concealed with the protective armour (to protect) from a weapon.[478] Turn (the water in the *argha*-vessel) to nectar with the gesture of the cow.

19[v]

Then having hold the fire, (recite) ***anv agnir uṣasām agram*** ... (VS 11.17), and circumambulate the fire in the clockwise direction three times. Having recited according to the *vākya*, ***mayi gṛhnāmy agre agniṁ*** ... (VS 13.1), ***svāhā***, lay down the fire. Recite *svastivācana* (i.e.) ***svasti no mimītām*** (RV 5.51.11). (Recite) ***marmāṇi te varmaṇā*** ... (VS 17.49). Having filled (the *yajñakuṇḍa*) with (fire) wood, (recite) ***pṛṣṭo divi pṛṣṭo agniḥ*** ... (VS 18.73). Sprinkling of water from the *arghapātra* on the fire.

Worship of the Four Vedas (reciting) ***Oṁ*, (I offer) this seat to the Ṛgveda, salutations; *Oṁ*, (I offer this seat) to the Yajurveda, salutations; *Oṁ*, (I offer this seat) to the Sāmaveda, salutations; *Oṁ*, (I offer this seat) to the Atharvaveda, salutations.** (Recite) ***agnim īḍe purohitaṃ*** ... (ṚV 1.1.1). Throwing of the *akṣata* in the eastern direction. (Recite) ***iṣe tvā ūrje tvā*** ... (VS 1.1). In the southern direction. (Recite) ***agna ā yāhi vītaye*** ... (SV 1.1). In the western direction. (Recite) ***śaṃ no devīr abhi–***

[471] Unidentified verses, tentative translation.
[472] Mantra regarding the offering of several grains: barley, black lentils, sesame, green lentils, khalva lentils, panic seed, black panic, corn (*nivāpa*?), wheat and yellow lentils.
[473] Handful of *kuśa* grass shoots tied up in a bundle.
[474] Unidentified verse.
[475] Agni in one of his terrifying forms.
[476] Four limbs, head and waist.
[477] Four purifications, perfections?
[478] This passage seems to refer to the fire that has to be protected with tantric *astra-mantras* und to be covered by *kavaca-mantras*: cf. *Kuśāṇḍikāgnividhi*, Exp. 9l.18-9r.3: *oṁ raḥ astrāya phat, saṃrakṣya, rāṁ kavacāya hūṁ oṁ vaiśvānarāya vidmahe anantārccitāya dhīmahi, tanno vahniḥ pracodayāt.*

20^r *ṣṭaya…* (VS 36.12). In the northern direction. **To the Ṛgveda, to the Atri lineage, to the god Soma, to the *gāyatrī* metre, salutations; to the Yajurveda, to the Bhāradvāja lineage, to the god Brahmā, to the *triṣṭubh* metre, salutations; to the Sāmaveda, to the Kāśyapa lineage, to the god Rudra, to the *jagatī* metre, salutations; to the Atharvaveda, to the Vaidānasya lineage, to the god Indra, to the *anuṣṭubh* metre, salutations.**

Worship of direction-protecting deities such as Indra (reciting) ***Oṁ*, to Indra, salutations; *Oṁ*, to Agni, salutations; *Oṁ*, to Yama, salutations; *Oṁ*, to Nairṛti, salutations; *Oṁ*, to Varuṇa, salutations; *Oṁ*, to Vāyu, salutations; *Oṁ*, to Kubera, salutations; *Oṁ*, to Īśāna, salutations; *Oṁ*, to Ananta, salutations; *Oṁ*, to Brahman, salutations; *Oṁ*, in the centre, to the one facing towards all divinities, to the red-colored one, to Sruvahasta (Agni), to the oblation eater (fire), to the possessor of Svāhā as wife, to Vaiśvānara, salutations.** Oblation of two pieces of firewood. (Offer) the first one with *oṁkara* (and) *svāhā,* and the other one silently. (Recite) ***eṣo ha devaḥ pradiśo 'nu*** (VS 32.4). Visualization of Agni in front of oneself.

Preparation of the seats for the Brahmā- and *praṇītā* vessels. Arrange a seat for oneself reciting the sacred syllable (*praṇava*) ***Oṁ***. In this way, (prepare) the seat for the *caru* vessel. (Recite) ***hiraṇyagarbhaḥ sam avarttatāgre …*** (VS 13.4), (for preparing) the seat for Brahmā. (Recite) ***idaṃ viṣṇur vicakrame …*** (VS 5.15), (for preparing) the seat for the *praṇītā* vessel. (Recite) ***pratyuṣṭaṁ rakṣaḥ pratyuṣṭā …*** (VS 1.29 cd). Sprinkling (of water).

20^v Make three libations of *praṇītā* water.[479] (Recite) ***āpo hi ṣṭhā …*** (VS 36.14); ***yo vaḥ śivatamo …*** (VS 36.15); ***tasmā araṃ gamāma …*** (VS 36.16). Worshipping with rain water in the *praṇīta* vessel. Worship of Brahmā. Mental commitment of Brahmā (reciting) ***Oṁ*, to the *brahman*, salutations; to Prajāpati, salutations; to all the deities, salutations; *brahma jajñānaṃ prathamaṃ*** (VS 13.3). Worship of the *praṇīta* vessel. Mental commitment of Viṣṇu (reciting) **to Viṣṇu, salutations; to the *praṇīta* (vessel), salutations; to the waters, salutations; to Varuṇa of waters, salutations.** (Recite) ***idaṃ viṣṇur vicakrame*** (VS 5.15); ***ā brahman brāhmaṇo …*** (VS 22.22). Implementation of the Brahmā[480] (flask) in the southern direction (reciting) ***viṣṇo rarāṭam asi*** (VS 5.21). Implementation of the *praṇītā* vessel in the northern direction. Worship of Brahmā again (reciting) **To Brahmā, salutations; to Prajāpati, salutations; to all the deities, salutations;** ***brahma jajñānaṃ prathamaṃ*** (VS 13.3); **to Viṣṇu, salutations; to the *praṇītā* (vessel), salutations; to waters, salutations; to Varuṇa of waters, salutations;** ***viṣṇo rarāṭam asi*** (VS 5.21). (Recite) ***kaya naś citra ā …*** (VS 27.39) (while) strewing *kuśa* grass (around the *yajñakuṇḍa*).

Flask Worship

Worship the *kalaśa* vase with the rules and mantras as follows. (Perform) ritual bathing and so on (reciting) ***svasti na indro*** (VS 25.19), ***yad adya kac ca*** (VS 33.35); ***tvaṃ yaviṣṭha dāśuṣo*** (VS 13.52, 18.77); ***akṣann amīmadanta hy ava*** (VS 3.51); **The sacred thread is the highest purifyer** (PG 2.2.1[481]); ***yāḥ phalinīr yā*** (VS 12.89).

21^r Completion of the mental commitment, offering of the *arghya* water, and worship of the self. Then, worship of the doors (reciting) ***tat tvā yāmi …*** (VS 18.49); ***devasya tvā savituḥ …*** (VS 1.10); ***gaṇānāṃ tvā gaṇapatiṁ*** (VS 23.19); ***bṛhaspate ati yad aryo …*** (VS 26.3); ***catvāri śṛṅgā trayo …*** (VS 17.91); ***dvāro devīr anv asya …*** (VS 27.16); ***hiraṇyagarbhaḥ samavarttatāgre …*** (VS 13.4); ***sapta ṛṣayaḥ***

[479] Read *pratarpaṇam.*
[480] In the form of a flask (*kalaśa*) or *kuśa* grass: cf. 38v.
[481] See above fn. 243.

pratihitāḥ ... (VS 34.55); *brahma jajñānaṃ* (VS 13.3); *viṣṇo rarāṭam asi* (VS 5.21); *namaḥ śaṃbhavāya ca* (VS 16.41). Invocation etc. Thus is the worship of the doors according to the rule; this all should fulfil the rules. **Oṁ, salutations to the Ādhāraśakti[482], to the seat of Ananta (i.e., Viṣṇu), to the seat of Skanda (i.e., Śiva), to the seat of the stalk, to the seat of the lotus, to the seat of the leaf, to the seat of the filament,**

21v

to the seat of the pericarp. (Recite) *ājighra kalaśaṃ* ... (VS 8.42); *pañca nadyaḥ sarasvatīm* ... (VS 34.11); *imam me gaṅge* ... (ṚV 10.75.5); *śitāśite sarite yatra* ... (ṚVKhKh 5.1); *upahvare girīṇāṁ*... (VS 26.15). Invocation etc (reciting) **Oṁ, to Brahman, to the manifestation of Prajāpati, (I offer) this seat and flowers.** Meditation (silently reciting) **One should meditate on a certain (personification of) wisdom, (i.e.) the one who wears a yellow garment, adorned with a yellow-black antelope skin, the lord sitting in the *padmāsana* posture, adorned by his swan vehicle, holding a *kamaṇḍalu* vessel and a rosary of *akṣa* (seeds), a staff and a book, the one who yields the fruit of marriage, pleasant, granting all success, the one whose body is the universe.**[483] Worship of the fourteen (forms of) Brahmā (reciting) **Oṁ, to Viriñca, salutations; Oṁ, to Prajāpati, salutations; Oṁ, to Śreṣṭha, salutations; Oṁ, to Vedhas, salutations; Oṁ, to Surajyeṣṭha, salutations. Oṁ, to Brahman, salutations; Oṁ, to Kamalāsana, salutations; Oṁ, to Hiraṇyagarbha, salutations; Oṁ, to Vidhātṛ, salutations; Oṁ, to Brahmāṇḍādhipati, salutations; Oṁ, to Aja, salutations; Oṁ, to Sṛṣṭirūpa, salutations; Oṁ, to Viśvādhipati, salutations; Oṁ, to Parameṣṭhin, salutations.** (Recite) the Veda: *brahmaṇaspate tvam* ... (VS 34.58);

22r

prajāpate na tvad ... (VS 10.20); *brahma yajñānaṃ* (VS 13.3); *ā brahman brāhmaṇo* (VS 22.22); *śivo nāmāsi* ... (VS 3.63); *hiraṇyagarbhaḥ sam avarttatāgre* (VS 13.4); *uru viṣṇo vi kramasvoru* ... (VS 5.38); *ā no bhadrāḥ* ... (VS 25.14); *dhāmacchad agnir indro* ... (VS 18.76); *svasti na indro* (VS 25.19); *bhadraṃ vada* ... (RVKh.2.2.1); *namaḥ śvabhyaḥ* (VS 16.28); *sapta ṛṣayaḥ pratihitāḥ* (VS 34.55); *bṛhaspate ati yad aryo* (VS 26.3). Invocation etc.

Worship of Eight Flasks (dedicated to Eight Vasus, reciting) **Oṁ, to the Earth (Dharā), salutations;** *yuñjate mana* ... (VS 5.14), *1*; **Oṁ, to the Polars Star (Dhruva), salutations;** *idaṃ viṣṇur* (VS 5.15), *2*; **Oṁ, to the Moon, salutations;** *urāvatī dhenumatī* ... (VS 5.16), *3*;

22v

Oṁ, to the Waters, salutations; *devaśrutau devaṣv ā* ... (VS 5.17), *4*; **Oṁ, to Anala, salutations;** *viṣṇor nu kaṃ vīryāṇi* ... (VS 5.18), *5*; **Oṁ, to Nara, salutations;** *divo vā viṣṇa uta* ... (VS 5.19), *6*; **Oṁ, to Pratyūṣa, salutations;** *pra tad viṣṇu* ... (VS 5.20), *7*; **Oṁ, to Prabhāsa, salutations;** *viṣṇo rarāṭam asi* (VS 5.21), *8*.

Invocation etc. (of Navagraha and so on, reciting) **Oṁ, to the Sun, salutations; to the Moon, salutations; to Mars, salutations; to Mercury, salutations; to Jupiter, salutations; to Venus, salutations; to Saturn, salutations; to Rāhu, salutations; to Ketu, salutations; to Janman (i.e., the birth planet), salutations.** (Recite) *ā kṛṣṇena rajasā* ... (VS 33.43); *imaṃ devā asapatnaṁ* ... (VS 9.40); *agnir mūrdhā divaḥ* (VS 3.12);

23r

udbudhyasvāgne prati ... (VS 15.54) *bṛhaspate ati yad aryo* (VS 26.3); *annāt pariśruto rasaṃ* ... (VS 19.75); *śaṃ no devīr* (VS 36.12); *kayā naś citra* ... (VS 27.39); *ketuṃ kṛṇvann aketave* ... (VS 29.37); *tā asya sūda-*

[482] The supporting power addressed while preparing a seat.
[483] Unidentified verse; cf. Dkv_3 47v.

dohasaḥ ... (VS 12.55). Thus completes the worship of the Navagrahas beginning with Āditya according to the rules.

(Worship of the Ten Protectors of the World reciting) ***Oṁ*, to Indra, salutations; to Agni, salutations; to Yama, salutations, To Nairṛti, salutations; to Varuṇa, salutations; to Vāyu, salutations; to Kuvera, salutations; to Īśāna, salutations; to Ananta, salutations; to Brahman, salutation;** *trātāram indram* ... (VS 20.50); *agnir mūrdhā divaḥ* (VS 3.12); *yamena dattaṃ trita* ... (VS 29.13); *yaṃ te devī* ... (VS 12.65); *imaṃ me varuṇa* ... (VS 21.1); *tava vāyav ṛtaspate* ... (VS 27.34); *kuvid aṅga yavamanto* ... (VS 10.32);

23^{v} *abhi tvā śūra* ... (VS 27.35); *trīṇi padā vi cakrame* ... (VS 34.43); *brahmaṇaspate tvam* (VS 34.58). (Thus are) the rules for invocations and worship of the Ten Protectors of the World beginning with Indra.

(Worship of the Eight Immortals reciting) ***Oṁ*, to Aṣvatthāman, salutations; to Bali, salutations; to Vyāsa, salutations, to Hanumat, salutations; to Vibhīṣaṇa, salutations; to Kṛpācārya, salutations; to Paraśurāma, salutations; to Mārkaṇḍeya, salutations;** *aśvatthe vo niṣadanaṃ* ... (VS 12.79); *mahī dyauḥ pṛthivī* ... (VS 13.32); *yasya kūrmo gṛhe* ... (VS 17.52); *tīvrān ghoṣān kṛṇvate* ... (VS 29.44); *rakṣasāṃ bhāgo 'si* ... (VS 6.16); *ayaṁ sahasram ṛṣibhiḥ* ... (VS 33.83); *prajāpate na tvad* ... (VS 10.20);

24^{r} *sapta ṛṣayaḥ pratihitāḥ* (VS 34.55). (Thus are) the rules for the invocations and worship of the Eight Immortals beginning with Aśvatthāman.

(Worship of the months etc. reciting) ***Oṁ*, to the months (*māsa*), salutations; to the halves of a month (*pakṣā*), salutations; to the lunar mansions (*nakṣatra*), salutations; to the lunar days (*tithi*), salutations; to the division of time (*muhūrta*), salutations; to the Earth, salutations; to the eleven divisions of a day (*karaṇa*), salutations; to the conjunctions (*yoga*), salutations; to the seasons, salutations; to the year (*saṃvatsara*), salutations; to the zodiac signs (*rāśi*), salutations; to the chariot (*ratha*, of the Sun), salutations; to the halves of the lunar month (*rakṣā*,** read: *pakṣā*), **salutations; to the solar days (*vāsara*), salutations; to the horse of the Sun's chariot, salutations; to the dawn, salutations; to Kumāra, salutations; to *Maṇḍala*, salutations; to Garuḍa, salutations; to Prabhāsa[484], salutations; to rivers, salutations; to Ratnagarbha, salutations; to Viṣṇu, salutations; to Rudra, salutations;** *arddhamāsāḥ parūṁ ṣi* ... (VS 23.41); *agneḥ pakṣatir vāyor* ... (VS 25.4); *indrāgnyoḥ pakṣatiḥ* ... (VS 25.5); *nakṣatrebhyaḥ svāhā* ... (VS 22.28);

24^{v} *suparṇaḥ pārjanya* ... (VS 24.34); *krāṇā śiśur mahinām* ... (ṚV 9.102.1); *yoge yoge tavastaraṃ* ... (VS 11.14); *ṛtavas te yajñaṃ* ... (VS 26.14); *saṃvatsaro 'si parivatsaro* ... (VS 27.45); *aśva stūparo gomṛgas* ... (VS 24.1); *ayaṃ puro harikeśaḥ* ... (VS 15.15);

25^{r} *brāhmaṇāsaḥ pitaraḥ* ... (VS 29.47); *aśvinā tejasā cakṣuḥ* ... (VS 20.80); *ā mandrair indra* ... (VS 20.53); *yatra vāṇāḥ sampatanti* ... (VS 17.48); *ud u tyaṃ jātavedasaṃ* ... (VS 7.41); *pañca nadyaḥ sarasvatīm* ... (VS 34.11); *upahvare girīṇāṁ* (VS 26.15); *viṣṇoḥ karmāṇi* ... (VS 6.4); *namaḥ śvabhyaḥ śvapatibhyaś* (VS 16.28); *ājighra kalaśaṃ* (VS 8.42); *catvāri śṛṅgā* (VS 17.91). (Thus are) the rules for the invocation and worship of the fortnights of the months etc. Salutations to Nāga (reciting) *namo 'stu sarpebhyo* ... (VS 13.6); salutations to Yakṣa (reciting) *agne achāvadeha* ... (VS 9.28);

[484] One of the eight Vasus.

25^{v}
salutations to Yakṣiṇī (reciting) ***pra no yachatv aryamā ...*** (VS 9.29) ; salutations to Śrī (reciting) ***śrīś ca te lakṣmīś*** (VS 31.22) ; salutations to Lakṣmī (reciting) ***dyāṃ mā lekhīr*** (VS 5.43). (Worship) Alīdyaḥ (reciting) ***śivo nāmāsi*** (VS 3.63). (Worship) Gaṇeśa (reciting) ***namo gaṇebhyo*** (VS 16.25). Salutations to the serpent of the flask (reciting) ***yā iṣavo yātudhānānāṃ ...*** (VS 13.7); **(I offer) this seat to Śiva, salutations;** ***dadhikrāvṇo akāriṣaṃ ...*** (VS 23.32); ***vasoḥ pavitram asi ...*** (VS 1.3); ***dīrghāyutvāya balāya ...*** (VSK 3.9.6); ***yad adya kac ca*** (VS 33.35); ***tvaṃ yaviṣṭha dāśuṣo*** (VS 13.52); ***yāḥ phalinīr yā*** (VS 12.89); ***namaḥ parṇāya ca ...*** (VS 16.46). Invocations etc.

Then, worship of five *balis* (reciting) **This seat to the protectors of the locality, salutations;** ***gaṇānāṃ tvā*** (VS 23.19); ***jātavedase sunavāma ...*** (ṚV 1.99.1);

26^{r}
imā rudrāya ... (VS 16.48); ***ghṛtaṃ ghṛtapāvānaḥ ...*** (VS 6.19); ***namo babhluśāya ...*** (VS 16.18); ***asaṃkhātā sahasrāṇi ...*** (VS 16.54); ***ambe ambike ...*** (VS 23.18 b,c); ***sam akhye devyā ...*** (VS 4.23). Invocations etc. Worship of Gaṇeśa, the cow and Kumārī (reciting) ***namo gaṇebhyo ...*** (VS 16.25); ***jātavedase sunavāma*** (ṚV 1.99.1). Invocations etc. Worship with *duke*.[485] (reciting) ***dīrghāyutvāya balāya ...*** (VSK 3.9.6); **to glorious Sun, salutations; to Nārāyaṇa, salutations; to Sadāśiva, salutations; to Gṛhalakṣmī, salutations; to the tutelary deities, salutations;**

26^{v}
to the serpent king, salutations; to the great lord Paśupati, salutations; to Garuḍa-Nārāyaṇa, salutations, to Śaṅkara-Nārāyana, salutations; to the tutelary deity Matteśvarī, salutations; to the tutelary deity Kaṅkeśvarī, salutations; ***ā kṛṣṇe rajasā*** (VS 33.43); ***viṣṇo rarāṭam asi*** (VS 5.21); ***namaḥ śaṃbhavāya ca*** (VS 16.41); ***śrīś ca te lakṣmīś*** (VS 31.22); ***bṛhaspate ati yad aryo*** (VS 26.3); ***tryaṃvakaṃ yajāmahe*** (VS 3.60); ***idaṃ viṣṇur*** (VS 5.15); ***sahasraśīrṣā puruṣaḥ*** (VS 31.1); ***ambe ambike*** (VS 23.18 bc); ***jātavedase sunavāma*** (ṚV 1.99.1). Invocations etc.

Worship of the mirror and the vermilion container (reciting) ***Oṁ*, to Śrī, salutations; to Lakṣmī, salutations;** ***samitaṁ saṃ kalpethāṁ ...*** (VS 12.57); ***saṃ vāṃ manāṁsi ...*** (VS 12.58); ***śrīś ca te lakṣmīś*** (VS 31.22); ***catuḥ svasti***[486]; ***svasti na indro*** (VS 25.19); ***payaḥ pṛthivyāṃ paya*** (VS 18.36); ***viṣṇo rarāṭam asi*** (VS 5.21); ***agnir devatā vāto devatā*** (VS 14.20); ***dyauḥ śāntir antarikṣaṁ*** (VS 36.17). Thus is the worship of the Vedas according to the rule beginning with invocations; this all should fulfil the rules.

(Worship with) fragrant materials (reciting) ***dhūr asi dhūrva*** (VS 1.8). (Worship with) light (reciting) ***tejo 'si*** (VS 22.1); ***agnir jyotir jyotir agniḥ ...*** (VS 3.9). Worship with *naivedya* (reciting) ***annapate 'nnasya*** (VS 11.83). Worship with fruits (reciting) ***yāḥ phalinīr yā*** (VS 12.89). Throwing of parched grains (*lājā*, reciting) ***mano jūtir*** (VS 2.13); **be firmly standing one and granting wishes.**

27^{r}
Recitation of the mantras silently, and singing of praises to the *maṇḍala*. Recitation of the ***ratnauṣadhi*** (verse): **I salute the sacred vase which is filled with water from all the religious places, which is decorated with many leaves (and flowery garlands), which is the object of sacrifice in a sacrificial ritual, which is eulogised by the sages (and) which has the presence of Śiva and Śakti;**[487] ***Oṁ*, to Brahman, salutations;** ***Oṁ*, all the twice-borns should meditate upon you, the Indra of twice-borns, who is the heaven, a part of Brahmā's egg, the leader of the eternal wind, who has the form of supreme knowledge, who has become the best of the gods, lotus-eyed, sitting on a** ***rājahaṃsa***

[485] Meaning unclear; DCN: "*duke*, n., a kind of rice?"; see also Dkv$_1$ 18v.
[486] Unidentified verse, cf. Dkv$_1$ 18r (Gutschow / Michaels 2008: 224).
[487] Unidentified verse, cf. Gutschow / Michaels 2008: 224.

swan, whose body colour is of the blooming *campa* flower and who has four hands, muttering prayers with a rosary, the eternal lord, the wind.[488] **Salutations to the chosen tutelary deities; salutations to the deity of the clan; salutations to the local deities; accept (this) worship, salutations to you.** Here, (worship with) fragrant materials etc. Here ends the flask worship.

Then, at the end, (follows) the laying down of ritual implements (*pātrāsādana*): (for this place) in the southern direction the *kamaṇḍalu* vessel, the flower container (*puṣpabhājana*), the blades of grass for making the strainer (*pavitratriṇi*), the vessel used for keeping water for sprinkling or consecrating (*prokṣaṇīpātra*), the vessel for ghee (*ājyasthālī*), the vessel for *caru*[489] oblations, the *kuśa* grass bundle for cleaning the sacrificial ladle (*saṃmārjanakuśa*), the *upayamanakuśa*[490], the sacrificial ladles *sruc* and *sruva*, the mortar (*ulūkhala*), the pestle (*muśala*), the skin of the black antelope (*kṛṣṇājina*), the fire wood (*samidha*), the clarified butter (*ājya*), sesame seeds (*tila*) and (husked) rice grains (*taṇḍula*). Hold the many pairs of what has been made for the water (i.e. *kuśa* blades?) (reciting) ***yoge yoge tavastaraṃ ...*** (VS 11.14). Hold the threefold pairs (of *kuśa* blades?) (reciting) ***pavitre stho vaiṣṇavyau ...*** (VS 1.12). (Perform) *pavitrachedana*[491] (reciting) ***oṁ viṣṇo rarāṭam asi*** (VS 5.21). (Perform) *pavitrabandhana*[492] (reciting) ***pratyuṣṭaṁ rakṣaḥ ...*** (VS 1.29).

[At the margins]

[Bottom lines:] Place (the *pavitra*) in the ghee containter (reciting) ***dhānyam asi dhinuhi ...*** (VS 1.20). Take rice (grains reciting) ***kukkuṭo 'si madhujihva ...*** (VS 1.16a-c).

[Lines at the right:] Put rice (grains) in the *sruva* laddle (reciting) ***parāpūtaṁ rakṣa parāputā ...*** (VS 1.16d-f); spread rice grains with the winnowing basket (reciting) ***devo vaḥ savitā ...*** (VS 1.16e). Place rice (grains) in the *sthālī* vessel (reciting) ***iṣe tvā ūrje tvā ...*** (VS 1.1). Place the ghee- and *caru*-containers in the *yajñakuṇḍa* (reciting) ***apahatā asurā*** (VS 2.29b).

27^{v}

Filling of *prokṣaṇī*-vessel with water (reciting) ***samudrād ūrmīr madhumāṁ ...***(VS 17.89). Perform watering with three streams (of water, reciting) ***devīr āpo agreguvo ...*** (VS 1.12b). Purification thrice (reciting) ***yuṣmā indro vṛṇīta ...*** (VS 1.13a). Sprinkling of water in the fire (reciting) ***savitus tvā prasava ...*** (VS 1.31a). Sprinkling of water to oneself (reciting) ***savitur vaḥ prasava ...*** (VS 1.31b). Consecration of all the implements by sprinkling water (reciting) ***daivyāya karmaṇe śundhadhvaṃ ...*** (VS 1.13e). Asaṃcare having placed the *prokṣaṇī* vessel in the middle between the fire and the *praṇīta* (vessel), prepare the ghee container (reciting) ***pratyuṣṭaṁ rakṣaḥ ...*** (VS 1.29). Having placed the ghee (container, recite) ***mahīnāṃ payo 'si ...*** (VS 4.3). Having placed (the ghee container and the caru container[493]) above the *yajñakuṇḍa*, (recite) ***iṣe tvā ūrje tvā*** (VS 1.1). Sprinkle (water) to the ghee with the *kuśa* grass (reciting) ***apahatā asurā ...*** (VS 2.29c). Illuminating (the ghee container and the *caru* container) with (a burning) *kuśa* grass[494] (reciting) ***ye rūpāṇi pratimuñcamānā ...*** (VS 2.30).

28^{r}

Holding of the charcoal (reciting) ***taṃ vo dasmamṛtīṣahaṃ ...*** (VS 26.11). Satiating (by offering edibles, reciting) ***trātāram indram ...*** (VS 20.50). Sprinkle with water (reciting) ***devasya tvā savituḥ*** (VS 1.10). Ascending (recite) ***iṣe tvā ūrje tvā*** (VS 1.1). Purification (reciting) ***savitus tvā prasavaḥ ...*** (VS 1.31a). Place the *pavitra* (strainer) in the ghee (reciting) ***pavitre stho vaiṣṇavyau ...*** (VS 1.12). Having taken the ghee, (recite) ***tejo 'si*** (VS 22.1). Observe the ghee (in the container, reciting) **Ghee takes the evil away, ghee takes**

[488] Unidentified verse. Cf. folio Dkv$_3$ 47r.

[489] An oblation usually made of a mixture of barley, ghee and sesame seeds.

[490] The bundle of *kuśa* grass hold in the left hand while giving oblations to the fire.

[491] Cutting out (usually) two blades of *kuśa*-grass.

[492] Preparing the strainer of *kuśa*-grass by making a knot.

[493] Cf. VP-Rāṇā/Bhaṭṭarāī p. 163.

[494] Cf. VP-Rāṇā/Bhaṭṭarāī p. 163. The burning *kuśa*-grass is waved around the ghee- and caru-containers.

the evil away for ever, the ghee is food of gods, all is based on ghee.[495] (Perform) rites for *prokṣaṇī* vessel as before. Watering with three streams (of water, reciting) ***devīrāpo agre guvo ...*** (VS 1.12b). Purification (reciting) ***yuṣmā indro vṛṇīta ...*** (VS 1.13a). Sprinkling of water in the fire (reciting) ***savitus tvā prasava ...*** (VS 1.31a). Sprinkling of water to oneself (reciting) ***savitur vaḥ prasava ...*** (VS 1.31b). (Recite) ***kṛṣṇo sy ākhareṣṭho ...*** (VS 2.1). Encircling of the *yajñakuṇḍa* in clockwise direction (reciting) ***adityai vyundanam asi...*** (VS 2.2). Having poured the remaining water to the *praṇītā* vessel,

28^{v}

worshipping of the sword of wisdom, *jñānakhaḍga* and two sacrificial ladles *sruc* and *sruva* together with the *pavitra* (reciting) **Oṁ, to Viṣṇu, salutations; Oṁ, to Lakṣmī, salutations; *viṣṇo rarāṭamasi*** (VS 5.21); ***śrīś ca te lakṣmīś*** (VS 31.22); ***dhūr asi dhūrva ...*** (VS 1.8).

Ten Rites of Agni

Having hold the *upayamanakuśa*, perform ten rites of the fire (reciting) ***kṣatrasya yonir asi ...*** (VS 20.1), visualisation of *yoni*; ***garbho asy oṣadhīnāṃ ...*** (VS 12.37), insemination; ***svasti na indro*** (VS 25.19), *puṃsavana* (engendering a male embryo); ***mā hir bhūr mā prdākuḥ ...*** (VS 6.12), *sīmantonnayana* (parting the hair); ***prāṇāya svāhāpānāya ...*** (VS 22.23), birth rite; ***brahma jajñānaṃ prathamaṃ*** (VS 13.3), *niṣkramaṇa* (first outing); ***kā ya svāhā kasmai ...*** (VS 22.20), naming rite; ***yāḥ phalinīr yā*** (VS 12.89), first feeding of the fruits; ***annapate 'nnasya*** (11.83), first feeding of rice; ***mūrdhānaṃ divo ...*** (VS 7.24);

29^{r}

first cutting of the hair; ***yathemāṃ vācaṃ kalyāṇīm ...*** (VS 26.2), initiation (*baṭukarma*, i.e. *vratabandha*); ***ā kṛṣṇena rajasā*** (VS 33.43), *samāvartana* (end of the Vedic education); ***tryamvakaṃ yajāmahe*** (VS 3.60), marriage rite; ***kaṇḍāt kaṇḍāt prarohanti ...*** (VS 13.20), going on the journey; ***sapta te agne ...*** (VS 17.79), bestowal of the mantra.

Then, contemplation (on Agni reciting) ***meṣārūḍhaṃ parivyāptaṃ ...***[496] Oblation of eighteen firewoods (reciting) ***samidhāgniṃ duvasyata ...*** (VS 3.1). Having hold the firewood (recite) ***tad eva agnis ...*** (VS 32.1); ***sarve nimeṣā jajñire ...*** (VS 32.2); ***na tasya pratimā ...*** (VS 32.3);

29^{v}

Oblation of sixteen firewoods with *oṁkara* (and) *svāhā*. Place one (of the firewoods) in the *praṇītā* vessel. Having sprinkled thrice (the water) with the torn (*vīryya*) *kuśa* (blades) to the Brahmā (flask), (recite) **Oṁ, to Manu and Prajāpati, *svāhā*, this is a sacrifice for Manu and Prajāpati; Oṁ, *bhū svāhā*; Oṁ, this is the oblation to *bhū*; Oṁ, *bhuva*, oṁ this is the oblation to *bhuvas*; Oṁ, *svaḥ svāhā*; Oṁ, this is the oblation to *svaḥ*; Oṁ, *bhūrbhuvaḥsvaḥ svāhā*; Oṁ, this is the oblation to bhūrbhuvaḥsvaḥ**. (Recite) ***śarmāsy avadhūtaṁ...*** (VS 1.14). *trisaṃvīrya kuśena tridhāram utavīryya*[497] (reciting) ***indrasya vajro 'si ...*** (VS 9.5). One fixes (the *kuśa* blades) in the left hand. Worship (reciting) **Oṁ, to Indra, salutations; Oṁ, to Vajrahasta, salutations; Oṁ, to the Ruler of Gods, salutations; Oṁ, to the (one whose has) Airāvata (as the) seat, salutations.**

Then, reflecting upon the god Prajāpati, (one should perform) the worshipping of Brahmā, the *praṇītā* vessel, and the guardian deities of the world. Again, worshipping of the deities in the *homa* (reciting) **Oṁ, to the Fifty-three (deities), salutations; Oṁ, to the Fifty-four (deities), salutations; Oṁ, to Devāgātu, salutations; Oṁ, to the Quarters, salutations; Oṁ, to Intermediate Quarters, salutations; Oṁ, to Heaven, salutation; Oṁ,**

[495] ≈ Varāhamihira's Bṛhatsaṃhitā 47.52.
[496] Unidentified verse.
[497] *Kuśāṇḍikāgnividhi*, Exp. 211.18f., reads *trisaṃvīrya kuśena barhis trivāram udvīrya*.

to the World of Mortals, salutations, *Oṁ*, to the Hell, salutations; *Oṁ*, to Gaurī, salutations; *Oṁ*, to Skanda, salutations; *Oṁ*, to the Sun, salutations; *Oṁ*, to the Moon, salutations; *Oṁ*, to Yogīśvara, salutations; *Oṁ*, to Triṣṭubh (metre), salutations; *Oṁ*, to the Ṛṣis, salutations; *Oṁ*, to the Gods, salutations; *Oṁ*, to the Three Gods[498], salutations. Naming in the fire (reciting) ***Oṁ, to* Yojaka Fire, *svāhā*; to all, salutations; salutations to the gods.**

30^r

In the northern direction, with the right (hand); (offer?) for the fathers in the southern direction with (the sacred thread) in *apasavya* position (i.e. hanging from the right shoulder), (using) *svadhā* (instead of *svāhā*), do the act of touching (water). (Recite) ***ita indro vīryam ...***(VS 2.8d); ***age ver hotraṃ ...*** (VS 2.9), this (is the rite to be performed) at the northern gate (of the *yajñakuṇḍa*). Recite the *tyāga* verses, make oblations of *caru* (reciting) ***Oṁ*, to Agni, *svāhā*; this is (the oblation) for Agni (together with) the *tyāga* (verses); to Soma, *svāhā*, this is (the oblation) for Soma; to Agni and Soma, *svāhās*, this is (the oblation) for Agni and Soma; *agner jihvāsi ...* (VS 1.30e), *svāhā*, (this is) the oblation for the Jihvas[499] together with the *tyāga* (verses); *Oṁ*, to Hiraṇyā, *svāhā*, this is (the oblation) for Hiraṇyā (together with) the *tyāga* (verses); *Oṁ*, to Kanakā, *svāhā*, this is (the oblation) for Kanakā (together with) the *tyāga* (verses); *Oṁ*, to Raktā, *svāhā*, this is (the oblation) for Raktā (together with) the *tyāga* (verses); *Oṁ*, to Kṛṣṇā, *svāhā*, this is (the oblation) for Kṛṣṇā (together with) the *tyāga* (verses); *Oṁ*, to Suprabhā, *svāhā*, this is (the oblation) for Suprabhā (together with) the *tyāga* (verses); *Oṁ*, to Atiriktā, *svāhā*, this is (the oblation) for Atiriktā (together with) the *tyāga* (verses); *Oṁ*, to Dhūmrā, *svāhā*, this is (the oblation) for Dhūmrā (together with) the *tyāga* (verses); *Oṁ*, to Bahurūpā, *svāhā*, this is (the oblation) for Bahurūpā (together with) the *tyāga* (verses); *sapta te agne ...* (VS 17.79), these are (the oblation) for Seven Jihvas (together with) the *tyāga* (verses); to Agni Sviṣṭakṛt[500], *svāhā*, this is (the oblation) for Agni Sviṣṭakṛt.** Now, (make) oblations for the Vedas (reciting) **to the Ṛgveda, *svāhā*, this is (the oblation) for the Ṛgveda; to the Earth, *svāhā*; this is (the oblation) for the Earth; to Agni, *svāhā*, this is (the oblation) for Agni; to Brahman, *svāhā*, this is (the oblation) for Brahman;[501] to Prajāpati, *svāhā*, this is (the oblation) for Prajāpati; to the Gods, *svāhā*, this is (the oblation) for the Gods; to the Seers, *svāhā*; this is (the oblation) for the Seers; to Chandoga (meter), *svāhā*, this is (the oblation) for Chandoga;**

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to Śraddhā[502], *svāhā*, this is (the oblation) for Śraddhā; To Medhā[503], *svāhā*, this is (the oblation) for Medhā; to Sadaspati[504], *svāhā*, this is (the oblation) for Sadaspati; to Anumati, *svāhā*, this is (the oblation) for Anumati. (Make oblations reciting) **to the Yajurveda, *svāhā*, this is (the oblation) for the Yajurveda; to Antarikṣa, *svāhā*; this is (the oblation) for Antarikṣa; to Vāyu, *svāhā*, this is (the oblation) for Vāyu; to Brahman, *svāhā*, this is (the oblation) for Brahman** and so on.

(Make again oblations for the set of) nine (deities mentioned above). (Make another) nine (oblations). (Continue oblations reciting) **to the Sāmaveda, *svāhā*, this is (the oblation) for the Samaveda; to the Sky, *svāhā*; this is (the oblation) for the Sky; to the Sun, *svāhā*; this is (the oblation) for the Sun; to Brahman, *svāhā*, this is (the oblation) for Brahman** and so on. (Make oblations for the set of) nine (deities mentioned above). (Make oblations reciting) to **the Atharvaveda, *svāhā*, this is (the oblation) for the Atharvaveda; to the Directions, *svāhā*; this is (the obla-**

[498] Brahmā, Viṣṇu and Śiva.
[499] The tongue or tongues of Agni.
[500] An epithet of Agni.
[501] From here the scribe of the ms starts counting nine deities by writing numbers above them (from Brahman up to Anumati).
[502] The daughter of Prajāpati?
[503] The daughter of Dakṣa.
[504] Epiteth of Indra and Agni.

tion) for the Directions; to Candramas[505], *svāhā;* this is (the oblation) for Candramas; to Brahman, *svāhā,* this is (the oblation) for Brahman and so on. (Make again oblations for the set of) nine (deities mentioned above).

Now, (make) oblations for fifty-three (deities reciting) ***Oṁ, bhūḥ, svāhā, Oṁ,* this is (the oblations to) *bhūḥ; bhuvaḥ, svāhā,* this is (the oblations to) *bhvaḥ; svaḥ, svāhā,* this is (the oblations to) *svaḥ; Oṁ, bhūrbhuvaḥsvaḥ, svāhā,* this is (the oblations to) *bhūr bhuvaḥ svaḥ; tvaṃ no agne* ...** (VS 21.3), **this is (the oblation) for Agni and Varuṇa; *sa tvaṃ no agne* ...** (VS 21.4), **this is (the oblaion) for Agni and Varuṇa; *ayāś ca agne* ...** (KŚ 25.1.11), **this is (the oblation) for *ayāś ca agni;*[506] *ye te śataṃ* ...** (ibid), **these are (the oblation) for Varuṇa, Savitṛ, Viśvakarman, Viśve Devāḥ, Maruts, Svarkas; *ud uttamaṃ varuṇa* ...** (VS 12.12),

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this is (the oblation) for Varuṇa.

Rāṣṭrabhṛd-homa

Now, (perform) *rāṣṭrabhṛdhoma* (reciting) ***ṛtāṣāḍ ṛtadhām āgnir* ...** (VS 18.38), **these are (the oblation) for the maintainer of the sacred law, for the one abiding in truth, for Agni, for the Gandharvas; *ṛtāṣāḍ ṛtadhām āgnir gandharvās*** (VS 18.38), **this is (the oblation) for the herbs, to the *apsarās,* to the delighted ones; *saṁhito viśvasāmā* ...** (VS 18.39), **this is (the oblation) for the Conjoined (*saṃhitas*), to the Viśvasāman, to the Sun, to the Gandharva; *saṁhito viśvasāmā* ...** (VS 18.39a), ***svāhā,* this is (the oblation) for the Marīcis, to the Apsarās, to the Āyus; *susumnaḥ sūryaraśmiś* ...** (VS 18.40), **this is (the oblation) for the Gracious Ones, to the Sunbeam, to the Moon, to the Gandharva; *suṣumṇaḥ sūryaraśmiś* ...**(VS 18.40), ***svāhā,* this is (the oblation) for the constellations, to the *apsarās,* to the Bhekuris[507]; *iṣiro viśvāvyacā* ...** (VS 18.41), **this is (the oblation) for the quick one, to the all-reaching one, to the wind, to the Gandharva; *iṣiro viśvavyacā* ...** (VS 18.41), **this is (the oblation) for waters, to the *apsarās,* to the strong ones; *bhujyuḥ suparṇo* ...** (VS 18.42), **this is (the oblation) for the protector, to the strong-winged one, to the sacrifice, to the Gandharva;**

31[v]

***bhujyuḥ suparṇo* ...** (VS 18.42), **this is (the oblation) for *dakṣiṇā,* to the Apsaras, to the praisers (?); *prajāpatir viśvakarmā* ...** (VS 18.43), **this is (the oblation) for Prajāpati; *prajāpatir viśvakarmā* ...** (VS 18.43a), **this is to the *Ṛks* and *Sāmans,* for to Apsaras, to the wishes.** Here ends the *rāṣṭrabhṛd* sacrifice.

Jayā-homa

(Now, perform) *cittāhuti* (reciting) ***Oṁ cittañ ca svāhā,* this is for Citta; *Oṁ cittiś ca svāhā,* this is for Citti; *Oṁ ākūtañ ca svāhā,* this is for Ākūta; *Oṁ ākūtiś ca svāhā,* this is for Ākūṭi; *Oṁ vijñātañ ca svāhā,* this is for Vijñāta; *Oṁ vijñātiś ca svāhā,* this is for Vijñāti; *Oṁ manaś ca svāhā,* this is for Manas; *Oṁ śakkarīś ca svāhā,* this is for Śakkari; *Oṁ darśaś ca svāhā,* this is for Darśa; *Oṁ paurṇamāsañ ca svāhā,* this is for Paurṇamāsa; *Oṁ bṛhac ca svāhā,* this is for Bṛhat; *Oṁ rathantarañ ca svāhā,* this is for Rathantara; Prajāpati, the powerful one in victorious battles, has given victories to mainly Indra. To him all subjects bowed down, he has become powerful and worthy of sacrifice, *svāhā* (*cittañ ca cittiścākūtaṃ* ..., PG 1.5.9); this is for Prajāpati, to the one (who has) given victory to Indra.**

Abhyātāna-homa

(Recite *agnir bhūtānāṃ adhipatiḥ* ..., PG 1.5.10) **May Agni, the lord of beings, protect**

[505] The deity of the moon, one of the eight Vasus.

[506] The ms. repeats here the mantra rather than naming the deities.

[507] A class of Apsarās.

me here in this power of holiness, in this worldly power, in this prayer, in this priesthood, in this sacrifice, in this invocation of the gods, *svāhā* (PG 1.5.10a); **this is for Agni, the lord of beings. May Indra, (the lord) of the noblest ...** (PG 1.5.10b), **this is for Indra, the lord of nobles. May Yama, (the lord) of the Earth ...** (PG 1.5.10c), **this is for Yama, the lord of the Earth.**

(One should) touch the (water from) *arghapātra*. **May Vāyu, (the lord) of the air ...** (PG 1.5.10d), this is for Vāyu, the lord of air.

32^r

May the Sun, (the lord) of heaven ... (PG 1.5.10e); **this is for the Sun, the lord of heaven. May the Moon, (the lord) of the constellations ...** (PG 1.5.10f); **this is for the Moon, the lord of constellations. May Bṛhaspati, (the lord) of the Brahman ...** (PG 1.5.10g); **this is for Bṛhaspati, the lord of the Brahman. May Mitra, (the lord) of truth ...** (PG 1.5.10h); **this is for Mitra, the lord of truth. May Varuṇa, (the lord) of waters ...** (PG 1.5.10i); **this is for Varuṇa, the lord of waters. May the sea, (the lord) of rivers ...** (PG 1.5.10j); **this is for the sea, the lord of rivers. May the food, (the lord) of royalty ...** (PG 1.5.10k); **this is for food, the lord of royalty. May Soma, (the lord) of herbs ...** (PG 1.5.10l); **this is for Soma, the lord of herbs. May Savitṛ, (the lord) of impulses ...** (PG 1.5.10m); **this is for Savitṛ, the lord of impulses. May Rudra, (the lord) of beasts ...** (PG 1.5.10n); **this is for Rudra, the lord of beasts.**

One should touch the water from *arghapātra*. **May Tvaṣṭṛ, (the lord) of forms ...** (PG 1.5.10o); **this is for Tvaṣṭṛ, the lord of forms. May Viṣṇu, (the lord) of mountains ...** (PG 1.5.10p); **this is for Viṣṇu, the lord of mountains. May the Maruts, (the lords) of troops ...** (PG 1.5.10q); **this is for Maruts, the lords of troops. May the fathers, the grandfathers, the former, the latter, the fathers, the grandfathers protect me here in this power of holiness, in this worldly power, in this prayer, in this priesthood, in this sacrifice, in this invocation of the gods, *svāhā*** (PG 1.5.10r); **this is for the fathers, the grandfathers, the former, the latter, the fathers, the grandfathers.**

One should) recite the *tyāga* verses (together with the former mantras). One should touch the water from the *arghapātra*.

Guptāhuti-homa

(Recite ***agnir aitu prathamo ...***, PG 1.5.11:) **May Agni come here, the first of gods, may he free the offspring**

32^v

of this wife from the chain of death, may this king Varuṇa grant, that, this wife may not weep over distress through her sons, *svāhā* (PG 1.5.11a); **this is for Agni.**

May Agni Gārhapatya protect this woman, may he lead her offspring to old age. With fertile womb may she be the mother of living children. May she experience delight in her sons, *svāhā* (PG 1.5.11b); **this is for Agni.**

May Agni, all ways of heaven and earth blissful to us, o you who are worthy of sacrifices. What is great, born on this (earth) and praised, (born) in heaven, that bestow on us, rich treasures, *svāhā* (PG 1.5.11c); **this is for Agni. Come here, showing us an easy path. Give us bright, undecaying life.**

May death go away, may immortality come to us. May Vivasvat's son make us safe from danger, *svāhā* (PG 1.5.11d); **this is for the death, for Vaivasvata.**

While this is being recited, the bride should wear a shawl. Keep (the shawl) stretched while (the mantra) is recited. (Recite) ***paraṃ mṛtyo anu ...*** (ṚV 10.18.1), this is for the death. Recite the *tyāga* verses. (One should) touch the water of the *arghapātra*. Having

poured the remains (of ghee on the *sruva*) into the *praṇītā* vessel, (make) ghee oblations to Gaṇapati and Durgā with respective mantras. Having completed the ghee oblations, (recite) ***sapta te agne ...*** (VS 17.79).

Place the rice container near the fire (reciting) ***pratyuṣṭaṁ rakṣaḥ*** (VS 1.29). Consecration by sprinkling, cleaning using the *kuśa* grass. The patron should hand over collectively the barley, the unbroken rice, the sesame seeds, the rice grains, the molasses, the yoghurt, the milk, the honey, two pieces of the fire woods, a piece of cloth, the rosary and the sacred fruit (*bel*) to the priest. Mutter the Gāyatrī verses, (recite) ***idaṁ haviḥ*** (VS 19.48).

Tilāhuti, Saṃkhyāhuti, Lājāhoma

The patron, having paid obeisance with (joining) palms, (should perform) the implementation of the flask (reciting) ***mano jūtir*** (VS 2.13). (Make) oblations of sesame seeds with the mantras of Gaṇeśa and Durgā.

Having completed the *tilāhuti,* (make) *saṃkhyāhuti* oblations (reciting) ***asaṃkhyātā sahasrāṇī*** (VS 16.54).

Now, (perform) *lājāhoma*. (Make oblations of) firewoods, ghee and roasted rice grains.

33r

Keep those things (in the hands) of the groom (reciting ***aryamaṇam devaṃ ...***, PG 1.6.2:) **To the god Aryaman the girls have made sacrifice, to Agni, may he, god Aryaman, loosen us from here, and not from the husband,** ***svāhā*** (PG 1.6.2a); **this is for Agni, (this is) the first oblation with fire. This woman, strewing grains, prays thus, "May my husband live long, may my relations be prosperous,"** ***svāhā*** (PG 1.6.2b), **this is for Agni, (this is) the second oblation with fire; these grains I throw into the fire, may this bring prosperity to you, and may it unite me with you. May Agni grant us that,** ***svāhā*** (PG 1.6.2c), **this is for Agni, (this is) the third oblation with fire.**

Stepping on a Stone, Circumambulation of the Fire, Seven Steps etc.

Now, the groom, while holding the bride's right hand together with the thumb, should recite **I seize your hand for the sake of happiness that you may live to old age with me, your husband. Aryaman, Savitṛ, Purandhi, the gods have given you to me that we may rule our house; this am I, that is you, that is you, this am I. That Sāman and I, the Ṛk are you, the heaven am I, the earth are you; come, let us marry. Let us unite our sperm. Let us beget offspring. Let us acquire many sons, and may they reach old age; loving bright, with genial minds may we see a hundred autumns, may we live a hundred autumns, may we hear a hundred autumns** (***gṛbhṇāmi te saubhagatvāya ...***, PG 1.6.3).

Then, (the groom should make the bride) ascend to a stone in the northern direction (of fire-place, reciting the mantra) **Tread on this stone, be firm like a stone. Tread the foes down, turn the enemies away** (***ārohemam aśmānam ...***, PG 1.7.1). (Thus is) the *ārohaṇa* mantra. He should then sing the mantra **O Sarasvatī, promote this (our undertaking). O gracious one, bountyful one, you who we sing first of all that is, in whom what is, has been born, in whom this whole world dwells that song I will sing today which will be the highest glory of women** (***sarasvati predamava ...***, PG 1.7.2).

33v

Then, the groom should circumambulate the fire together with the bride. Wave Alīdyaḥ (reciting) ***śivo nāmāsi*** (VS 3.63). The *agnikuṇḍa* should be circumambulated with the bride in the front (reciting) **To you, they have in the beginning carried round Sūrya (the Sun-bride) with the bridal procession.**

May you give back, Agni, to husbands the wife together with offspring (*tubhyam agre ...*, PG 1.7.3). Winnow with a pair of winnowing trays (reciting) the mantra ***tava vāyav ṛtaspate*** (VS 27.34). In this way, having circumambulated (the *agnikuṇḍa*) thrice the groom should pour roasted rice from the winnowing tray (*hāsā*[508]) to the fire with the mantra ***Oṁ*, to Bhaga, *svāhā*** (***tubhyam agre ...***, PG 1.7.5); ***Oṁ*, to Prajāpati, *svāhā*** (≈ PG 1.7.6) together with the *tyāga* verses.

(The priest) should lead (the couple) to the *agnikuṇḍa*. (The couple should) make offerings to the seven steps, *vaṃchāye julo*, (reciting) **1 for sap, 2 for juice, 3 for the prospering of wealth, 4 for enjoyment, 5 for cattle, 6 for the seasons, O friend, be with seven steps, then you will be devoted to me. 7** (PG 1.8.1-2). Sprinkle with the water from the flask (reciting) **The blessed, the most blessed waters, the peaceful ones, the most peaceful ones, may they give medicine to you** (***āpaḥ śivāḥ ...***, PG 1.8.5); ***āpohiṣṭhā*** (ṚV 10.9.1); ***yovaḥ śivatamo*** (ṚV 10.9.2); ***tasmā araṃ*** (ṚV 10.9.3). Looking at the sun by the bride (while the groom recites) ***tac cakṣur devahitaṃ ...***(VS 36.24). (The groom) should give the fire *maṇḍala* and the dress for (the offering) vermilion (to the bride reciting) ***vasoḥ pavitram asi*** (VS 1.3). The groom should offer vermilion (reciting) **This woman wears auspicious ornaments, come up to her and behold her. Having brought luck to her, go back away to your houses** (***sumaṅgalīriyam vadhūrimāṃ ...***, PG 1.8.9); **For the sake of accomplishment of the vermilion, keep it in your head. May your husband live long, make your son's life auspicious.** Hand over the vermilion container (reciting)

34^r

śrīś ca te lakṣmīś (VS 31.22). (The groom should) touch the heart (of the bride) with the mantra **I take your heart into my will, your mind shall follow my mind, you shall rejoice with your heart in my word, may Prajāpati join you to me** (***mama vrate te hṛdayaṃ ...***, PG 1.8.8). Ascending (of the bride) to the cow-cart (reciting) **May the cows sit down here, the horses here, the men here, the sacrifice with a thousand gifts here, may Pūṣan sit down here** (***iha gāvo niṣīdantu...***, PG 1.8.10). Looking at the polar star (by the bride while the groom recites) **You are firm. I see you, the firm one. You be firm with me, o thriving one. Bṛhaspati has given you to me, live with me a hundred autumns obtaining offspring through me, your husband** (***dhruvam asi ...***, PG 1.8.19). *khvanāmanapāne*. Offer oblation of ghee (reciting) ***Oṁ*, to Prajāpati, *svāhā*; *Oṁ*, to Sviṣṭakṛt**[509], ***svāhā***. Oblations of sesame seeds 54 times[510] (reciting) ***tryambakaṃ yajāmahe*** (VS 3.60). (Make oblations for) the *vivāha* (reciting) mano jūtir (VS 2.13). Throw popped rice (*pratiṣṭhā*, on the girl). Give alms (to the girl).

Concluding of the Rites of the Main Day

Now, worship of the Brāhmin. Throw popped rice to all the implements. (Make oblations with) the *śāntika*(*-sūkta*) ten times (reciting) ***dyauḥ śāntiḥ*** (VS 36.17). (Make oblations with) the *puṣṭika*(*-sūkta*) ten times (reciting) ***tryamvakaṃ yajāmahe*** (VS 3.60). (Make) oblations of barley, rice etc. (into the fire). (Make) a hundred and eight-fold oblations (including) the barley, the rice, the roasted rice grains, the fire woods, the mixture of molasses and boiled rice, the *bel* fruit, the mixture of boiled rice and yoghurt, the jujube fruit, the panic seed, the *sumukhaśatapuspa* (marigold?) flower, the white sesame seeds, the black sesame seeds, the red sesame seeds, the three fruits, the Mesua ferrea flower, the filament of a lotus, the sandalwood ball, the gugguli[511], *sarvauṣadhi* (i.e.) **Barley, rice, green lentils, black lentils, *karāyaṃ* yellow amaranth, black lentils – these are the eight success granting grains; mustard seeds, the**

[508] In the PG 1.7.5, a basket called *śūrpakuṣṭha* is used here.
[509] An epithet of Agni.
[510] I.e. *pūrṇāhūti*.
[511] A gum resin of reddish brown color, used as an incense.

tubulous or round roots (of herbs), the roots (of herbs), the fruits, the cooked food, the sugar-cane, the *dūrvā* grass, the unbroken (rice grains) and the juice.

Ritual decision of the food by the Brāhmin.

34^{v} Worship of the directions (reciting) ***trātāram indram*** (VS 20.50). (Perform) *bali* worship (reciting) ***dyauḥ śāntir*** (VS 36.17). One should make a hundred and eight-fold oblations of ghee, light and *vrttikā* (reciting) ***ṛcaṃ vācaṃ prapadye ...*** (VS 36.1), 1; ***yanme chidraṃ ...*** (VS 36.2), 2; ***bhūr bhuvaḥ svaḥ ...*** (VS 36.3), 3: ***kayā naś citra ...*** (VS 36.4), 4; ***kas tvā satyo ...*** (VS 36.5), 5; ***abhī ṣu ṇaḥ ...*** (VS 36.6), 6; ***kayā tvam na ...*** (VS 36.7), 7; ***indro viśvasya rājati ...*** (VS 36.8), 8; ***śaṃ no mitraṁ...*** (VS 36.9), 9; ***śaṃ no vātaḥ ...*** (VS 36.10), 10; ***ahāni saṃ bhavantu ...*** (VS 36.11), 11; ***śaṃ no devīr ...*** (VS 36.12), 12;

35^{r} ***syonā pṛthivi no ...*** (VS 36.13), 13; ***āpo hi ṣṭhā*** (VS 36.14), 14; ***yo vaḥ śivatamo*** (VS 36.15), 15; ***tasmā araṃ gamāma*** (VS 36.16), 16; ***dyauḥ śāntir*** (VS 36.17), 17; ***dṛte dṛṁha mā mitrasya ...*** (VS 36.18), 18; ***dṛte dṛṁha mā jyok ...*** (VS 36.19), 19; ***namas te harase ...*** (VS 36.20), 20; ***namas te astu ...*** (VS 36.21), 21; ***yato yataḥ samīhase ...*** (VS 36.22), 22; ***sumitriyā na āpa ...*** (VS 36.23), 23; ***tac cakṣur devahitaṃ ...*** (VS 36.24), 24. Here ends the thirty-sixth chapter in the *saṃhitāpāṭha*.

In the front of the Brahmā (flask) *brahmā upayamanasyāgre*, (reciting) ***tvaṃ no agne*** (VS 21.3); ***ayāś cāgne*** (KŚ 25.1. 11); ***ye te sataṃ*** (KŚ 25.1.11), ***uduttamam varuṇa*** (VS 12.12), ***pāhi no agne svāhā ...*** (TA 10.6.1); I sacrifice the little leftover, ***svāhā***, I sacrifice the leftovers, ***svāhā***, **Whatever I have done unknowingly or knowingly, all this (went?) in the fire ... (?).**[512]

35^{v} ***svahā***. (Mutter) the Gāyatrī for Agni. (Recite) ***vaiśvānarāya vidmahe*** (TA 10.1.7); ***devakṛtasyainaso vayajanam ...*** (VS 8.13); ***svasti na indro*** (VS 25.19); ***payaḥ pṛthivyāṃ*** (VS 18.36); ***viṣṇo rarāṭam asi*** (VS 5.21); ***agnir devatā*** (VS 14.20); ***dyauḥ śāntiḥ*** (VS 36.17). Give *dakṣiṇā* to the *brāhmin*, take the *bali* away (reciting) ***ud vayaṃ tamasas*** (VS 20.21); ***kāmaṃ kāmadughe ...*** (VS 12.72). Eating of the remains (of the oblations, reciting) ***sumitriyā na*** (VS 20.19b). Consecrating of the *praṇīta* vessel (by sprinkling water, reciting) ***apo adyā nv acāriṣaṁ...*** (VS 20.22). Releasing of the *pavitra*. Complete the homa (by making) a hundred and eight (oblation).

Uttering of the (*saṃkalpa*) statement **Today etc.; In the ritual section of the marriage of the Śarmā named such and such belonging to such and such a clan (who is) much cherished by the glorious tutelary deity, for the sake of accomplishing the implementation of the fire as described by Katyāyana, let it be the auspicious moment of the complete oblation.** (Recite) ***devā gātuvido gātuṃ ...*** (VS 8.21). (Worship of) the *maṇḍala*, reciting the (following) mantras silently ***ā pyāyasva sam ...*** (VS 12.112);

36^{r} ***saṃ te payāṁ...*** (VS 12.113); ***ā pyāyasva madintama ...*** (VS 12.114); ***ā te vatso ...*** (VS 12.115); ***tubhyaṃ tā aṅgirastama ...*** (VS 12.116); ***agniḥ priyeṣu dhāmasu ...*** (VS 12.117); ***payaḥ pṛthivyāṃ paya*** (VS 18.36); ***devasya tvā savituḥ*** (VS 1.10); ***aśvinor bhaiṣajyena tejase*** (VS 20.3b); ***drupadād iva mumucānaḥ*** (VS 20.20); ***ud vayaṃ tamasas*** (VS 20.21); ***śrīś ca te lakṣmīś***(VS 31.22); ***namo brahmaṇe namas ...*** (TA 2.12.1), ***agner indrasya ...*** (≈ ṚV 2.8.6); ***ye devāso divy ekādaśa ...*** (VS 7.19); ***punas tvādityā rudrā*** (VS 12.44); ***ā brahman brāhmaṇo ...*** (VS 22.22), ***prathamā dvitīyair dvitīyās ...*** (VS 20.12);

[512] Unidentified and partly incomprehensible verse.

36^v ***himasya tvā jarāyuṇā*** ... (RVKhKh 7.1-7.9b); ***ekasaṃhairahastena*** ...; **One should meditate on a certain (personification of) wisdom, (i.e.) the one who wears a yellow garment, adorned with a yellow-black antelope skin, the lord sitting in the *padmāsana* posture, adorned by his swan vehicle, holding a *kamaṇḍalu* vessel and a rosary of *akṣa* (seeds), a staff and a book, the one who yields the fruit of marriage, pleasant, granting all success, the one whose body is the universe.**[513]

37^r Recitation of the ***ratnauṣadhi*** (verse): **I salute the sacred vase which is full with water from all the religious places, which is decorated with many leaves (and flowery garlands), which is the object of sacrifice in a sacrificial ritual, which is eulogised by the sages (and) which has the presence of Śiva and Śakti.**

(...)[514]

38^r (Recite) ***agnir ṛṣiḥ pavamānaḥ*** ... (VS 26.9). Benediction of Agni (reciting) ***yasya kūrmo gṛhe*** ... (VS 17.52). Benediction of all (reciting) ***ut tiṣṭha brahmaṇaspate*** ... (VS 34.56, ṚV 1.40.1). Dismissal of the Brahmā (flask, reciting) ***viṣṇo rarāṭam asi*** (VS 5.21). Dismissal of the *praṇīta* vessel (reciting) ***kas tvā vi muñcati*** ... (VS 2.23).

38^v Releasing of the *brahmākuśa*[515] (reciting) ***apo adyā nv acārişaṁ...*** (VS 20.22). Sprinkling with water (reciting) ***saṃvarhiraṅktāṁ...*** (VS 2.22); spreading of rice grains, burn the *upayamanakuśa* smeared with ghee (reciting) ***tanūpā agne si*** ... (VS 3.17). (Recite) **May the god Savitṛ bestow insight on me, may the goddess Sarasvatī, may the two divine Aśvins, encircled with lotus, (bestow) insight (on me)** (PG 2.4.8). Plunge the palms (into water?, reciting) ***aṅgāni ca āpyāyataṃ*** ... (PG 2.4.9). Make a mark on the forehead with the ash (from the *yajñakuṇḍa*, reciting) ***tryāyuṣaṃ jamadagneḥ kaśyapasya*** ... (VS 3.62). Circumambulate the *agnikuṇḍa* thrice with the *arghapātra* (reciting) ***yajña yajñaṃ gaccha*** ... (VS 8.22); **Go, go, o best of the gods, you are the vehicle of the self and the *saṃsāra*; where there is Brahmā an the other (gods), thereto go, eater of the oblations.** (Make) prayers to Agni, oblation of the remains, oblation of the Brahmā wood[516] (reciting) ***kṛtāya karmaṇe svāhā, akṛtāya karmaṇe svāhā*** (KŚ 2.2.23). Throw the betel nuts into the fire. Dismissal of Agni.

39^r Extinguish (the fire). Send *bali*, send offerings to Gaṇeśa (shrine in the vicinity). Give blessings by sprinkling water and (applying a *tikā* of) sandalwood (paste) and so on, (give) blessings (reciting the *pūrṇacandra* verse:) the divine mirror resembling the full moon is (granting) welfare; having seen the shadow image of the self (in the mirror) there will be succes and wealth.[517] Visiting of the Kaumārī shrine (reciting) ***sarvamaṃgalamāṃgalya***[518] and so on. Eating together (in the same plate by the bride and the groom). At night, (bride and the groom may) lie down in one bed. Here ends the *yajña* of the marriage ritual.

The Day After

(The bride and the groom should do) an outing on the following day. Make offerings to the Brahmā (flask), sing praises. Offer betel nut and vermilion. Keep (the *salāpā* saucer containing the *bel* fruit, vermilion container etc.) on the shoulder of the bride.

(Begin) the auspicious journey. (Upon coming back) do purification etc. at the gate of the house and give worldly presents. Make offerings to the Brahmā (flask), sing praises. Give

[513] Unidentified verse.
[514] The following folios (up to 38r) are general wishes and blessings that are only loosely related to marriage.
[515] Strands of the *kuśa* grass representing Brahmā.
[516] Two pieces of fire woods kept near the *brahmākuśa* (strands of the kuśa grass representing Brahmā).
[517] Unidentified verse, see glossary for *pūrṇacandra*.
[518] From the Śrīsūkta (cf. ṚVKh 2.6.30).

sagã together with sandalwood (paste) and so on, give blessings. Take (the bride and the groom) to the *maṇḍapa* by pulling their hands (reciting) ***kāṇḍāt kāṇḍāt*** (VS 13.20). Throw popped rice (reciting) ***mano jūtir*** (VS 2.13). Wave Alīdyaḥ and the bamboo tray. Offer gift of rice grains. Wave wooden measuring vessel and lamp. Grinding of black lentil. (Let the bride and the groom) eat together. Here ends the journey.

The Ritual of the Fourth day

Now, the ritual of the fourth day. (Do) the daily rite, grooming. (The bride and the groom should smell) a betel-pouch and have a meal together. The bride should perform the installation of fire (*kuśaṇḍīkarma*). (Perform) sacrificial rites and praising to the Vedas and Brahmā according to the rules.

Then, at the end of laying down of ritual vessels, (perform) implementation of the *caru*-vessel (etc.). (Do) the rites for the ghee-vessel, and the *caru*-vessel (reciting) ***pratyuṣṭaṁ rakṣaḥ*** (VS 1.29). Filling (of the vessels), sprinkling (reciting) ***mahīnāṃ payo 'si*** (VS 4.3).

Place ghee (into the *ajyasthāli*, reciting) ***dhānyam asi dhinuhi ...*** (VS 1.20).

39^{v}

Having placed (the container of) rice grains, (recite) ***kukkuṭo 'si madhujihva ...*** (VS 1.16). Put (the rice grains?) into the copper vessel thrice (reciting) ***iṣe tvā, ūrje tvā*** (VS 1.1). Put (the rice grains?) on the fireplace. (Perfom) the rites for the caru container and the ghee container. (Perform) ten life-cycle rituals for the fire. (Pronounce) the name of Agni ***Oṁ,* to the Yojaka-fire, *svāhā***. (One should make) *pūrvāghāra* and *uttarāghāra* oblations.[519] At the conclusion of *pañcavāruṇī*[520] oblation, one should put the remainings of the fire offering (*saṃśrava*) into the *praṇīta* vessel. (Recite) ***Oṁ,* to Prajāpati, *svāhā; Oṁ,* to Sviṣṭakṛt, *svāhā***. Then, place a water vessel in front of the fire place. (do the) worshipping (reciting) ***Oṁ,* to Kapāla, I offer this seat, salutations; flowers, salutations; *Oṁ,* to Kapāla, salutations**. This is (the oblation) for Kapāla (together with) the *tyāga* (verses).

Make an oblation of ghee with the mantras (***agne prāyaścitte ...***, PG 1.11.2:) **O Agni, o Expiation, you are the expiation of the gods. I, the Brahmin, desirous of protection, entreat you. Eradicate the substance which dwells in her that brings death to her husband, *svāhā*** (PG 1.11.2a), **this is for Agni.**

O Vāyu, o Expiation, you are the expiation of the gods. I, the Brahmin, desirous of protection, entreat you. Eradicate the substance which dwells in her that brings death to her children, *svāhā* (PG 1.11.2b); **this is for Vāyu.**

O Sūrya, o Expiation, you are the expiation of the gods. I am the Brahmin, desirous of protection, entreat you. Eradicate the substance which dwells in her that brings death to cattle, *svāhā* (PG 1.11.2c), **this is for the Sun.**

40^{r}

Having completed the ghee oblations, make sesame oblations. Placing of the flask. Make *saṃkhyāhuti* oblations. The bride should sprinkle (water) over the vermilion container; do it with both (ring) fingers. The male (i.e. the groom) should bring the groom to the north of fire place by pulling her hands and sit her in the *svastika*-seat facing east. Purifications etc. Sprinkling with the water from the *arghya*-vessel. Offer flowers. Wave light, measuring vessel, key and *sagã*. At the right time, make markings (on the bride's hair) with a porcupine quill. (The groom should) purify the bride with *tritattva* (reciting) ***Oṁ,* to the true nature of the self, salutations; to the true knowledge, salutations; to *śivatattva*, salutations.** Place some water from the vessel in front of the fire place on top of

[519] According to some handbooks, these two *āghāras*, or offering of ghee in the fire place can be made in various ways such as streaming in straight lines across the fire place from corner to corner in different directions. See Chr. Zotter 2009: 144-145.

[520] *Pañcavāruṇī*, also known as *sarvaprāyaścitta-homa*, is a five-fold fire offering.

the head of the bride reciting the mantra **The evil substance which dwells in you that brings death to your husband, death to your children, death to cattle, destruction to the house, destruction to the fame, I change that into one that bring death to your paramour. Thus live with me (to the) old age** (***yā te patighnī ...***, PG 1.11.4); **may the lady named such and such be prosperous.**

One should tie knots on (the bride's) hair according to the rules. Using the porcupine quill, separate the hair into parts. The hair should be smoothened using a comb made of elephant tusk (reciting) ***dīrghāyus tvā*** (VSK 3.9.6). Moving the hair in the right side upwards and then tying it, (the groom should) put vermilion (into the parting of the bride's hair, reciting) ***śrīś ca te lakṣmīś*** (VS 31.22). Hand over the vermilion container to the bride. (The bride should make) prostrations (to the groom). Bind three knots (on the bride's hair) using silk thread (reciting) ***pavitre stho*** (VS 1.12). (Tie the knots) with the *kumāri* thread[521] (reciting) ***rakṣohaṇaṃ valagahanaṃ*** (VS 5.23). Having placed the porcupine quill, the comb and *kuśa* flower on the head (of the bride, the groom should apply) mascara (reciting) ***tac cakṣur devahitaṃ*** (VS 36.24). Seeing the face on the mirror. Put the white sesame seed from the *candramaṇḍala* on the head. (Offer) sandalwood (paste), *sagã* with blessings. Wave the wooden measuring vessel together with a lamp.

40^{v} Having taken upstairs, tasting of the *caru*. Then, the groom should come back to his seat and make a hundred and eight oblations (reciting) ***oṁ śrīś ca te*** (VS 31.22); ***mano jūtir*** (VS 2.13). Throw popped rice. (The groom should) touch the heart of the bride (reciting) **O you, whose hair is well parted, your heart that dwells in heaven, in the moon, that I know, may it know me. May we see a hundred autumns, may we live a hundred autumns, may we hear a hundred autumns** (***yat te susīme hṛdayaṃ ...***, PG 1.11.9).

Worship of the Brahmin. Worship of the *śāntika-puṣṭika* (*-sūkta*). Offering of barly-water etc. Dismiss the fire oblations according to the rules. (Offer) *sagã* with blessings to the bride and groom. Give the food container to the groom. Give the rice container etc. Make a hole in the food container. Give away the food to the deities (of the house), Brahmin and other accoding to seniority. Putting off of the fire. Send worships (to the deities of the shrines in the vicinity). *Abhiṣeka* of the patron (and his family). Send Gaṇeśa back. Pour with the water from the Brahmā (flask). Offer a parasol. Offer sweets prepared in oil. Here ends the ritual of the fourth day of the marriage.

[521] The thread spun by virgin girls. Cf. DCN s.v. *kumhalakā*.

3a. Daśakarmavidhi – Gandharvavivāha section (DkvGv)

No title page, anonymous author. Section of Dkv_2, a ritual handbook of Hari Sharan Rajopadhyaya, Lalāchẽ, Bhaktapur. No date. Nepālī paper, 84 fols., incomplete. Size: ca. 28 x 9 cm, 17-19 lines per folio, Devanāgarī script, black ink, occasional underlining of the *mantras* with yellow (*kuṃkuma*) and red (*haridrā*) colour, some additional remarks on the margins.

The short *gandharvavivāha* section is between the *mekhalabandhana* and *keśavabandhana* sections.

8

atha gandharvavivāha. hoṃkeyā | javakhava dvālyākalasa taye, vidhi | theṃ kalasapūjā dhunake. pikhāla | khusa javakhava taye, bhaumacā thenakā

9

kalaṃkhabo tayā uciṣṭa choye. | nāyathakālina brāhmaṇapūjā anna | saṃkalpa dakṣiṇā, vācanaṃ, baliha | raṇaṃ, āśīrvāda, dulāhā dulahī ne | mhasena dakṣiṇā biye phako, iti ga | ndharvavivāha samāptam.

3b. Gandharva Marriage

pp. 8-9

Now, (the rules for) the *gandharva* marriage. Arrange two oil lamps and two *kalaśa* flasks on the either side of the place where the *hvaṃkegu* (joining) will take place. Complete the *kalaśa* worship according to the rules. Place (the *kalaśa*?) on either side of the threshold stone. After the bride has arrived, send a portion of food to the Kalãdyaḥ. The eldest person (of the clan) should perform the worship of the Brahmin. (Make) the ritual decision for food, (offer) *dakṣiṇā*, recitation (of the Veda?). Taking of the *bali* away, (give) blessings. Both the bride and the groom should offer *dakṣiṇā* according to their capacity. Here ends the *gandharva* marriage.

4a Svayaṃvaravidhi (SvV)

No title page, anonymous author, no date; ordinary white paper, six pages, 12 x 17 cm, nine lines per page; Devanāgarī.

p. 1

Svayamvarayā vidhi

nhāpāṃ nusalā kāye 3, sinha tike – ***yad adyaka ca*** [VS 33.35] *– svāṃ chuke –* ***yā | phalani*** [VS 12.89], *pūjā saṃkalpa yāye –* ***hari oṁ tatsat oṁ viṣṇu*** *3 –* ***namostunanvā | ya – adyetyādi … gotra nāmadhyayasya mama putrī … nāma svayamvaravi | vāha karmaṇī kalaśārcanapūjā kartuṃ kamaṇḍalupuṣpabhājanaṃ samarpayāmi namaḥ,*** *| pūjā thiyā taye –* ***oṁ siddhir astu kriyārambhe vṛddhir astu dhanāgame – puṣṭir astu śa | rīreṣu śāntir astu gṛhe tava – sarvavighna praśamanaṃ sarvaśāntikaraṃ śubham | āyuputraṃ ca kāmaṃ ca lakṣmīsantānavarddhanam,*** *pūjā ghvānā biye – hānaṃ saṃka | lpa – (sūryārgha)* ***adyetyādi … gotrayajamānasya nāmadhyeyasya mama putrī | … nāma svayamvaravivāhakarmaṇī kalaśārcanapūjā kartuṃ bhagavate śrīsū | ryāya arghyaṃ namaḥ, ā kṛṣṇena ra*** [VS 33.43], *sukunnā pūjā yāye –* ***bhāṣkarāya candanā | kṣatapuṣpaṃ namaḥ, dhupaṃ namaḥ dīpaṃ namaḥ*** *atra gandhārcanavidhau, maṇḍala dayeke – gurunamaskāra – nyāsa – jalathalā – arghapātrapūjā – ātmapūjā*

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kalaśādi snāna yāke, ***devasya tvā*** [VS 1.10] ***· svastina indro*** [VS 25.19] ***· payaḥ pṛthivyātyā | di*** [VS 18.36], *sinha tike –* ***yadadyakaca vitra*** [VS 33.35] ***· tvaṃ javiṣṭha dā śuṣo nṛ pāhi śṛṇudhī | giraḥ rakṣā tokamutat kamanā*** [VS 68.2], *jajaṃkā –* ***yajñopavītaṃ paramaṃ pavitraṃ prajā | pateryaḥ sahayaṃ purastāt āyuṣyam ajñaṃ pratimatraṃ sutraṃ yajñopavitaṃ balamastu te | ja*** [PG 2.2.10a], *svāṃ chāye,* yāḥ phalanī yā [VS 12.89], *dvārārcanapūjā yāye,* ***oṁ tat tvā yāmi | brahmaṇā bandhamānas tadā śāste yajamāno havirbhiḥ aheḍamāno varuṇo | havo dhurasaṁ samānā āyu pramoṣīḥ*** [VS 18.49], ***oṁ devasya tvā savitu*** [VS 1.10] ***· gaṇānāṃ tvā*** [VS 23.19] ***· | bṛhaspate ati yadaryo ahādha pradvibhāti ṛtumajaneṣu, yadidayachava ṛta | pratat dasmā sūdrabinaṃ dhehi citraṃ*** [VS 26.3], ***oṁ catvāriśṛgātrayo asya pādā dve śi | rṣye saptahastā so asyaḥ trīdhābaddho bṛṣabho rorabitīḥ mahodaṣo martyāṁ ābibe | sa*** [VS 17.91], ***oṁ dvārodebiraṃndhasya biśve bratādadente, agne kurubyacasodhāmnāpa | tyamānāḥ*** [VS 27.16], ***oṁ hiraṇyagarbha samovartatāgre bhūtasya jātaḥ patireka āsi | tsadādhāra pṛthivīdyāmutyemī kasmai devāyaḥ habiyā vidhema*** [VS 13.4], ***oṁ saptaṛṣayaḥ pra | tihītā sarīre saptaṛkṣani sadamapramādaṃ, saptāyaḥ svapatya lokaḥmithustatra***

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jātratau asapnajau sarau ca devoḥ [VS 34.55], ***oṁ brahma yajñānaṃ*** [VS 13.3], ***oṁ viṣṇorarāṭama | si*** [VS 5.21], ***oṁ nama śambhavāya ca*** [VS 16.41], ***oṁ ājighna kalasaṃ majyā tvā vikhusti pundabaḥ puna | rūrjā nivartasva sā naḥ, sahastraṃ dhukṣorudhātā payasvasti punarmā visatādrayīm*** [VS 8.42], *| sumaṅgaladvārārcanavidhau tat sarvaṃ vidhi paripūrṇam astu, dvārapūjā,* ***oṁ gaṇapa | taye namaḥ, oṁ dvārapālāye namaḥ, oṁ kṣatrapālāye namaḥ, oṁ ādhāraśaktaye namaḥ,*** *| oṁ* ***anantāsanāye namaḥ, oṁ padmāsanāye namaḥ, oṁ patrāsanāye namaḥ, oṁ keśa | rāsanāye namaḥ, oṁ karṇikāsanāye namaḥ, oṁ dharmāye namaḥ, oṁ jñānāye namaḥ, oṁ | vairājñāye namaḥ, oṁ urddhachandāye namaḥ, oṁ ardhachandāye namaḥ,*** *īndrādipūjā,* ***| oṁ indrāye namaḥ, oṁ agnaye namaḥ, oṁ yamāye namaḥ, oṁ nairṛtyāye namaḥ, oṁ varu | ṇāye namaḥ, oṁ vāyavyai namaḥ, oṁ kuverāye namaḥ,***

oṁ īśānāye namaḥ, oṁ anantāya | namaḥ, oṁ brahmaṇe namaḥ. *ādityādigrahapūjā,* ***oṁ ādityāye namaḥ, oṁ so | māya namaḥ, oṁ bhaumāya namaḥ, oṁ budhāye namaḥ, oṁ bṛhaspataye namaḥ, oṁ śukrā | ye namaḥ, oṁ śaniścarāye namaḥ, oṁ rāhave namaḥ, oṁ ketuve namaḥ, oṁ janmane namaḥ,***

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kalaśapūjā, ***oṁ gaṅgāye namaḥ, oṁ yamunāye namaḥ, oṁ godāvaryai namaṃ, oṁ XX | sarasvatyai namaḥ, oṁ saptasāgarebhyo namaḥ, oṁ sampūrṇakalaśāya 'mṛteśvarī | śaktisahitāya namaḥ,*** *sagona (dhaupaṭṭu) pūjā,* ***oṁ aśvatthāmne namaḥ, oṁ | balaye namaḥ, oṁ vyāsāye namaḥ, oṁ hanumate namaḥ, oṁ vibhiṣaṇāye namaḥ, | oṁ kṛpācāryāye namaḥ, oṁ paraśurāmāye namaḥ, oṁ mārkaṇḍe namaḥ,*** *gaṇeśapūjā,* ***| oṁ gaṇapataye namaḥ, oṁ heramvāye namaḥ, oṁ muṣakavāhanāye namaḥ, oṁ lambodarāye nama | oṁ ekadantāye namaḥ, oṁ unaṃpacāsavighneśvarāye namaḥ, oṁ*** *gograsapūjā,* ***| oṁ nandāye namaḥ, oṁ bhadrāye namaḥ, oṁ sumanasāye namaḥ, oṁ suśīlāye namaḥ, | oṁ surabhyai namaḥ, oṁ pañcagomātṛkebhyo namaḥ,*** *kaumārīpūjā,* ***oṁ brahmāṇyā | dy aṣṭmātṛkābhyo namaḥ, oṁ raktalocanāye namaḥ, oṁ mayūravāhanāye namaḥ oṁ sena | dhipataye namaḥ,*** *pañcabalipūjā,* ***oṁ asitāṃgabhairavāya namaḥ, oṁ rurubhairavāya | namaḥ, oṁ śvetabhairavāya namaḥ,*** *jolānhekaṃpūjāḥ,* ***oṁ īndrave[522] namaḥ, oṁ candra | mase namaḥ oṁ śaśāṃkakāma namaḥ,*** *sinhamūpūjā,* ***sarvalakṣmai namaḥ, oṁ viśvalakṣmai***

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namaḥ, oṁ dhānyalakṣmai namaḥ, oṁ iṣṭalakṣmai, *pāṁcāyenapūjā,* ***oṁ sūryāye | namaḥ, oṁ nārāyaṇāye namaḥ, oṁ śadāśivāye namaḥ, oṁ gṛhalakṣmai namaḥ, oṁ īṣṭa | devatāye namaḥ, oṁ varuṇanāgāya namaḥ, oṁ pāṁcāyanebhyaḥ namaḥ,*** *sinhabaṭṭāpūjā, | vara va vadhū svastikāsanasa phetuke, nimhesitaṃ kalaśe saṃkṣipta pūjā yāke, | gvay 10 svāṁmālā vadhu naṃ jvaṃkā varayāta svaka cāka hulā varayāta svā | mālā kokhāyake (svayamvara yāye)* ***svasti no mimītām aśvinā bhagaḥ*** [ṚV 5.51.11], *|* ***tryamvakaṃ yajāmahe sugandhiṃ puṣṭivardhanam*** [VS 3.60], *gvay lava lhāye, varaṃ nhāpā ja | va lhātaṃ svapatiṃ naṃ sinha kayā kalaśakhe chāye, thamaṇ naṃ tiye, vadhuyāta | chāyake,* ***sinduraṃ sarvasiddhārtha siraśā dhāryate tvayā, svāmito dirgha | m āyu tvaṃ putrapautra śivaṃ kuru,*** *alaṃkāra biye, svagaṃ biye,* ***yad adya ka*** [VS 33.35] *| sinha tike, dhau svagaṃ tike,* ***oṁ dadhikrabṇo adāriṣa jiṣṇorsvasya vaji | naḥ, surabhi no muṣā karatpra ṇa āyuṁṣi tāriṣat*** [VS 23.32], *siphāṃ luke, ārati cyāke, | tāy abira hole,* ***oṁ manojūtir juṣatām ājasya bṛhaspatir yajñam imaṃ tano | tvariṣtaṃ yajñaṁsamimaṃ dadhātu viśvadevāsa 'ida mādayaṃ tāmo 'īpratiṣṭhaḥ*** [VS 2.13] ***su | pratiṣṭhā varadā bhavantu,*** *brāhmaṇapūjā nikhe pākheṃ yāye, | dakṣiṇā chāye biye, āśirvāda, sūrya sākṣi thāye, | īti svayamvara vidhi samāpta,*

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pitabiyeyā vidhi

nhāpāṃ dyoyāta gvaymha 10 bhāga taye, guru · prohitaṃ kāye, ale maṃ | bau bāhikaṃ, thakāli niseṃ gvay kāye, dhau svagaṃ nakiṃ naṃ biye, sinha | tike, ***yad adya ka*** [VS 33.35], *svagaṃ tike,* ***oṁ dadhikrabṇo adāriṣa jjiṣṇorasvasya vā | jinaḥ surabhi no muṣā karatpra ṇa āyuṁṣi tāriṣat*** [VS 23.32], *svāṁ chuke,* ***yāḥ phalani yā*** [VS 12.89] *| nakiṃ naṃ thamaṃ naṃ sinha tiye, cipaṃ thiyake, bau biyeke, sūrya bo kalaṃ bva taye, | nakiṃnaṃ cīpa mosegu, kvatayā svagaṃ biyake, tāy hole,* ***oṁ mano jūtir juṣatā | mājasya bṛhaspatir yajñam imaṃ tano tvariṣtaṃ yajñaṁ samimaṃ dadhātu viśvedevā | 'idam ādayaṃ tāmo 'īpratiṣṭhaḥ*** [VS 2.13] ***supratiṣṭhā varadā bhavantu,*** *| dyo bhāga tayāgu gvay yāta pūjā yāye, brāhmaṇapūjā, nikhe | pākheṃ dakṣiṇā chāye biye, dayaṁpau*

[522] Read: *indave.*

bvaye, tuti vaggī nhyāke,| bau naṃ jvalānhekaṃ kāye, māmaṃ sinhamū kāye, pājuṃ lukuṃ chinā pita biye,| īti pita biye vidhiḥ,| dayapau bvaye bale bvanegu śloka,| ***kasturī raupā pūgaṃ ca durvākṣatasamanvitam, jāmāturāśisaṃ ca iva puṣpam eka pragṛhyatām,***

4b Rules for the *Svayaṃvara*

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Rules for the *Svayaṃvara*

First, one should sprinkle some water three times (to the face and mouth). Offer *tikā* (reciting) ***yad adya kac ca*** (VS 33.35). Offer flowers (reciting) ***yāḥ phalinīr yā*** (VS 12.89). Make the ritual decision (reciting) **Hari Oṁ, all that is the truth, *Oṁ* Viṣṇu.** (Repeat) it three times. **I salute to *nanva*; Today etc.; of the lineage named (such and such); for the worship of the flasks in the *svayaṃvara* marriage ritual of my daughter named (such and such), I hand over the *kamaṇḍalu* vessel (and) the flower container, salutations.** (The patron should) continue touching the worship plate. (Recite) **May the beginning of the rite be well! May there be an increase in gaining wealth! May there be vigour in the bodies! May there be peace in your house! (May) all obstacles be pacified, (may) there be universal peace and auspiciousness, (may you attain) long life, (many) son(s), (fulfilment of) desires, increase in wealth and progeny.**

(The patron should) pass the ritual plate over (to the priest). Make the ritual decision again for the *sūryārgha* (reciting) **Today etc.; of the patron named (such and such) belonging to the lineage (named such and such); for the worship of the flasks in the *svayaṃvara* marriage ritual of my daughter named (such and such), I offer the *arghya* water to the glorious Sun, salutations;** ***ā kṛṣṇena rajasā*** (VS 33.43). One should worship the *sukuṇḍā* lamp (reciting) **To Bhāskara (I offer) the sandalwood (paste), unbroken rice grains (and) flowers, salutations, incense, salutations, light, salutations.**

Now, the rules for worshipping (with) the fragrant material. One should draw a *maṇḍala*, pay homage to the guru(s), make mental commitment, worship the *arghya* water container, worship the self and

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perform the ritual bathing (with the water from) the flasks (reciting) ***devasya tvā savituḥ*** (VS 1.10); ***svasti na indro*** (VS 25.19); ***payaḥ pṛthivyāṃ*** (VS 18.36) and so on. Apply the vermilion (reciting) ***yad adya kac*** (VS 33.35); ***tvaṃ yaviṣṭha dā ...*** (VS 68.2). (Give) the sacred thread (reciting) ***yajñopavītaṃ paramaṃ pavitraṃ ...*** (PG 2.2.10a). Offer flowers (reciting) ***yāḥ phalinīr yā*** (VS 12.89).

One should worship the doors (reciting) ***tat tvā yāmi ...*** (VS 18.49); ***devasya tvā savituḥ*** (VS 1.10); ***gaṇānāṃ tvā gaṇapatīṁ*** (VS 23.19); ***bṛhaspate ati yadaryo ...*** (VS 26.3); ***catvāri śṛṅgā trayo ...*** (VS 17.91); ***dvāro devīr anv asya ...*** (VS 27.16); ***hiraṇyagarbhaḥ samavarttatāgre ...*** (VS 13.4); ***sapta ṛṣayaḥ pratihitāḥ ...*** (VS 34.55);

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brahma yajñānaṃ (VS 13.3), ***viṣṇo rarāṭam asi*** (VS 5.21); ***namaḥ śambhavāya ca*** (VS 16.41); ***ājighra kalaśaṃ mahyā ...*** (VS 8.42). (Thus are) the rules for worshipping the very auspicious doors; this all fulfils the rules (of the) door worshipping.

(Recite) ***Oṁ,* to Gaṇapati, salutations; *Oṁ,* to the guardian of the door, salutations; *Oṁ,* to the territory-protecting deity, salutations; *Oṁ,* to the power of the vessel (*ādhāraśakti*)[523], salutations; *Oṁ,* to the seat of Ananta (i.e. Viṣṇu), salutations; *Oṁ,* to the seat of the lotus, salutations; *Oṁ,* to the seat of the leaf, salutations; *Oṁ,* to the seat of the filament, salutations; *Oṁ,* to the seat of the pericarp, salutations; *Oṁ,* to the**

[523] Cf. Dkv_1 13v (Gutschow / Michaels 2008: 222).

right conduct (*dharma*), salutations; *Oṁ,* to Gaṇapati, salutations; *Oṁ,* to the knowledge (*jñāna*), salutations; *Oṁ,* to the freedom from worldly desires (*vairāgya*), salutations; *Oṁ,* to *urddhachanda*[524], salutations; *Oṁ,* to *ardhachanda*[525], salutations.

Worship (of ten deities of directions) starting with Indra (reciting) ***Oṁ,* to Indra, salutations; *Oṁ,* to Agni, salutations; *Oṁ,* to Yama, salutations; *Oṁ,* to Nairṛti, salutations; *Oṁ,* to Varuṇa, salutations; *Oṁ,* to Vāyu, salutations; *Oṁ,* to Kubera, salutations; *Oṁ,* to Īśāna, salutations; *Oṁ,* to Ananta, salutations; *Oṁ,* to Brahman, salutations.**

Worship of the planetary deities beginning with Āditya (reciting) ***Oṁ,* to Āditya, salutations; *Oṁ,* to Soma, salutations; *Oṁ,* to Bhauma, salutations; *Oṁ,* to Budha, salutations; *Oṁ,* to Bṛhaspati, salutations; *Oṁ,* to Śukra, salutations; *Oṁ,* to Śaniścara, salutations; *Oṁ,* to Rāhu, salutations; *Oṁ,* to Ketu, salutations; *Oṁ,* to Janman, salutations.**

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Worship of the flasks (reciting) ***Oṁ,* to Gaṅgā, salutations; *Oṁ,* to Yamunā, salutations; *Oṁ,* to Godāvarī, salutations; *Oṁ,* to Sarasvatī, salutations; *Oṁ,* to Seven Oceans, salutations; *Oṁ,* to all the flasks together with Amṛteśvarī and Śakti, salutations.**

Worship of the *dhaupati-svagã* (reciting) ***Oṁ,* to Aśvatthāman, salutations; *Oṁ,* to Bali, salutations; *Oṁ,* to Vyāsa, salutations; *Oṁ,* to Hanumanta, salutations; *Oṁ,* to Vibhīṣaṇa, salutations; *Oṁ,* to Kṛpācārya, salutations; *Oṁ,* to Paraśurāma, salutations; *Oṁ,* to Mārkaṇḍeya, salutations.**

Worship of Gaṇeśa (reciting) ***Oṁ,* to Gaṇapati, salutations; *Oṁ,* to Heramba, salutations; *Oṁ,* to the one with mouse (as) vehicle, salutations; *Oṁ,* to Lambodara, salutations; *Oṁ,* to Ekadanta, salutations; *Oṁ,* to the Forty Nine Vighneśvaras, salutations.**

Worship of the *gograsa* (reciting) ***Oṁ,* to Nandā, salutations; *Oṁ,* to Bhadrā, salutations; *Oṁ,* to Sumanā, salutations; *Oṁ,* to Suśīlā, salutations; *Oṁ,* to Surabhi, salutations; *Oṁ,* to Five Mother Cows, salutations.**

Worship of Kaumāri (reciting) ***Oṁ,* to Eight Mother Goddesses beginning with Brahmāṇī, salutations; *Oṁ,* to Raktalocanā, salutations; *Oṁ,* to the one with peacock (as) vehicle, salutations; *Oṁ,* to the lord of armies, salutations.**

Worship of the five *balis* (reciting) ***Oṁ,* to Asitāṅga-Bhairava, salutations; *Oṁ,* to Ruru-Bhairava, salutations; *Oṁ,* to Śveta-Bhairava, salutations.**

Worship of the mirror (reciting) ***Oṁ,* to the Moon, salutations; *Oṁ,* to Candramas[526], salutations; *Oṁ,* to the Hare-marked (i.e. the Moon), salutations.**

Worship of the vermilion container (reciting) **To Sarvalakṣmī, salutations; *Oṁ,* to Viśvalakṣmī,**

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salutations; *Oṁ,* to Dhānyalakṣmī, salutations; *Oṁ,* to Iṣṭalakṣmī, salutations.

Worship of the Pāñcāyana deities (reciting) ***Oṁ,* to the Sun, salutations; *Oṁ,* to Nārāyaṇa, salutations; *Oṁ,* to Sadāśiva, salutations; *Oṁ,* to Gṛhalakṣmī, salutations; *Oṁ,* to the tutelary deity, salutations; *Oṁ,* to the serpent Varuṇa, salutations; *Oṁ,* to Pāñcāyana deities, salutations.**

Worship of the vermilion container. Let the bride and the groom be seated on the *svastika* seat. Let them perform a short worship of the flask (in the front). Holding ten betel nuts together with a flower garland, let the bride circumambulate the groom three times and hang the flower garland around the neck of the groom (i.e.,) let *svayaṃvara* be done. (Recite) ***svasti no mimītām*** (ṚV 5.51.11); ***tryambakaṃ yajāmahe*** (VS 3.60). Let (the bride) give the betel nuts (to the groom).

[524] *ūrdhvacandra*?
[525] *adhaścandra*?
[526] The deity of the moon, one of the eight Vasus.

Let the groom first offer the vermilion to the flask using three fingers of his right hand. Let him apply a *tikā* to himself. Let him offer the vermilion to the bride (reciting) **For the sake of accomplishment of the vermilion, keep it in your head. May your husband live long, make your son's and grandson's lives auspicious.** Let (him) offer ornaments to (her).

Give *sagā* (to the couple, reciting) ***yad adya kac*** (VS 33.35). Put vermilion marks (on their foreheads), put marks with the yoghurt (on their temples, reciting) ***dadhikrāvṇo akārişaṃ ...*** (VS 23.32). Pour ritual fruits, flowers etc. from the measuring vessel, wave lamp and throw the mixture of the popped rice and the vermilion (to the couple, reciting) ***mano jūtir juṣatām ...*** (VS 2.13); **Be firmly standing and granting wishes**.

Worship the Brahmins from both (the bride's and the groom's) sides. Offer *dakṣiṇā* (to the deity) and give *dakṣiṇā* (to the Brahmin). (Give) blessings. Release the Sun as the witness. Here ends the rules for *svayaṃvara.*

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Rules for Giving (the Daughter) Away

First, put ten portions of betel nuts for the deities. (Then) the priest should receive (the betel nuts). Then, except for the father, (the members of clan) starting from the eldest should receive (the betel nuts). The *nakhī* should give *sagā* of yoghurt. Put vermilion marks (on their foreheads, i.e. *tikā*), put marks with the yoghurt (on their temples, reciting) ***dadhikrāvṇo akārişaṃ ...*** (VS 23.32). Fix flowers (one above the right ear of the groom and one on the head of the bride, reciting) ***yāḥ phalinīr yā*** (VS 12.89). The *nakhī* herself should receive a *tikā*. The couple should be fed (a joint meal). (Then,) let the *bali* be offered. Let the portions of food be separated for the Sun and for Kalādyaḥ. Let *sagā* be offered (to the couple) from the *kvataḥ*[527], let popped rice be thrown (reciting) ***mano jūtir juṣatām ...*** (VS 2.13); **Be firmly standing and granting wishes**.

Worship the betel nuts that have been placed for the deity. Worship the Brahmin(s). Offer *dakṣiṇā* (to the deity) and give *dakṣiṇā* (to the Brahmins). (The groom's side should) display the *dayaṁpau*[528] and put an anklet to the bride's feet. The father (of the bride) should carry the ritual mirror and the mother should carry the vermilion container. (Then) the (bride's) maternal uncle should give her away by carrying her on his back. Here ends the rules for giving (the daughter) away.

[527] A large *pūjā* plate made of brass.

[528] Kind of religious certificate for keeping a vow.

5a Vajrayāna-pūjāvidhi-saphū (VPS)

Vajrayāna Pūjāvidhi Saphū, part (*bhāga*) – 2, ed. Buddha Ratna Vajrācārya; published by Vajracārya Pūjāvidhi Adhyayana Samiti, Nyākhācuka, Lalitpur, V.S. 2065 (2008 AD), pp. 47-63. The booklet on yellow paper. All the pages are laminated. Spiral bound. The abbreviated mantras are cited fully in the Appendix I.

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varabandhana (kalyā nhyākegu) vidhi

[there are drawings of a *maṇḍala* and a *sukuṇḍā*]

nhāpāṃ pāḥlapte sinhalaṃ aṣṭadalapadma cvaye,| mhyāmacāyāta pūrva svacakaṃ taye, sukundā cyākā nhyone taye| sūryyārgha yāye dhuṃkā nasalā biye, pūjābhaḥ saṃkalpa yāke,| jāki kayā binti yāke, vākya, ***gurubuddha, gurudharma, guru| saṃghaṃ tathaivaca tyādi, vandeśrī tyādi*** [BuSto 80 = Vajrasattva-stotram], *laṃkha śodhana yāke,|* ***oṁ guru ājñā, oṁ vaṁ vajrodake tyādi,*** *lapte deva yāta| snāna yāke,* ***yatmaṃgalaṃ tyādi,*** *svāṃhale sinhalaṃ oṁ chagaḥ| cvayā nhāyakaṁ kyane* ***pratibimba tyādi,*** *abhiṣeka kāye,|* ***abhiṣekaṃ mahāvajraṃ traidhātuka namaskṛtaṃ tyādi,*** *deva thiyātaye,|* ***oṁ vairocana prabhaketu tyādi,*** *jāki laḥ pādārgha taye,|* ***bhagavan śrīmat śrīśrī cakrasamvara vajravārāhī devadevī| bhaṭṭārakāya caraṇakamale pādyācamanārghaṃ pratīccha svāhā,*** *svāṃ bvaye,* ***oṁ cakrasamvarāya svāhā, oṁ ḍākṇyai svāhā, oṁ| lāmāyai svāhā, oṁ khaṇḍorohāyai svāhā, oṁ rūpīṇyai***

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svāhā, oṁ vajrakaroṭakāya svāhā, oṁ samaya karoṭakāya| svāhā, oṁ visamaya karoṭakāya svāhā, oṁ samaya| visamaya karoṭakāya svāhā. oṁ vajravārāhyai huṁ| phaṭ svāhā, oṁ hrāṁ yāṁ yāminyai huṁ phaṭ svāhā, oṁ hrīṁ moṁ| mohinyai huṃ phaṭ svāhā, oṁ hreṁ hrīṁ sañcārinyai huṁ phaṭ| svāhā, oṁ huṁ huṁ santrāsinyai huṁ phaṭ svāhā, oṁ phaṭ 2| caṇḍikāya huṁ phaṭ svāhā. *paṃcopacāra pūjā, sinha| jajaṃkā svāṁ, naivadya, phalaphūla, dhuṃ, mata, dakṣiṇā, tāy vākya| sahita yānā chāye, totra cakrasamvara vajravārāhīyā, thana| kotaḥyāgu sagaṃ biye, svasti vākya, luṁkāṃiyāta hāta| pūjā, kalyā nhyāke, marikasi laḥlhāye, hokhanake, mari| likāye devayāta gva 1 chāyke, gurujuyāta 1, thakāliyāta| 1, nakiṃ 1, naku 1, nakiṃ 1, lami 1, luṁkaḥmi 1, māṁ bau 2,| jyāpunī 1 thuli dhuṃkā guru pūjā, dakṣiṇā kāye,*

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svayambara vidhi

[there are drawings of the ritual implements including *khāypāḥ, mohanī, nhaskaṃ, skaṃdhau, kalaśa, gograsa, sinhamū, sinha, thapīṃ, mata, gurumaṇḍaḥ, pañcagavya, mantrapātra*]

oṁ namaḥ śrī vajrasattvāya, *|svayambara vidhi māha,| nhāpāṃ yajña vā kalaśa pūjā yāye, sūryyārgha, guru| pādārgha, pañcagavya śodhana yāye, kāye biye dhuṃkā pūjābhaḥ| saṃkalpa yāye kāraṇa* ***dānapati yajamānasya yathāśāstrokta phala| prāptī kāmanārthe asmina dine tasya suputrī amuka nāma| dhyeyasyā svayambara sindūrārohaṇa śubhavivāha karmaṇī,*** *svabhāva| puja, guru maṇḍala dane, kāyabhaḥ puja, mālasā mohanī| phaye, jajamāna yāta sinha tanake, rahasya maṇḍala danake,| rahasya ki kāye, samādhi dane, kalaśa thāpaṃ dakoṃ puja yāye| dhunakā yajña jusā jñānāhuti taka yāye,*

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thana strī puruṣa yāta baliṃ piyā hayā phaytuke,| pañcagabya biye, guru maṇḍala danake, ni... ma... tā...,| thana nimha strī puruṣa yāta jāki jvanake, prārthanā,| vākya, ***oṁ bodhivajreṇa, buddhānāṃ yathā datta mamāmaha,| mamāpitāraṇārthāya khavajrāya dadāhime,*** *śatākṣara bvane,| kanyādāna mudrā coye,*

varayāta javagu lhātī strīyāta khavagu | lhātī. vākya, ***iyaṃtya dhāraṇī samyaksevyā buddhe | prakalapitā, cakra karma prayogena sampādaya satsukham,*** *| thana jyonālapte byāḥ chagva pvacinā mhyāymacāyā | lhātī tayā māṃmha, baumha naṃ mhyāymacāyāgu lhāḥ jvanā | varayāta dāna biye, vākya,* ***adhya dānapatityādi, mama putrī | amuka nāmnī, śubha lagne, śubha dine, śubha rātrī, sudhana | kumara svarupa varebhyaḥ ahaṃ dadami,*** *thuli baumhaṃ dhāye. | varaṃ dhāye,* ***dadasva*** *3, | thana mudra likāye, vākya,* ***iyaṃ tāthāgatā mudra | jñānaloka prabhākarī, gṛhitvā pāninā pānī buddha kṛtya | pravartitā yena jñānena, satyena, prajñopāyāt maṇḍalaṃ kāmā tvaṃ | paripurayet, vidhyā vratādika karma tathatā jñāna labdhayet, | niścintya bhavadāt kanyā dānaṃ vidhiyate, tathatā jñānasapatnī | pativratātsā sukhātmane, putrāya bhavatā datāṃ mayā kanyā | subhodayāt,*** *| guru naṃ kalaśābhiṣeka biye, thana svāṃmāḥ jvānā svacāḥ | cāulā kokhāyeke,* ***svasti vākya, oṁ a āḥ ṣoḍśasvara |***

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dvātraṃṣatānubyañjana graṇṭhimālā viniskandhe svāhā, *gvay | chamhū naṃ biye, bhopuye, | puruṣayā cinha biye, thāsasaṃ tay, varanaṃ sinhamū yāgu | sinha siṃcu chāye,* ***udyātā*** *vākya, jvālā nhāykaṁ kyane, |* ***prativimba*** *vākya, saganaṃ biye, siphaṃ luye, maṇḍaḥ visarjana | yāke, bhuyu hāmo duye,* ***yoyokāgni*** *āhuti biye, mūla pūrṇā | yāye, cetakāye cākaḥ puja, digu bali biye, rahasya danake, | kigaḥ tine, guru puja, dakṣiṇā, pañcākuśa chāye, śatākṣara, | visarjana yāye, sagaṃ, sinha, mohanī kokāye, sagaṃ tanake, | deva guru, strī puruṣa yāta tike, svayambara dakaṣiṇā kāye, khāy | kvakāye, guru, thakāliṃ prabhiti, pañcākūśa kāye. |*

thuli svayambara jula,

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mhyāymacā biyā choyegu vidhi |
oṁ namaḥ śrī vajrasattvāya, |

thana mhyāymacā payanaṃ biyegu vidhāna jula. | nhāpāṃ candramā bicāra yāna thāsay taye, lapte padma coye, | nhāpāṃ sūryyārgha yāye, padma cvayāgu lapte cakrasamvara, vajravārāhī | svarupaṃ puja yāye dhūṃkā gvay chamhū āgaṃ chāye, jvaḥ kotaḥ | yāgu sagaṃ biye, ***svasti vākya*** *yāye, thana thāybhu tayeke, | lapte laṃkhanaṃ hāyāke, dyaḥ chāyeke, khyeṁ, nyāṃ laṃlhāye, thvaṁ, | aylā naṃ cipaṃ thiyeke,* ***maṃgalāṣṭa*** *gāthā bvane, bhojana yāke |, kvāki sāyā biye, nusike, kalaṃ vāke choye, gvay | sāyeke, guruju, thakāli nakīṃ, nakunakīṃ, jahāna parivāra | sakasiyāṃ gvay kāye, thana kutuṃpati gvay biye, mhaṃ putu | gvay naṃ biye, nhāykaṁ sinhamū kvasaḥ biye mākvaḥ biye, cheṁ | yāgu sagaṃ biye, nyāsaḥ bātā laḥlhāye, bicāḥ khaṁ lhāye, |*

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mhyāymacāyā pākheṁ bicāḥ khaṁ lhāygu bhavatāṃ agre asmākaṃ kiṃcit vārtā prārthayāmi ṣruyatāṃ | vacanaṃ mama, āyatā vandhu vargādya etarhi bhavatā yathā, | najānāti ca me kanyā kiṃmapi sukha duḥkhayo, *| artha, | chapinigu agre cvanā jimisaṃ, chagū khaṁ binti yāye | tyanā nyanā bijyāhuṁ, jimigu kule ati naṃ sundarīmha, śīla | svabhāvaṃ saṃyukta juyā cvaṃmha putrī chamha dayā cvana, thva kanyā | svayāta dāna yāye dhakāḥ jimisaṃ kalpanā yānā juyā, | chapinigu kulesa naṃ kula dīpaka juyā cvaṃmha atyanta he buddhi | sahitamha kula putra chamha du dhāḥ gu khaṁ nyanā, thvahe putra jhīta | lāyakamha khaḥ dhakā, jimisaṃ chaoini putrayāta kanyā dāna | yānā, chapini naṃ kanyā chamhayā lāgi sakala istamitra | vandhuvarghapiṃ muṃkā thauṃyā dine (rātrīsa) dāna kāḥ bijyāta, jimisa naṃ mana ānanda yānā dāna yānā, tara thumha kanyā | chuṃhe saḥ syūgu makhunī chapiṃsaṃ bhinakaṃ pratipāla yānā tayā | bijyāhuṁ, |*

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mijaṃyā pākheṃ bicāḥ khaṁ lhāygu bhavatāṃ agre kiṃcit vārtā prārthayāmi śruyatāṃ vacanaṃ mama, | *chalapolayā nhyone chuṃ chagū khaṁ bintiyāye tyanā nyanā bijyāhuṁ,* | ***sutāya naṃ śuddha kulādhipāya asmat kule bhūrī sulakṣaṇāya,*** | ***putrī ca te citta sukhābhilāṣiḥ vayaṃ sudṛṣṭvā vahava praharṣā,*** | ***sati samānāntu tathā mayā yātāṃ, yācanārtha mihamā gatosma,*** | *artha,* | *jimisa naṃ chagū khaṁ binti yāye tyanā nyanā bijyāhuṁ,* | *jimi putrayāta naṃ śuddha svabhāvagu śīlaṃ saṃyuktamha, pavitragu* | *kule janma juyā cvaṃmha, strī gana du dhakā kalpanā yānā* | *juyāgu bakhate jimi putrayā bhāgyaṃ chapinigu kule mile jula,* | *atyanta harṣamāna yānā, chapinigu kule sakala iṣṭamitrādi* | *muṃkā kanyā dāna kāḥvayā, jimigu upare āpālaṃ dayā kṛpā* | *tayā thauṃyā dinasa putrī dāna yānābijyāta, kula prakāśa yānā* | *biidhayāgu icchā dumha, putrayāta lāīkamha chapini mhyāymacā* | *naṃ mānu yaśodharā samāna satyadharmme cvaneguli samartha dumha,* | *thathiṃjāmha putrī jimi putra yāta dāna yāye dhuṃkala. jimi naṃ* | *mana atyanta harṣa citta prasanna yānā dāna kāyedhuna, thaninisyeṃ* | *chaḥpini mhyāymacā jimigu kule bhaumacā jvī dhuṃkala, chaḥpisaṃ* | *chuṃ he dhandā kaya bijyāye mvāḥ,* |

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bhaumacā lasakusa yānā dukāyegu vidhi

nhāpāṃ baṃthilake, gurujuṃ potāsaṃ cvay, bhaumacā svastikasa | *thane athavā nimhaṃ nāpaṃ taye, nhāpāṃ thakāli nakiṃnaṃ kalaśa* | *yāta javenaṃ khavenaṃ, laḥ chatulu 2 taye, ale bhaumacāyāta* | *nimhasita naṃ nasalā biye, tiṃpvānaṃ cyāke biye, gurujiṃ* | *vākya bvane,* ***oṁ ācamanaṃ praticcha svāhā,*** *miṃsalicā* | *nhyone taye, pijāsa mata tayā salikhe taye,* |

oṁ āḥ jvala 2 jvālaya 2 huṁ phaṭ svāhā, | *miṃsali naṃ piyāva taye,* | ***oṁ āḥ vajra rakṣa sarvāvaraṇa mallāpanaya svāhā,*** | *īkā paḥkā naṃ piyāva taye,* | ***oṁ āḥ sarva papa vighnamārāṃ bhasmi kuru huṁ phaṭ svāhā,*** | *pijā naṃ piyāva taye,* | ***oṁ āḥ vajra puṇya jñānasaṃbhārān ghoṣaya 2 huṁ phaṭ svāhā,*** |

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svāṃ jākiṃ piyā taye, | ***oṁ āḥ vajra sarvakarma kleśopakleśa śānti kuru huṁ phaṭ*** | ***svāhā,*** | *mata chapvāḥ cyākā piyā taye,* | ***oṁ āḥ bhara 2 saṃbhara 2 indriya bala viśodhane ruru cale huṁ*** | ***phaṭ svāhā,*** | *(śaṃkha) laṃkha chatulu taye,* | ***oṁ puṣpa śaṃkhodakārghaṃ praticcha svāhā,*** | *nirāñjana salicā naṃ toye,* | ***tuṣṭā sarvārtha siddhi vimala sumana sumaṃgalaṃ vodisantu,*** | *thana mataphaṃ, tācāṃ toye, ye dharma ityādi,* | *tācāṃ chyoṃne, bvahale, culyāy thiye svakaḥ, vajra rakṣa* | *huṁ, thakāli nakiṃ naṃ kotaḥ jvanā javaṃ khavaṃ kalaśa puja* | *yāye, thanaṃli nimhesita naṃ dhausagaṃ biye, gurujuṃ svasti* | *vākya yāye, sinha tike, thakāli nakiṃ, nakū nakiṃ yā naṃ* | *sinha tiye, samalikachiṃ yāta naṃ sinha tike, thanali siphaṃ* | *luye, nhāpāṃ kalaśa yāta, ale nimhasiyā chyoṃ lvākā* | *siphaṃ luye, ye dharma ityādi,* | *thana naku nakiṃ naṃ laḥ dhāḥ hāyekā vani, thakāli nakiṃnaṃ* | *tācāṃ gācvaḥ jvanā sālā yaṃkegu jula,* | *thuli lasakusa yāyegu vidhi jula,* |

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bhaumacā hoṃkegu vidhi | ***oṁ namaḥ śrī vajrasattvāya,*** | *thana bhaumacā hiṃkegu, nhāpāṃ candramā kāla bicāra* | *yānā svastisa phetuke, guru maṇḍala danake, ni... ma... phaṃ... tāṃ...,* | *siṃcuchāyeke, sagaṃ biye, svasti vākya, siṃphaṃluye,* | *keṁyāgu demāsa padma coye, jvālā nhāykaṁ naṃ taye, māṁ,* | *bhau nimhasinaṃ demā jvanake, gurujuṃ kalaśa nigolaṃ chagaḥ* | *yāmā biye, strī yāgu lhāḥ dyone taye, gvay 10 gva,* | *dakṣiṇā taye, mijaṃ yāgu javagu lhāḥ tale taye, nimhasiyāgu* | *chyoṃ lvāke, thakāliṃ kalaśa laṃkha hāyeke, hāmo, kūśa* | *dakṣiṇā tayā jonakaṃ taye, vākya,* ***adya mahādāna*** *nimitta* | *kāye,* ***tasmin dine sindurārohaṇa sahabhojana karma kriyā*** | ***nimityarthaṃ kanyādāna saṃkalpa siddhirastu, iyaṃ tāthāgatā mudra*** | ***jñānaloka***

prabhākari, gṛhitvā pāṇināpāṇi buddha kṛtya| pracartitā yena jñānena, satyena, prajñopāyāt maṇḍalaṃ kāmā tvaṃ paripurayet, thira bhava.|

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thana bhaumacāyāgu gvay chamhū āgaṃ taye. thana bhāta| yāta svāṃ mālā jvanā svacākala ulā va kokhāyke, gvay chamhū| naṃ biye, tuti bhopuye. thana gurujuṃ gvay kāye, thakāli| nakiṃ, nakū nakiṃ gvay sāyke, jahānapinta sāyke,| biyamākvaḥsita biye, māṃ, bau yāta biye. mijaṃyā pākheṃ| gvay chamhū bhaumacāyāta biyā lamiyāta sāyeke. thana| thāybhu taye, sahabhojana yāke, siṃghinī byāṃghinī taye,| nasalā biye, nimhatipusyanaṃ dyochāyeke, khyeṁ, nyā laḥlhāye,| thvaṁ, aylā naṃ biye, bhātayāta tvaṃke, bhaumacāyāta biye| svakaḥ sāyā biye, svakaḥ tvanake, thāybhūsaṃ cvaṃgu khyeṁ, nyāṃ,| mari phukaṃ bachithale, nimhasiyāṃ bhojana yāye, maṃgala gāthā| bvane, kvā ki sakatāṃ tayā biye, dhau taye, phalaphūla taye|, sinkā biye,aylā taye, nusike, gvā gvay biye,| kalaṃ vāke choye, guruju, thakāli nakiṃ, nakū nakiṃ, lami| thilisiyā bhojana yāye,| thuli hoṃkegu vidhi jula,|

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keśa vandhana (saṁpyākegu) vidhi| ***oṁ namaḥ śrī vajrasattvāya,| atha keśavandhana sindurārohaṇa vidhi māha,|*** *nhāpāṃ kalaśa, sakahau, gogrāsa, nhāykaṁ sinhamū, monanī,| sinha, khāy, thāpiṃ, kaumārī, siṃdhinī, mata thuli| thāpanā yāye, nhāpāṃ sūryyārgha yāye, guru pādārgha, aṃguṣṭhābharaṇa| kāye, pujabhaḥ saṃkalpa yāke, vākya,* ***oṁ siddhirastu| ityādi, oṁ mano bhagavate puṣpaketurājāya ityādi, adya| mahādāna, dānapati yajamānasya ityādi, yathā 2 nāma| dhyeyasya śubhavivāha karmaṇe keśavandhana sindurārohaṇa nimityartha|***

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śrī sampūrṇa kalaśa maṇḍala madhye virājita śrī vairocanādi| pañcabuddha gaṇeśa mahākāla āyuvṛddhi pañcagomātā vasundharā| śrī lakṣmī cakrasaṃvara vajravārāhī śrī kaumārī siṃghinī| byāṃghinī ānandā, bāruṇī, vaiśvānara sakala devadevī| suprasannadvārāt yathāśatta paṃcopacāra puja karma kriyā nimityarthaṃ| idaṃ kamaṇḍalu puṣpabhāṇḍaṃ saṃkalpayāmyahaṃ. *pujabhaḥ| laḥlhānā kāye, ādau kalyāṇa tyādi, svabhāva puja yāye,| gurumaṇḍala dane, lokapāla bali, bisarjana yāye, kāyabhaḥ| pūjā, mohanī salī puja devayāta thiyekā mohanī phaye,| jajamānaṃ sinha 12 kvaḥ tanake,* ***udyātā*** *ityādi, rahasya| maṇḍala danake, rahasya ki kāye, trisamādhi dane,| kalaśa pūjā yāye, thāpaṃ puja dhuṃkā, khāy thāpiṃ| (bāruṇī) puja yāye,| thanaṃli kumārī bvaṃ puja yāye,| kumārī puja yāyeta vajrasa paṃcasūtra kyaṃkā japayāye.| nhāpāṃ kumārīyā dhyāna yāye,|* ***raktavandhukasaṃkāśaṃ ekamukha caturbhujā, navayauvana| lāvaṇyā hāḍābharaṇa bhūṣitā, bhujābhyāṃḥ vindu pātraṃ ca| surā amṛta dhāriṇī apara bhujābhyāṃ ca śakti kartidharā,| mayuropari samāsīna śira sindūra dhāriṇaṃ, rattāṃvara| dharā devī patākā karṇa śobhitā, prabhāte bāla kaumārī| madhyāne tāruṇī prabhā, saṃdhyāyāṃ vṛddhi rupī ca bhāvayet| parameśvarī,***

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nyāsa, jāpa yāye, mantra,| ***oṁ ca bāla kaumārīyai huṁ, āḥ pā... pu..., bhagavatī| śrīmat śrī śrī bāla kaumārī devī sighinī, byāghinī devī| bhaṭṭārakebhyo caraṇa kamala pādyācamanārghaṃ pratīccha svāhā,|*** *svāṃ bvaye kumārī yāta,|* ***oṁ ca kaumārīyai namaḥ svāhā, oṁ phemphat kaumārīyai| namaḥ svāhā, oṁ ratnacaṇḍa bhairavāya namaḥ svāhā, oṁ| varunāya namaḥ svāhā, oṁ mānanda parvatāya namḥ svāhā,| oṁ karañja vṛkṣāya namaḥ svāhā, oṁ vajra puṣpaṃ pratīccha namaḥ svāhā,|*** *siṃghinī yāta,|* ***oṁ siṃghinīyai namaḥ svāhā, oṁ siddhimūrtiyai namaḥ| svāhā, oṁ kapālāyai namaḥ svāhā, oṁ śvetavarnāyai namaḥ|***

svāhā, | *byāghrinī yāta,* | ***oṁ byāghrinīyai namaḥ svāhā, oṁ byāghrarūpāyai namaḥ* | *svāhā, oṁ pītavarṇāyai namaḥ svāhā, oṁ vajrapuṣpaṃ pratīccha* | ***namaḥ svāhā,*** | *pūjā lāśyā stotra* | ***oṁ kaumārī paramāśakti kaumārī rakta bhuvaneśvarī,*** | ***agne pīṭhe mahādevī kaumārīṃ praṇamāmy aham,*** | ***oṁ siṃha mūrti varaṃ vīraṃ draṃṣṭrākarāla vadanā, bhīṣaṇādi*** | ***dūtī bhīṣaṇaṃ namaste siṃghinī tava pādayuge,*** |

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oṁ byāghrinī pita harita varṇā vartula netrā, | ***ḍamaru khaṭvāṅga pātra kara byāghrīnī devī namaskṛta tava*** | ***pādayuge,*** | *same, dhālā, mata, yedharmā, tarpaṇa iyādi,* | *thanaṃli bhaumacāyāta thakāli nakiṃ naṃ baliṃ piyā haye,* | *svastikasa puruṣa nāpaṃ phetuke, nimha strī puruṣa yāta naṃ* | *gurumaṇḍala danake, ni... ma... tā... toye, kvacikaṃ sāyeke* | *biye,* ***oṁ mati prakṣāraṇa svāhā,*** *nhāpāṃ mijaṃ naṃ thakūcāṃ* | *chenake, kakīcā naṃ chenake, vākya,* ***oṁ keśa chira chira*** | ***svāhā, oṁ keśa saṃsodhane svāhā***.3. | *bhatunatucāṃ siṃcu phāyā saṃnyāgu khaṇṣa yāke, vākya,* | ***oṁ keśa pañca khaṇḍa bhāgaṃ svāhā,*** *nyāgaḥ sapaḥ pyāke,* | *kumārī sūtraṃ 12 tu hinake, kumārī sūteakā chyoṃnesaṃ tiye.* | *bhaumacāyāta tamanācāy coṃgu sinha devayāta svakaḥ* | *tanake biye, demāsa sinha tayā nhāykaṃ tayā bhaumacāyāta* | *jvanake, puruṣayā nhyone demātaye, demāsa cvaṃgu nhāykaṁnasa* | *puruṣayā javagu tuti taye, bhaumacāṃ ppuruṣayā tutī sinha svakaṃ* | *chāyake, puruṣaṃ thaḥ gu tutī cvaṃgu sinha kaya bhaumacāyāta* | *svakaḥ siṃcu chāyeke, chapatā tike, nhāykaṁ kyane,* | *katāṃmari laḥlhānā biye,* | *thaḥcheṃyāgu sagaṃ biye,* ***svasti vākya*** *yāye, vastra* | *laḥlhāye, mau laḥlhāye, kalyā tvake, mau nhyāke,* |

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mijaṃyāta marikasi laḥlhāye, bhaumacāyāta taumakaḥ laḥlhāye, | *marikasi hokhanake, mhāpāṃ kalaśayāta 1 chāye, guruju 1,* | *thakāli nakiṃ 2, nakū nakiṃ 2 , māṃmha 1 bhaumha 1 lami 1* | *samalikachiṃ 1 puruṣa 1 strī 1 , chusyā, musyā, kvacikaṃ athehetuṃ* | *bhāga taye sakasitaṃ, siphaṃ luye, vajrarakṣā taye, cākaḥ pūjā,* | *digubali biye, rahasya maṇḍala danake, kigaḥ tanake,* | *guru pūjā dakṣiṇā, paṃcākūśa chāye, kṣamāpana yānā, sagaṃ,* | *mohanī sinha, kokāye, devayāta tane tike sakalayāta naṃ tike,* | *kalaśābhiṣeka, thana kumārī choye, bhaumacāyāta nhāyakaṁ* | *sinhamū jvanakā thāna gaṇeśa choye, kumārīyā prasāda cīpaṃ thiyakāhaye,* | *gaṇeśa, mahāṁkāla choye. paṃcākūśa kāye, khāy, thāpiṃ* | *sukuṇḍā thuli pūjā yāye, bhojanasa caitya pūjā yāye, misābhū yāke,* | *māju, bhaumacā nimhasya naṃ dyochāyeke, lakhiṁ svako taye,* | ***svati vākya*** *bvane, vaṃ vaita svakaṃ cīpaṃ thiyeke. kalaṃ* | *choye,* | *thuli saṃpyākegu vidhi jula,* | *sūcaṃ ganaṃ ganaṃ nyāgaḥ sapaḥ pyāke dhuṃkā ukīyāta paṃcabuddha svarūpaṃ* | *pañcopacāra pūjā yākegu naṃ calana du, hānaṃ puruṣayā javagu* | *tuti kaṁydemāsa tayā bhaumacāṃ sinha chāykegu vidhi thāy* | *anusāra pāyphū- saṃ...*

5b The Book of the Rules of Vajrayāna Worship

[For abbreviated mantras and *dhāraṇīs* see the Appendix I]

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Rules for *varabandhana* (Binding of the Ceremonial Wristband to the Bride)

First, draw an eight-petal lotus on the leaf-plate using vermilion. Let the bride be seated facing east. Lit the *sukuṇḍā* (and) place it in front (of her). Offer the *arghya* water to the Sun, give water for sipping. Let the ritual decision of the *pūjā* plate be done. Let (the patron) join hands with some rice grains between his palms, reciting, **Homage to the Buddha as guru, to the Dharma as guru, to the Sangha as guru, and in the same manner, to Vajradhara as guru; homage to all such *gurus*; I salute to you, the glorious Vajrasattva, who is the best *guru* in the world, and**

who is [the form of] all the Buddhas; who, through various forms, removes the fear of darkness, who took the real form, who lives upon the Mount Meru; who is the base of the Dharma, who is the king of sages, who has the form of the *vajradhātumaṇḍala* with the good fortune of the victorious ones; who is the single form of all happiness, who is having a body that consists of innate joy, and who is the cause of emancipation.

Let purification of the water be done. (Recite) ***Oṁ, guru*'s permission. *Oṁ, Āḥ Hūṃ Vaṃ*, may the ambrosia water be born in the *vajra* water, *Hūṃ, Svāhā.*** Let the deity in the leaf-plate be bathed (reciting) **The auspiciousness that belong to the universal nature lying in the hearts of all beings, to the ruler of the family who do noble acts, to the one who is completely faultless, and to the supreme bliss, may that auspiciousness be with you, [I give you] the most excellent initiation**. Having written the letter *Oṁ* on the leaf of a flower, show (it to the deity considering it as) the mirror (reciting) ***pratibimba*** and so on.

Perform the ritual bathing (reciting) ***abhiṣekaṃ mahāvajraṃ*** and so on. Let (the patron) touch the ritual plate (reciting) ***vairocana prabhaketu*** and so on. Offer rice grains with the water for washing feet (reciting) **To the lotus feet of the great lords triple glorious Cakrasaṃvara and Vajravārāhī, please accept the water for washing feet, the water for sipping and the *arghya*-water, *Svāhā*.** Spread flowers (reciting) ***Oṁ*, to Cakrasaṃvara, *Svāhā; Oṁ*, to Dākinī, *Svāhā; Oṁ*, to Lāmā, *Svāhā; Oṁ*, to Khaṇḍorohā, *Svāhā; Oṁ*, to Rūpiṇī, *Svāhā;***

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Oṁ*, to Vajrakaroṭaka, *Svāhā; Oṁ*, to Samayakaroṭaka, *Svāhā; Oṁ*, to Visamayakaroṭaka, *Svāhā; Oṁ*, to Samayavisamayakaroṭaka, *Svāhā; Oṁ*, to Vajravārāhī, *Hūṁ Phaṭ Svāhā; Oṁ Hrāṁ Yāṁ*, to Yāminī, *Hūṁ Phaṭ Svāhā; Oṁ Hrīṁ Moṁ*, to Mohinī, *Hūṁ Phaṭ Svāhā; Oṁ Hreṁ Hrīṁ*, to Sañcāriṇī, *Hūṁ Phaṭ Svāhā; Oṁ Hūṁ Hūṁ*, to Saṃtrāsinī, *Hūṁ Phaṭ Svāhā; Oṁ Phaṭ Phaṭ*, to Caṇḍikā, *Hūṁ Phaṭ Svāhā.

(Make) five-fold offering. Offer vermilion, sacred thread, flowers, *naivedya*, fruits, incense, light, *dakṣiṇā* and popped rice together with ritual commitments. Recite the praises to Cakrasaṃvara and Vajravārāhī. Here, give *sagā* from the brass plate (reciting) the *svasti* verses. Worship the hands of the goldsmith. Bind the ceremonial wristband (to the bride). Hand over the sweetmeats pot (to the bride). Let her break the pot and take the sweetmeats out. Let her offer one piece (of the sweetmeats) to the lineage deity, one to the priest, one to the eldest male (of the clan), one to the wife of the eldest male (of the clan), one to the second eldest male and one to his wife, one to *lami* of the wedding, one to the goldsmith, one each to the mother and father, one to the farmer's wife (i.e the bride's maid who accompanies the bride). Having done this, (one should perform) the worshipping of the Guru. One should take *dakṣiṇā*.

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The Rules for *Svayaṃvara*

[Drawings of the ritual implements including containers for diluted yoghurt (*khāypāḥ*), soot (*mohanī*), vermilion (*sinhamū*), yoghurt (*skaṃdhau*), *kalaśa, gogrāsa, beer* (*thapīṃ*), lamp (*mata*), *and pañcagavya* as well as for *gurumaṇḍala, mantrapātra,* and mirror (*nhaskaṃ*)]

***Oṁ*, salutations to glorious Vajrasattva.** The rules for *svayaṃvara*. First, perform the fire ritual or the worship of the sacred flasks. (Offering of) *arghya* water to the Sun. (Offering) of the water for washing feet of the Guru. Purification with the *pañcagavya*. Having received and offered (the *pañcagavya* to the

patrons), one should perform the ritual commitment of the *pūjā* plate (reciting) **Of the generous patron, for the desire of attaining the result as declared by the *śāstra*, on this day, in the rite(s) of *svayaṃvara*, application of vermilion (and) the auspicious marriage of that excellent daughter named such and such ...**

(Perform) *svabhāvapūjā*, *gurumaṇḍala* worship. (Perform) *kāyabhaḥ* worship. If necessary, arrange the making of the soot (*mohanī*). Let the patron offer the vermilion. Let the *rahasyamaṇḍala* worshipping be performed. (The priest should) receive the rice grains of the *rahasyamaṇḍala* worship. (The priest should) perform contemplation (of the deity of the day). (Then,) having worshipped the ritual implements together with the flasks, if fire ritual has to be performed, one should perform up to the *jñānāhuti* oblation.

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Here, having performed the *balīpiyegu*[529], the bride and the groom should be brought in to the ritual place and seated. Give *pañcagavya* (to purify their hands), have them perform *gurumaṇḍala* worship. (Perform) *nirāñjana*, wave with the lamp, the measuring vessel and the key.

Here, let the bride and groom hold some rice grains (and) recite the prayer **With Bodhivajra give to me as it was given to the Buddhas, give to me for the sake of *khavajra* (and) my ancestors.** Recite the hundred-syllable mantra (of Vajrasattva). (The priest should) draw the (*svastika*) marks to the right palm of the groom and to the left palm of the bride for the *kanyādāna* (reciting) **This *dhāraṇī* that has been prepared in the Buddha for the service of all, may happiness be accomplished by the achievement of *cakra* (and?) *karma*.**

Here, a *bel*-fruit wrapped on a *jyonālapte* leaf should be put on the (left) hand of the bride and then her father and mother should give her hand to the groom (reciting) **Today, of the patron etc.; I give my daughter named such and such to the bride who is an embodiment of Sudhanakumāra**[530] **on the auspicious moment, on the auspicious day, on the auspicious night.** This should be recited by the father. The groom should reply **(Please) give**. Repeat thrice.

Here, (the priest should) remove the (*svastika*) marks (drawn on the palms of the bride and the groom) reciting **This is the seal (consort) of the *tathāgata (tathāgati mudra)*, which produces the splendor of the light of knowledge. Take her hand in yours and commence the task of a Buddha. *vidhyā vratādika karma tathatā jñāna labdhayet, niścintya bhavadāt kanyādānaṃ vidhiyate, tathatā jñānasapatnī pativratāt sā sukhātmane, putrāya bhavatā datāṃ mayā kanyā subhodayāt*.**

The priest should sprinkle with the water from the flask to the couple. Here, the bride, holding a garland of flowers, should circumambulate the groom thrice and hang the garland around his neck. (The priest and others should recite) the *svasti* verses. (The priest should recite) *Oṁ a āḥ soḍśasvara*

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dvātraṃśatānubyañjana graṇthimālā viniskandhe svāhā. (The bride should) also give him a handful of betel nuts and touch his feet (with her forehead). Give a mark for the man (groom), put it in the proper place. The groom should apply the vermilion from the container (to the parting of the bride's hair, reciting) the verses ***udyātā*** (etc.). (He should also) show the ritual mirror (reciting) the verse ***pratibimba*** (etc.). Give *sagã* (to the couple). Pour (flowers, pieces of fruits etc.) from the measuring vessel. Dismiss the *maṇḍala*. Make oblation of white sesame seeds. Make oblations to *yojaka* fire. Perform the main ritual (*mūla pūrṇā*). Take the vermilion (from the container). Perform *cākaḥpūjā*. Offer *bali* to the lineage deity.

[529] Lit. "warding off evil spirits": the *nakhī* touches the right shoulder of the groom and the left shoulder of the bride with the pieces of *gvajā*.

[530] According to the *Gaṇḍavyūha*, a rich trader, who went on search for *dharma* and encounters Samantabhadra-Bodhisattva. He makes a Bodhisattva vow in front of him, known as *bhadracarīpraṇīdhāna*.

Let (the couple) perform the *rahasya* subritual. (The patron and everyone present should) scatter rice grains (to different parts of the ritual space). Worship the priest. (Give) *dakṣiṇā*. Offer *pañcākuśa*. (Recite) the hundred-syllable mantra. Dismiss the ritual.

Perform the descending of *sagā*, vermilion and the *mohanī* (from the deity). Offer *sagā*. Apply vermilion marks to the (tutelary) deity, to the priest, and to the bride and the groom. (The priest should) take the *dakṣiṇā* of the *svayaṃvara*. Perform the descending of the *khāy*. Starting from the priest, the eldest member and so on, the *pañcākuśa* should be received (by everyone present). Here end the (rules for) *svayaṃvara*.

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The Rules for Giving the Daughter Away

***Oṁ*, salutations to Glorious Vajrasattva.** Here are the rules for giving the daughter away. First, place the (sign of the) Moon (drawn on a plate) at the appropriate place. Draw a lotus on a leaf. First, offer *arghya* water to the Sun. Having worshipped the leaf with the lotus as Cakrasaṃvara and Vajravārāhī, offer a handful of betel nuts to the tutelary deity. Give *sagā* from the *jvaḥkvataḥ*. Recite the *svasti* verses. Place here the plate for the joint meal. (Let the couple) sprinkle some water to a leaf and offer portions of the food to the leaf. Give a (boiled) egg, a (fried) fish, some rice beer, and some wine (to the couple). Recite the *maṅgalāṣṭaka* verses. Let (the couple) eat the joint meal. Add the food items as necessary. (Upon finishing,) let them rinse their mouths. Send (the remains of the food) to *Kalādyaḥ*. (Let the bride) exchange betel nuts (with people starting from) the priest, the *nakhī*, the assistant to the *nakhī*, and all the family members. Here, (she should) give the betel nuts together with the betel nut pouches (*putugvay*) to the clan members. Let her exchange the betel nuts with her maternal uncle also. Give the ritual mirror, the vermilion container and other necessary things as presents (to the bride). Give *sagā* of the house (to the bride). Hand over the *nyāsaḥbātā*. Let the formal talk (between the priests on behalf of the *nāyaḥs*) be done (at the crossroad).

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(The Rules of) the Formal Talk for the Bride's Side

(The priest of the bride's family should say) ***bhavatāṃ*[531] *agre asmākaṃ kiṃcit vārtā prārthayāmi śruyatāṃ vacanaṃ mama, āyatā vandhu vargādya etarhi bhavatā yathā, najānāti ca me kanyā kiṃapi sukha duḥkhayo;*** standing in front of you, we have a request to make; please listen. In our family, there has been a daughter who is extremely beautiful and endowed with good conduct and right behavior. We had been imagining (of a groom) to whom we could gift the daughter. Upon hearing that there is a respectable youth, a glory endowed with great intelligence, in your family, we decided that this youth is appropriate for us. (Eventually,) we have gifted our daughter to your son. On this night, you have come here together with your beloved ones to receive the gift of our daughter. We too have given you the gift with a joyous mind. But this girl does not know yet anything (about the customs). Please keep her appropriately.

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(The Rules of the) Formal Talk for the Bridegroom's Side

(The priest of the bridebroom's family should say) Standing in front of you, I have a request to make, please listen:[532] ***sutāya naṃ śuddha kulādhipāya asmat kule bhūrī sulakṣaṇāya, putrī ca te citta sukhābhilāṣiḥ vayaṃ sudṛṣṭvā vahava praharṣā, sati samānāntu tathā mayā yātāṃ, yācanārtha mihamā gatosma.***

[531] The translation of the stanza is given in Nevārī; see below.

[532] The translation of the stanza is given in Nevārī; see below.

We are also making a request to you; please listen. At the time when we were searching for a lady who is of pure nature and with good conduct and who is born in a pure family, the marriage has been arranged with your family due to the good fortune of our son. With great pleasure we came together with our beloved ones and friends to receive the gift of your daughter. With great compassion, you gave us the gift of your daughter today. (Now) you have given the daughter of yours who wishes to make our family shining, a perfect match to our son and with the capability to remain in the law of truth as Yaśodharā. We have also received the gift (of your daughter) with extreme pleasure. Your daughter is now our daughter-in-law; (so,) please don't worry (about her).

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The Rules for Welcoming the Bride (at the Bridegroom's House)

[Drawing of the seat for the bride and the ritual objects to be arranged in front of her for the welcoming rite]

First, let the ground be painted (with a mixture of cow dung, water and red mud). The priest should make line drawings with the powder of soft white stone. Let the bride stand on the *svastika* or let both (the bride and the groom) be together. First, the wife of the eldest male (of the clan) should drip some water in the flasks of both sides. Then, she should give some water to both for purification. Let the reed-light (*tīpvā*) be lit. The priest should recite ***Oṁ,* (please) receive the water for sipping, *Svāhā***. Let the *salīcā* saucer filled with burning coal be brought in front (of the couple). Let the burning wick in the reed-basket be waved and then be placed on the *salīcā* saucer (reciting) ***Oṁ āḥ jvala jvala jvālaya jvālaya huṁ phaṭ svāhā***. Wave the saucer filled with burning coal (reciting) ***Oṁ āḥ vajrarakṣa sarvāvaraṇa mallāpanaya svāhā***. Wave (the saucer filled with) mustard seeds (reciting) ***Oṁ āḥ sarvapāpavighnamārāṃ bhasmi kuru huṁ phaṭ svāhā***. Wave the reed-basket (reciting) ***Oṁ āḥ vajrapuṇyajñānasaṃbhārān ghoṣaya ghoṣaya huṁ phaṭ svāhā***.

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Wave the rice grains and flowers (reciting) ***Oṁ āḥ vajrasarvakarmakleśopakleśa śānti kuru huṁ phaṭ svāhā***. Burn a light and wave it (reciting) ***Oṁ āḥ bhara bhara saṃbhara saṃbhara indriyabala viśodhane ruru cale huṁ phaṭ svāhā***. Dribble some water from the conch shell (reciting) ***Oṁ,* (please) receive the *arghya*-water of the lotus-conch shell, *Svāhā***. Wave with the *nirājana* saucer (reciting) **May you be satisfied, having accomplished all goals, immaculate, charming and auspicious.**

Here, wave the lamp, the measuring vessel and the key (reciting) **Whatever *dharma* has arisen from a cause, Tathāgata spoke about it and also their cessation; such was the speaking of the Great Śramaṇa**. Touch the head, the shoulder and the elbow (of the bride) with the key three times (reciting) ***vajrarakṣa hūṁ***. The *nakhī,* while holding the *kvataḥ* plate, should worship the flasks of both sides. Then, give *sagã* to both. The priest should recite *svasti* verses. Put *tikā* (in the foreheads of the bride and the groom). Let the *nakhī* and her assistant also put *tikā*. Put *tikā* to the bridesmaid. Then, pour (pieces of fruits, flowers etc.) from the measuring vessel, first to the flask, and then to both (the bride and groom) while their heads are joined. (Recite) **Whatever *dharma*** and so on (see above).

Here, the assistant of the *nakhī* should stream water (in the front) and she herself, holding the key and the corner of the bride's shawl, should pull her inside the house. Here end the rules for welcoming the bride.

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Rules for the Joining of the Heads (*hvaṃkegu*)

[Drawing of the seat for the bride and the ritual objects to be arranged in front of her for the *hvaṃkegu* rite]

***Oṁ*, salutations to Glorious Vajrasattva.** Here, (the rules for) the ritual of *hvaṃkegu*. First, let the bride be seated on the *svastika* after considering the time and the position of the Moon. Let her perform the *gurumaṇḍala*. Perform *nirājana* and wave the lamp, the measuring vessel and the key. Offer vermilion. Give *sagã*. (The priest should recite) the *svasti* verses. Pour (fruits etc.) from the measuring vessel. Draw a lotus on the bronze plate. Put the ritual mirror on the plate. Let the mother and the father hold the plate. The priest should combine (the water from) both flasks. Let the hand of the bride be kept above (the groom's hand).

Place ten pieces of betel nuts and some *dakṣiṇā* (in the bride's hand). Let the right hand of the groom be below (the bride's hand). Let the heads of the couple be joined. The eldest male should pour water from the flask. One should hold the sesame seeds, the *kuśa* grass and some *dakṣiṇā*. (The priest should recite) the verses **Today the great gift; on this day for the ritual of applying vermilion and the joint meal, may the ritual decision of the *kanyādāna* be successful; This is the seal (consort) of the *tathāgata (tathāgati mudra)*, which produces the splendor of the light of knowledge. Take her hand in yours and commence the task of a Buddha; be firm.**

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Here, send a handful of betel nuts from the bride to the tutelary deity. The bride, holding a garland of flowers should circumambulate the groom three times and then hang the garland around the groom's neck. She also should give him a handful of betel nuts. (She should) touch the feet (of the groom with her forehead). Here, the priest should receive betel nuts (from the bride). The *nakhī* and her assistant should receive betel nuts. The clan members and others necessary should receive betel nuts.

Here, place the *thāybhū*. Let the couple have a joint meal. Offer (a portion of the food) to Lioness and Tigress goddesses (Siṃhinī and Vyāghriṇī). Let (the couple) sprinkle some water for purification. Let the couple offer a portion of the food to the deity (of the house). Give them eggs and (fried) fish. Give (them) also beer and wine. Let the groom drink, and then give (the same) to the bride. Fill it up (with beer and wine) three times. Separate all the food in the *thāybhū* plate into two portions. Let both of them have the food. Recite *maṅgalāṣṭaka* verses (see App. I). Add the food items as necessary. Give yoghurt and fruits. Give a small stick of bamboo (to use as toothpick). Add wine. Let the couple rinse their mouths. Give betel pouches and betel nuts. Send (the remains of the food) to Kalãdyaḥ. Let the priest, the *nakhī*, the assistant of the *nakhī* and the *lami* be fed. Here end the rules for the *hvaṃkegu* rite.

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The Rules for Binding the Hair

[Drawing of the ritual objects to be arranged]

***Oṁ*, salutations to Glorious Vajrasattva.** Now the rules for the binding of the hair and applying vermilion. First, arrange the flask, the *sagã*-yoghurt, the *gogrās*, the ritual mirror, the vermilion container, the tripod for making the soot, the vermilion, the *khāy* pot, the *thāpiṃ* jar, (the deities) Kaumāri, Siṃhinī and Vyāghriṇī and the lamp.

First, offer water to the Sun. (Offer) water to Guru's feet. (The priest should) receive

a finger ring. Let the decision for the ritual plate should be made (reciting) the verses beginning with ***Oṁ siddhir astu; Oṁ namo bhagavate puṣpaketurājāya*** **and so on**[533]**; Today the great gift; in the auspicious marriage of the generous patron named such and such, for the rite of binding of the hair and applying of vermilion;**

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for the purpose of making the fivefold offerings, and according to (my) capacity to (offer to the deities such as) the Five Buddhas beginning with Glorious Vairocana residing in the centre of the flask-*maṇḍala*, Gaṇeśa, Mahākāla, Āyuvṛddhi, the Five Mother Cows, Vasundharā, Śrīlakṣmī, Cakrasaṃvara, Vajravārāhī, Śrīkaumāri, Siṃhinī, Vyāghriṇī, Ānandā, Vāruṇī, Vaiśvānara; I perform the ritual decision for this *kamaṇḍalu* vessel and the flower container. (The priest) should take the ritual plate (reciting) ***ādau kalyāna*** and so on. Perform the *svabhāvapūjā*. Perform the *gurumaṇḍala*. (Offer) *bali* to the (Ten) Protectors of the World. Dismiss (the *gurumaṇḍala*).

(Perform) the *kāyabhaḥpūjā*. Touch the *mohani* clay saucer to the deity (established in the flask) and accumulate soot in it (by placing it over the tripod with the burning wick). Let the patron offer vermilion twelve times (reciting) ***udyātā*** and so on. Perform the *rahasyamaṇḍala*. Receive the rice grains from the *rahasyamaṇḍala*. Perform *trisamādhi*. Worship the flask. Having worshipped all the ritual implements, worship the *khāy* pot and the *thāpiṃ* jar (as Vāruṇī).

Then, worship the plate of food for Kumārī. For the worship of Kumārī, tie the five-colored string to the *vajra* and silently mutter the *mantras*. First, contemplate on Kumārī (reciting) **She is of red appearance with one face and four arms. She has the beauty of fresh youth and she is adorned with bone ornaments. She holds a *bindupātra* (skull cup) and the nectar-wine with two (upper) hands; and with her two lower arms, she embraces her companion and holds a crescent-shaped cutter. She is seated on a peacock and adorned with vermilion on her head. Dressed in red, the goddess is splendid with ears resembling to flags. She radiates as Bālakaumāri in the morning and as Tāruṇī in the midday. She has the form of Vṛddhi in the evening. One should contemplate on the supreme goddess in this way.**

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Perform the mental commitment (*nyāsa*), mutter the mantra silently ***Oṁ ca bālakaumāryai hūṁ***. Offer water for sipping, water for washing feet and flowers (reciting) **To the lotus-feet of the triple glorious and venerable Bālakaumārī, Singhinī and Vyāghrinī, please accept the water for washing feet, the water for sipping and the arghya water, *Svāhā*.**

Spread flowers for Kumārī (reciting) ***Oṁ ca kaumāryai namaḥ svāhā; Oṁ pheṁ phat kaumāryai namaḥ svāhā; Oṁ ratnacaṇḍa bhairavāya namaḥ svāhā; Oṁ varunāya namaḥ svāhā; Oṁ mānanda parvatāya namḥ svāhā; Oṁ karañjavṛkṣāya namaḥ svāhā; Oṁ vajrapuṣpaṃ pratīccha namaḥ svāhā.***

(Spread flowers) for Siṃhinī (reciting) ***Oṁ siṃghinyai namaḥ svāhā; Oṁ siddhimūrtaye namaḥ svāhā; Oṁ kapālyai namaḥ svāhā; Oṁ śvetavarnyai namaḥ svāhā.***

(Spread flowers) for Vyāghrinī (reciting) ***Oṁ vyāghriṇyai namaḥ svāhā; Oṁ vyāghrarūpāyai namaḥ; Oṁ pītavarṇāyai namaḥ svāhā; Oṁ vajrapuṣpaṃ pratīccha namaḥ svāhā.***

Make offerings with dancing postures and praises (reciting) ***Oṁ kaumārī paramāśakti kaumārī rakta bhuvaneśvarī, agne pīṭhe mahādevī kaumārīṃ praṇamāmy aham, Oṁ siṃhamūrti varaṃ vīraṃ draṃṣṭrākarālavadanā, bhīṣaṇādi dūtī bhīṣaṇaṃ namaste singhinī tava pādayuge.***

[533] Beginning of *yathāvāṇa*.

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Oṁ vyāghrinī pitaharitavarṇā vartulanetrā, ḍamarukhaṭvāṅgapātrakara vyāghrīnīdevī namaskṛta tava pādayuge.

Offer *samay*, beer, light. Recite ***ye dharmā*** (etc., see p. 56). Offer libation etc.

Then, the *nakhī* should bring the bride after performing *balīpiye* rite and have her seated on the *svastika* next to the groom. Let the couple perform *gurumaṇḍala*. Wave *nirājana*, the lamp and the key.

Having done this, let the groom untie the bride's hair. Also, make the parting of the hair disappear. Let him apply oil (reciting) ***Oṁ mati prakṣāraṇa svāhā***. Let him brush her hair with the *thakūcā* brush. Let him brush the hair with a comb too (reciting) ***Oṁ keśa chira chira svāhā; Oṁ keśa saṃsodhane svāhā***. (Repeat it) three times.

Let him part the hair into five portions using a porcupine quill (reciting) ***Oṁ keśa pañcakhaṇḍabhāgaṃ svāhā***. Let him tie five knots. Tie the knots twelve times with the thread (*kumāri kā*). Fix the ball (i.e. the remaing of the string) of the *kumāri* thread in her hair.

Let the bride offer the vermilion from the vermilion container to the deity three times. Place the vermilion and the mirror in a plate and let the bride hold it. Let her place the plate in front of the groom. Place the mirror from the plate on the right foot of the groom. Let her offer vermilion to his own feet three times. The groom should put the vermilion from his feet on the parting of the bride's hair three times. Put a *tikā* on her forehead. He should show her the mirror. He should give her a doll.

Give *sagā* from the bride's house. Recite *svasti* verses. Give dresses. Hand over the silver wristbands (*mau*). Untie the (bride's golden) wristband (*kalyā*). Let the bridgroom tie the (silver) wristbands.

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Give the pot filled with sweetmeats to the groom. Hand over the *taumakaḥ* to the bride. Make a hole in the sweetmeats pot. Offer a piece of the sweetmeat to the flask first. Give away the sweetmeats to the priest, to the *nakhī*, to the assistant of the *nakhī*, to the mother, to the father, to the *lami*, to the bridesmaid, to the groom and to the bride, one piece each. Similarly, give away portions of roasted wheat, roasted soybean, rice powder and oil. Pour (pieces of fruits etc.) from the measuring vessel. Make *gaṇacakra* worship.

Make *bali* offerings to the lineage deity. Perform *rahasyamaṇḍala*. (The patrons and other people present should) scatter rice grains (to mark the dismissal of the deities). Worship of the priest; offer *dakṣiṇā*. Offer *pañcākūśa*. Apply the *tikā* of the soot (*mohanī*) to the deity and to everyone. Perform ritual bathing with the water from the flask. Send (somebody) to worship the Kumāri shrine. Let the bride, holding the ritual mirror and the vermilion container, visit the local Gaṇeśa shrine. Let her (also) visit the Kumārī shrine or the shrine of the lineage deity. Let her eat a portion of food at the Kumārī shrine. Send (somebody) to worship Gaṇeśa and Mahākāla shrines. (Let everyone) take *pañcākūśa* and *samay*. Let the joyous feast be given. Worship the *caitya*, the *khāy* pot, the *thāpī* jar and the *sukuṇḍā* during the feast. Let (everyone) eat the meal. Let the feast to honor women be given (*misābhū*). Let the mother-in-law and the bride offer portions of food to the deities. Encircle the offerings with water three times. Recite the *svasti* verses. Let them offer food to each other three times. Send (the remains of the food to) Kalādyaḥ.

Here end the rules for the binding of the hair.

Part V

APPENDICES

I. Mantras

N.B. This is only a selection of mantras as quoted in the texts. For other mantras see *Growing up*, pp. 266-287.

Bṛhadāraṇyaka-Upaniṣad (BĀU)

Text: GRETIL

2.4.11 (ŚB 14.5.4.11)
sa yathā sarvāsām apāṃ samudra ekāyanam evaṃ sarveṣāṃ sparśānāṃ tvag ekāyanam evaṃ sarveṣāṃ gandhānāṃ nāsike ekāyanam evaṃ sarveṣāṃ rasānāṃ jihvaikāyanam evaṃ sarveṣāṃ rūpāṇāṃ cakṣur ekāyanam evaṃ sarveṣāṃ śabdānāṃ śrotram ekāyanam evaṃ sarveṣāṃ saṃkalpānām mana ekāyanam evaṃ sarveṣāṃ vedānāṃ hṛdayam ekāyanam evaṃ sarveṣāṃ karmaṇāṃ hastāv ekāyanam evaṃ sarveṣām adhvanāṃ pādāv ekāyanam evaṃ sarveṣām ānandānandānām upastha ekāyanam evaṃ sarveṣāṃ visargāṇām pāyur ekāyanam evaṃ sarvāsāṃ vidyānāṃ vāg ekāyanam.

It is like this. As the ocean is the point of convergence of all the waters, so the skin is the point of convergence of all sensations of touch; the nostrils, of all odours; the tongue, of all tastes; sight, of all visible appearances; hearing, of all sounds; the mind, of all thoughts; the heart, of all sciences; the hands, of all activities; the sexual organ, of all pleasures; the anus, of all excretions; the feet, of all travels; and the speech, of all the Vedas.

6.2.4 (ŚB 14.9.1.7)
sa ājagāma gautamo yatra pravāhaṇasya jaivaler āsa tasmā āsanam āhāryodakam āhārayāṃ cakārātha hāsmā arghaṃ cakāra.

Gautama then came to Pravāhaṇa Jaivli's place. Jaivali gave him a seat and had some water brought for him. Then he presented him with the refreshments due to an honoured guest [...].

6.4.1 (ŚB 14.9.4.1)
eṣāṃ vai bhūtānām pṛthivī rasaḥ pṛthivyā āpo 'pām oṣadhaya oṣadhīnām puṣpāṇi puṣpāṇām phalāni phalānām puruṣaḥ puruṣasya retaḥ.

Of these beings here, the essence is clearly the earth; of the earth, the waters; of the waters, the plants; of the plants, the flowers; of the flowers, the fruits; of the fruits, man; of man, semen.

6.4.4~5 (ŚB 14.9.4.5)
bahu vā idaṃ suptasya vā jāgrato vā reta skandati, tad abhimṛśed anu vā mantrayeta yan me 'dya retaḥ pṛthivīm askāntsīd yad oṣadhīr apy asarad yad apaḥ idam ahaṃ tad reta ādade punar mā maitv indriyam punas teja punar bhagaḥ punar agnayo dhiṣṇyā yathāsthānaṃ kalpantām ity anāmikāṅguṣṭhābhyām ādāyāntareṇa stanau vā bhruvau. vā ni mṛñjyāt

If one discharges semen, whether it is a little or a lot, in sleep or while awake, one should touch it and also address it with this formula: I retrieve this semen that fell on earth today; into water or plants though it may have seeped. May I regain my virility, my ardour, my passion; let the fire and the fire-mounds each return to its place. As he recites this he should take the semen with his thumb abd ring finger and rub it between his breasts or brows.

Buddhist Mantras and Dhāraṇīs

If not otherweise mentioned, the following mantras, *dhāraṇīs* and verses, arranged in alphabetical order, are from VPS pt. 2. Some mantras have been translated in the text (ch. IV, no. 5)

abhiṣekaṃ mahāvajraṃ traidhātukanamaskṛtaṃ, dadāmi sarvabuddhānāṃ triguhyālayasambhavaṃ. (VPS Pt 1 p. 11, cp. Vv p. 191)

ādau kalyāṇaṃ madhye kalyāṇaṃ paryavasāne kalyānaṃ, svarthaṃ suvyañjanaṃ kevalaṃ paripūrṇaṃ pariśuddhaṃ paryavadātaṃ brahmacaryasaṃprakāśayati' sma. (VPS Pt 1 p. 10)

gurubuddhaḥ gurudharmaḥ gurusaṅghaś tathaiva ca, guruvajradharaś ca iva tasmin śrīgurave namaḥ (VPS Pt 1 p. 10)

iyaṃ tathagatī mudra jñānalokaprabhakarī, gṛtītvā paṇinā paṇiṃ buddhakṛtyaṃ pravtyatam. (VPS Pt 1 p. 50, cp. KSP p. 197)

maṅgalāṣṭaka (also known as *maṅgalagāthā*)

mañjuśrīr lokanātho jinavaramakuṭo jambhalo vajrasattvaḥ maitreyo vajrapāṇiḥ sukhabalayakaro rāhulo bhadrapālaḥ,

buddhoḥ vairocanādis tribhuvananamitaṃ kṣīṇaniḥśeṣadoṣas tuṣṭā sarvārthasiddhir vimalasumanasumaṅgalaṃ vodiśantu, 1,

hṛṣṭo hūṁkāravajraḥ paśupatidamako vajraghaṇṭābja hasta pīto hālāhalāsyo ripugaṇamathano ṭakkirājo mahātmā,

akṣobhyo ratnaketuḥ pratidinamacalo gaṇḍahastir yamāris tuṣṭā sarvārthasiddhir vimalasumanasumaṅgalaṃ vodiśantu, 2,

saṅghas trailokyavandhur guṇagaṇanilayo bodhicittaḥ sucittaḥ buddhaḥ sāraṅgarājo vigatakalimalo heruko nīladaṇḍaḥ,

buddhaḥ prāvṛttasiddho vijitajinaguṇo sarvasttvānukampī tuṣṭā sarvārthasiddhir vimalasumanasumaṅgalaṃ vodiśantu, 3,

prajñācūḍāvatārā tadanujabhṛkuṭīr jñānasaṃbhārabhārā mārīci māramārā sakalabhayaharā pītavarṇā trivaktrā,

māyūrī māmakī ca kṣapitaripugaṇā pāṇḍarā locanādyās tuṣṭā sarvārthasiddhir vimalasumanasumaṅgalaṃ vodiśantu, 4,

gāndhāri jāṅguli ca bhujagahitakarā khaḍgapāśāṅkuśogrā vārāhī vajrahastā asiparaśudharā dhardhātvīśvarī ca,

keyūrī jñānaketudhvajanihitakarā khaḍgapāśāvali ca tuṣṭā sarvārthasiddhir vimalasumanasumaṅgalaṃ vodiśantu, 5,

vīṇā mālyā sugītā prathitajinavare sābari dhūpavajrā vetāli gandhavajrā prahasitavadanā saugati āryatārā,

raśmir buddhasya bodhiḥ sakala bhayaharā sārathī dīpavajrā tuṣṭā sarvārthasiddhir vimalasumanasumaṅgalaṃ vodiśantu, 6,

vaiśālyāṃ dharmacakre prathitajinavare parvate gṛdhrakūṭe śrāvastyāṃ lumbinī ca kṣitinihitakarā koṃkaṇe bodhivṛkṣā,

śrīmad devāvatārā suranaranamitaṃ śrīphalaṃ śaṅkhacakraṃ tuṣṭā sarvārthasiddhir vimalasumanasumaṅgalaṃ vodiśantu, 7,

chatraṃ durvā ca padmaṃ dhavajam api nihitaṃ locanā matsyayugmaṃ vārāhī pūrṇakumbhaṃ munivaravacanaṃ vajraghaṇṭānidhānaṃ,

buddhānāṃ prātihāryaṃ suravaranamitaṃ hāsyalāsye vilāsysyai tuṣṭā sarvārthasiddhir vimalasumanasumaṅgalaṃ vodiśantu, 8,

śrīvatsapuṇḍarīkadhvajavarakalaśacāmaramatsyayugmaṃ taṃ chatrahemadaṇḍaraviśaśi ubhayo dakṣiṇāvartaśaṅkhaṃ,

gokanyā śaṅkhaverī dadhiphalakusumapāvako dīpamālā tuṣṭā sarvārthasiddhir vimalasumanasumaṅgalaṃ vodiśantu, 9, (ANG pp. 51-52)

natvā śrīvajravārāhī sarvapāpa pramocanī, māra vidhvaṃsanī devī buddhatvaphaladāyanī. (VPS Pt 1 p. 71)

oṁ a āḥ ṣoḍśasvara dvātriṃśatānuvyañjana graṇṭhimālā viniskandhe svāhā. (p. 50)

oṁ āḥ hūṁ vaṁ vajrodake udaka amṛtaṃ bhavantu hūṁ svāhā. (p. 10)

oṁ āḥ jvala jvala jvālaya jvālaya hūṁ phaṭ svāhā. (p. 55)

oṁ āḥ sarvapāpavighnamārāṃ bhasmi kuru hūṁ phaṭ svāhā. (p. 55)

oṁ āḥ vajrapuṇyajñānasaṃbhārān ghoṣaya ghoṣaya hūṁ phaṭ svāhā. (p. 55)

oṁ āḥ vajrarakṣa sarvāvaraṇa mallāpanaya svāhā. (p. 55)

oṁ āḥ vajrasarvakarmakleśopakleśa śānti kuru hūṁ phaṭ svāhā. (p. 56)

oṁ namaḥ śrīcakrasaṃvarāya, sarvajñajñāna saṃdeha jagadartha praśādhakaṃ, cintāmaṇir iva udbhūtaṃ śrīsaṃvaraṃ namāmy aham. (VPS pt. 1 p. 71)

oṁ namo bhagavate vairocanaprabhaketurājāya tathāgatāya arhate samyaksambuddhāya tad yathā oṁ sūkṣme sūkṣme same same śānte śānte dānte dānte apasmāraṃve taraṃve anāraṃve yaśovatīmahāteje nirālambe nirākāre nirvāṇe sar vatathāgatādhiṣṭhānādhiṣṭhite svāhā. (VPS pt. 1 p. 12)

pratibimbasamā dharmā acchāḥ śuddhā hy anāvilāḥ, agrāhyā anabhilāpyāś ca hetukarmasamudbhavāḥ. (VPS pt. 1 p. 11; cp. Vv p. 204)

raktavandhukasaṃkāśaṃ ekamukha caturbhujā, navayauvana lāvaṇyā hāḍābharaṇa bhūṣitā, bhujābhyāṃḥ vindu pātraṃ ca surā amṛta dhāriṇī apara bhujābhyāṃ ca śakti kartidharā,| mayuropari samāsīna śira sindūra dhāriṇaṃ, rattāṃvara dharā devī patākā karṇa śobhitā, prabhāte bāla kaumārī madhyāne tāruṇī prabhā, saṃdhyāyāṃ vṛddhi rupī ca bhāvayet parameśvarī. (p. 60)

svasti vaḥ kurutāṃ buddhāḥ svasti devā saśakrakāḥ, svasti sarvāṇi bhūtāni sarvakālaṃ diśantu vaḥ. buddhapuṇyānubhāvena devatānāṃ matena ca, yo yo 'rthaḥ samabhipretaḥ sarvortho 'dya samṛddhyatām. svasti vo dvipade bhontu svasti vo 'stu catuṣpade, svasti vo vrajatāṃ mārge svasti pratyāgateṣu ca. svasti rātrau svasti divā svasti madhye dine sthite, sarvatra svasti vo bhontu mā caiṣaṃ pāpamāgamat. sarve sattvā sarve prāṇāḥ sarve bhūtāś ca kevalāḥ, sarve vai sukhinaḥ santu sarve santu nirāmayāḥ. sarve bhadrāṇi paśyantu mā kaścit pāpamāgamat, yānīha bhūtāni samāgatāni sthitāni bhūmāvathavā antarīkṣe. kurvantu maitrī satataṃ prajāsu divā ca rātrau ca carantu dharmam. (VPS pt. 1 p. 14)

udyātā talacakrato 'niladhutā vidyucchatā bhāsvarā dagdhāri tritayā trilokamahitā pīyūṣadhārāplutā, buddhajñānarasāvirā vikaluṣā sānanda sandohadā bhāvābhāvavicāraṇā virahitā vārāhīkā pātuvaḥ. (p. 29)

vande śrīvajrasattvaṃ bhuvanavaraguruṃ sarvabuddhaṃ bhavantaṃ nānārūpeṇa yena timirabhayaharaṃ nirmitaṃ merusaṃsthaṃ, dharmādhāraṃ munīndraṃ jinavarasubhagaṃ maṇḍalaṃ vajradhātuṃ sarvānandaikarupaṃ sahajasukhamayadehināṃ mokṣahetuṃ. (VPS pt. 1 p. 10)

yat maṅgalaṃ sakalasattvahṛdisthitasya sarvātmakasya varadharmakulādhipasya, niḥśeṣadoṣarahitasya mahāsukhasya tat maṅgalaṃ bhavatu te paramābhiṣekaḥ. (VPS pt. 1 p. 11)

ye dharmāḥ hetuprabhavā hetus teṣāṃ tathāgato hy avadat, teṣāṃ ca yo nirodha evaṃvādi mahāśramaṇaḥ. (VPS Pt 1 p. 16)

Jyotirnibandha (JN)

Text: Dharmakośa, Saṃskārakāṇḍam, tṛtīyo bhāgam (1984: p. 1894)

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yadi tvaṃ patito na syā daśadoṣavivarjitaḥ, tubhyaṃ kanyāṃ pradāsyāmi dvija devāgnisaṃnidhau.

If you may not be fallen and free of ten faults, I give to you (this) girl in the presence of the god and the fire.

Pāraskaragṛhyasūtra (PG)

Text: Oldenberg, translation (from the German): Narain (modified)

1.3.4

āsanam āhāryāha sādhu bhavān āstām arcayiṣyāmo bhavantam iti.

Having ordered a seat to be got (for the guest), he says, Well, sir! Sit down! We will do honour to you, sir!

1.3.6

anyas tris triḥ prāha viṣṭarādīni.

Another person three times announces (to the guest) the couch and the other things (when they are offered to him).

1.3.8

varṣmo 'smi samānānām udyatām iva sūryaḥ, imaṃ tam abhi tiṣṭhāmi yo mākaś cābhi dāsatīty enam abhy upaviśati.

He sits down thereon with (the verse), "I am the highest one among my people, as the sun among the thunder-bolts. Here I tread on whosoever infests me."

1.3.12

virājo doho 'si virājo doham aśīya mayi pādyāyai virājo doha iti.

(He does so) with (the formula), "The milk of Virāj are you. The milk of Virāj may I obtain. (May) the milk of Pādyā Virāj (dwell) in me."

1.3.13

arghaṃ prati gṛhṇāty āpaḥ stha yuṣmābhiḥ sarvān kāmān avāpnavānīti.

He accepts the *arghya* water with (the words), "Waters are you. May I obtain through you all my wishes."

1.3.14

ninayann abhi mantrayate samudraṃ vaḥ pra hiṇomi svāṃ yonim abhi gacchata, ariṣṭā asmākaṃ vīrā mā parā seci matpaya iti.

Pouring it out he recites over (the waters formula), "To the ocean I send you; go back to your source. Unhurt be our men. May my sap not be shed."

1.3.15

ā cāmaty ā māgan yaśasā saṃ sṛja varcasā, taṃ mā kuru priyaṃ prajānām adhipatiṃ paśūnām ariṣṭiṃ tanūnām iti.

He sips water with (the formula), "You came to me with glory. Unite me with luster. Make me beloved by all creatures, the Lord of cattle, unhurtful for the bodies."

1.3.18

savye pāṇau kṛtvā dakṣiṇasyānamekayā triḥ pra yauti namaḥ śyāvāsyāyānnaśane yat ta āviddhaṃ tatte niṣ kṛntāmīti.

Taking it into his left hand he stirs it about three times with the fourth finger of his right hand with (the formula), "Adoration to the brown-faced one. What has been damaged in you, when the food was eaten, that I cut off from you."

1.3.20

tasya triḥ prāśnāti yan madhuno madhavyaṃ paramaṃ rūpam annādyam, tenāhaṃ madhuno madhavyena parameṇa rūpeṇānnādyena paramo madhavyo 'nnādo 'sānīti.

He partakes of it three times with (the formula), "What is the honied, highest form of honey, and the enjoyment of food, by that honied, highest form of honey, and by that enjoyment of food may I become highest, honied, and an enjoyer of food."

1.3.25

ācamya prāṇān saṃ mṛśati vāṅ ma āsye nasoḥ prāṇo 'kṣṇoś cakṣuḥ karṇayoḥ śrotraṃ bāhvor balam ūrvor ojo 'riṣṭāni me 'ṅgāni tanūs tanvā me saheti.

Having sipped water, he touches his bodily organs with (the formula), "May speech dwell in my mouth, breath in my nose, sight in my eyes, hearing in my ears, strength in my arms, vigour in my thighs. May my limbs be unhurt, may my body be united with my body!"

1.3.26

ācāntodakāya śāsam ādāya gaur iti triḥ prāha.

When (the guest) has sipped water, (the host), holding a butcher's knife, says to him three times, "A cow!"

1.3.27

pratyāha, mātā rudrāṇāṃ duhitā vasūnāṃ svasādityānām amṛtasya nābhiḥ, pra nu vocañ cikituṣe janāya mā gām anāgām aditiṃ vadhiṣṭa, mama cāmuṣya ca pāpmānaṃ hanomīti yady ā labheta.

He replies, "The mother of the Rudras, the daughter of the Vasus, the sister of the Ādityas, the navel of immortality. To the People who understand me, I say, 'Do not kill the guiltless cow, which is Aditi.' I kill my sin and N.N.'s sin," – thus, if he chooses to have it killed.

1.3.28

atha yady ut sisṛkṣen mama cāmuṣya ca pāpmā hata om ut sṛjata tṛṇāny attv iti brūyāt.

But if he chooses to let it loose, he should say, "My sin and N.N.'s sin has been killed. Om! Let it loose! Let it eat grass!"

1.3.29

na tv evāmāṃso 'rghaḥ syāt.

But let the *arghya* not be without flesh.

1.3.30

adhiyajñam adhivivāhaṃ kurutety eva brūyāt.

On the occasion of a sacrifice and of a wedding let (the guest) say, "Make it (ready)."

1.3.31

yady apy asakṛt saṃvatsarasya somena yajeta kṛtārghyā evainaṃ yājayeyur nākṛtārghyā iti śruteḥ.

Even if he performs more than one Soma sacrifice during one year, let only priests who have received (from him) the *arghya* reception, officiate for him, not such who have not received it; for this has been prescribed in the Śruti.

1.4.12

athaināṃ vāsaḥ pari dhāpayati jarāṃ gaccha pari dhatsva vāso bhavā kṛṣṭīnām abhi śastipāvā, śataṃ ca jīva śaradaḥ suvarccā rayiṃ ca putrān anusaṃvyayasvāyuṣmatīdaṃ pari dhatsva vāsa iti.

He then makes her put on the (under) garment with (the verse), "Live to old age; put on the garment! Be a protectress of the human tribes against imprecation. Live a hundred years full of vigour; clothe yourself in wealth and children. Blessed with life put on this garment!"

1.4.13

athottarīyam, yā akṛntann avayaṃ yā atanvata, yāś ca devīs tantūn abhito tatantha, tās tvā devīr jarase saṃvyayasvāyuṣmatīdaṃ pari dhatsva vāsa iti.

Then the upper garment with (the verse), "The goddesses who spun, who wove, who

spread out, and who drew out threads on both sides, may those goddesses clothe you for the sake of long life. Blessed with life put on this garment!"

1.4.14

athainau sam añjayati, sam añjantu viśve devāḥ sam āpo hṛdayāni nau, saṃ mātariśvā saṃ dhātā sam u deṣṭrī dadhātu nāv iti.

(The bride's father?) anoints the two, (while the bridegroom recites the verse,) "May the Viśve devās, may the waters unite our hearts. May Mātariśvan, may Dhātṛi, may Deṣṭrī (the 'showing' goddess) join us."

1.4.15

pitrā prattām ādāya gṛhītvā niṣ krāmati, yad aiṣi manasā dūraṃ diśo 'nu pavamāno vā, hiraṇyaparṇo vaikarṇaḥ sa tvā manmanasāṃ karotv ity asāv iti.

(The bridegroom), having accepted her who is given away by her father, takes her and goes away (from that place) with (the verse), "When you wander far away with your heart to the regions of the world like the wind, may the golden-winged Vaikarṇa (i.e. the wind?) grant that your heart may dwell with me! N.N.!"

1.4.16

athainau sam īkṣayati, aghoracakṣur apatighny edhi śivā paśubhyaḥ sumanāḥ suvarccāḥ, vīrasūr devakāmā syonā śan no bhava dvipade śaṃ catuṣpade, somaḥ prathamo vivide gandharvo vivida uttaraḥ, tṛtīyo 'gniṣ ṭe patis turīyas te manuṣyajāḥ, somo 'dadad gandharvāya gandharvo 'dad agnaye, rayiṃ ca putrāṣ cādād agnir mahyam atho imām, sā naḥ pūṣā śivatamām airaya sā na ūrū uśatī vihara, yasyām uśantaḥ praharāma śepaṃ yasyām u kāmā bahavo niviṣṭyā iti.

He then makes them look at each other (while the bridegroom repeats the verses), "With no evil eye, not bringing death to your husband, bring luck to the cattle, be full of joy and vigour. Give birth to heroes; be godly and friendly. Bring us luck, to men and animals." "Soma has acquired (you) first (as his wife); after him the Gandharva has acquired (you). Your third husband is Agni; the fourth is your human husband." "Soma has given you to the Gandharva; the Gandharva has given you to Agni. Wealth and children Agni has given to me, and besides this wife." "Pūṣan! Lead her to us, the highly blessed one. *Sā na ūrū uśatī vihara, yasyāmuśantaḥ praharāma śepaṃ yasyāmu kāmā bahavo niviṣṭyā (niviṣṭā ?) iti.*"

1.5.9

cittañ ca cittiś cākūtaṃ cākūtiś ca vijñātaṃ ca vijñātiś ca manaś ca śakvarīś ca darśaś ca paurṇamāsaṃ ca bṛhac ca rathantaraṃ ca, prajāpatir jayānindrāya vṛṣṇe prāyacchad ugraḥ pṛtanā jayeṣu, tasmai viśaḥ sam anamanta sarvāḥ sa ugraḥ sa ihavyo babhūva svāheti.

(The Jaya formulas run thus): "Thought and thinking. Intention and intending. The understood and understanding. The mind and Sakvarī (Verses). The new moon and the full moon. Bṛhat and Rathantara." "Prajāpati, the powerful one in victorious battles, has given victories (or, the Jaya formulas) to manly Indra. To him all subjects bowed down; he has become powerful and worthy of sacrifice. Svāhā!"

1.5.10

agnir bhūtānām adhipatiḥ sa māvatv indro jyeṣṭhānāṃ yamaḥ pṛthivyā vāyur antarikṣasya sūryo divaś candramā nakṣatrāṇāṃ bṛhaspatir brahmaṇo mitraḥ satyānāṃ varuṇo 'pāṃ samudraḥ srotyānām annaṃ sāmrājyānām adhipati tan māvatu soma oṣadhīnāṃ savitā prasavānāṃ rudraḥ paśūnāṃ tvaṣṭā rūpāṇāṃ viṣṇuḥ parvatānāṃ maruto gaṇānām adhipatayaste māvantu pitaraḥ pitāmahāḥ pare vare tatās tatāmahāḥ, iha māvantv asmin brahmaṇy asmin kṣatre 'syām āśiṣy asyāṃ purodhāyām asmin karmaṇy asyāṃ devahūtyāṃ svāheti sarvatrānuṣajati.

(The Abhyātāna formulas run thus): "May Agni, the Lord of beings, protect me. May Indra, (the Lord) of the noblest, Yama, of the earth, Vāyu, of the air, the Sun, of heaven, the Moon, of the Nakṣatras, Bṛhaspati, of the Brahman, Mitra, of truth, Prajāpati Varuṇa, of the waters, the sea, of the rivers, food, the Lord of royalty, protect me. May Soma, (the Lord) of herbs, Savitṛ, of impulses, Rudra, of cattle, Tvaṣṭṛ, of forms, Viṣṇu, of mountains, the Maruts, the Lords of hosts, protect me. May the fathers, the grandfathers, the former, the latter, the fathers, the grandfathers protect me here in this power of holiness, in this worldly power, in this prayer, in this, Purohitaship, in this sacrifice, in this invocation of the gods. Svāhā!" this is added each time.

1.5.11

agnir aitu prathamo devatānāṃ so 'syai prajāṃ muñcatu mṛtyupāśāt, tad ayaṃrājā varuṇo 'nu manyatāṃ yatheyaṃ strī pautram aghan na rodāt svāhā, imām agnis trāyatāṅ gārhapatyaḥ prajām asyai nayatu dīrgham āyuḥ, aśūnyopasthā jīvatām astu mātā pautram ānandam abhi vi budhyatām iyaṃ svāhā, svasti no agne diva ā pṛthivyā viśvāni dhehy ayathā yajatra yad asyāṃ mahi divi jātaṃ praśastaṃ tad asmāsu draviṇaṃ dhehi citraṃ svāhā, sugan nu panthāṃ pradiśan na ehi jyotiṣmad hyehy ajaran na āyuḥ, apaitu mṛtyur amṛtan na āgād vaivasvato no abhayaṃ kṛṇotu svāheti.

(He then makes other oblations with the following texts:)

"May Agni come hither, the first of gods. May he release the offspring of this wife from the fetter of death. That may this king Varuṇa grant, that, this wife may not weep over distress (falling to her lot) through her sons. Svāhā!"

"May Agni Gārhapatya protect this woman. May he lead her offspring to old age. With fertile womb may she be the mother of living children. May she experience delight in her sons. Svāhā!"

"Make, Agni, all ways of heaven and earth blissful to us, O you who are worthy of sacrifices. What is great, born on this (earth); and praised, (born) in heaven, that bestow on us, rich treasures. Svāhā!"

"Come hither, showing us an easy path. Give us bright, undecaying life. May death go away; may immortality come to us. May Vivasvat's son make us safe from danger. Svāhā!"

1.6.2

tāñ juhoti saṃhatena tiṣṭhatī aryamaṇaṃ devaṃ kanyā 'gnim ayakṣata, sa no aryamā devaḥ preto muñcatu mā pateḥ svāhā, iyaṃ nāry upabrūte lājān āvapantikā, āyuṣmān astu me patir edhantāṃ jñātayo mama svāhā, imāṁl lājān āvapāmy agnau samṛddhikaraṇaṃ tava, mama tubhya ca saṃvananaṃ tad agnir anumanyatām iyaṃ svāheti.

This she sacrifices, with firmly joined hands, standing, (while the bridegroom recites the verses,) "To the god Aryaman the girls have made sacrifice, to Agni; may he, god Aryaman, loosen us from here, and not from the husband. Svāhā!" This woman, strewing grains, prays thus, "May my husband live long! may my relations be prosperous! Svāhā!"

"These grains I throw into the fire: may this bring prosperity to you, and may it unite me with you! May Agni grant us that. N.N.! Svāhā!"

1.6.3

athāsyai dakṣiṇaṃ hastam gṛhṇāti sāṅguṣṭhaṃ gṛbhṇāmi te saubhagatvāya hastaṃ mayā patyā jaradaṣṭir yathā saḥ, bhago 'ryamā savitā purandhir mahyaṃ tvā 'dur gārhapatyāya devāḥ, amo 'ham asmi sā tvaṃ sā tvam asy amo 'ham, sāmāham asmi ṛk tvaṃ dyaur ahaṃ pṛthivī tvaṃ tāv ehi vivahāvahai saha reto dadhāvahai prajāṃ prajanayāvahai putrān vindyāvahai bahūn te santu jaradaṣṭayaḥ saṃpriyau rociṣṇū sumanasyamānau paśyema śaradaḥ śataṃ jīvema śaradaḥ śataṃ śṛṇuyāma śaradaḥ śatam iti.

He then seizes her right hand together with the thumb, with (the verses), "I seize your hand for the sake of happiness, that you may live to old age with me, your husband! Bhaga, Aryaman, Savitṛ, Purandhi, the gods have given you to me that we may rule our house." "This am I, that are you; that are you, this am I. The Sāman am I, the Ṛk you; the heaven I, the earth you." "Come! Let us marry. Let us unite our sperm. Let us beget offspring. Let us acquire many sons, and may they reach old age." "Loving, bright, with genial minds may we see a hundred autumns, may we live a hundred autumns, may we hear a hundred autumns!"

1.7.1

athainām aśmānam ā rohayaty uttarato 'gner dakṣiṇapādena ārohemam aśmānam aśmeva tvaṃ sthirā bhava, abhi tiṣṭha pṛtanyato ‹va bādhasva pṛtanāyata iti.

He then makes her tread on a stone, to the north of the fire, with her right foot, (repeating the verse,) "Tread on this stone; like a stone be firm. Tread the foes down; turn away the enemies."

1.7.2

atha gāthāṃ gāyati sarasvati predam ava subhage vājinīvatī, yāṃ tvā viśvasya bhūtasya prajāyām asyāgrataḥ, yasyāṃ bhūtaṃ samabhavad yasyāṃ viśvam idaṃ jagat, tām adya gāthāṃ gāsyāmi yā strīṇām uttamaṃ yaśa iti.

He then sings a song: "Sarasvatī! Promote this (our undertaking), O gracious one, bountiful one, you whom we sing first of all that is, in whom what is, has been born, in whom this whole world dwells that song I will sing today which will be the highest glory of women."

1.7.3

atha parikrāmataḥ tubhyam agre paryavahan sūryāṃ vahatunā saha, punaḥ patibhyo jāyāṃ dāgne prajayā saheti.

They then go round (the fire) with (the verse, which the bridegroom repeats,) "To you they have in the beginning carried round Sūryā (the Sun-bride) with the bridal procession. May you give back, Agni, to the husbands the wife together with offspring!"

1.7.5

caturthaṃ śūrpakuṣṭhayā sarvāṃl lājān ā vapati bhagāya svāheti.

The fourth time she pours the whole fried grain by the neb of a basket (into the fire) with (the words), "To Bhaga Svāhā !"

1.8.1

athainām udīcīṃ saptapadāni pra krāmayati ekam iṣe dve ūrje trīṇi rāyaspoṣāya catvāri māyobhavāya pañca paśubhyaḥ ṣaḍ ṛtubhyaḥ sakhe saptapadā bhava sā mām anuvratā bhava.

Then he makes her step forward in a northern direction seven steps (with the words), "One for sap, two for juice, three for the prosperig of wealth, four for comfort, five for cattle, six for the seasons. Friend! Be with seven steps (united to me). So be you devoted to me."

1.8.2

viṣṇus tvā nayatv iti sarvatrānu ṣajati.

(The words), "May Viṣṇu lead you" are added to every part (of the formula).

1.8.5

tata enāṃ mūrddhany abhiṣiñcati āpaḥ śivāḥ śivatamāḥ śāntāḥ śāntatamās tās te kṛṇvantu bheṣajam iti.

From that (pot) he sprinkels her (with water) on her head (with the formula), "The blessed, the most blessed waters, the peaceful ones, the most peaceful ones, may they give medicine to you" –

1.8.8

athāsyai dakṣiṇāṃsam adhi hṛdayam ā labhate mama vrate te hṛdayaṃ dadhāmi mama cittam

anu cittaṃ te astu mama vācam ekamanā juṣasva prajāpatiṣ ṭvā ni yunaktu mahyam iti.
He then touches her heart, (reaching) over her right shoulder, with (the words), "Into my will I take your heart; your mind shall follow my mind; in my word you shall rejoice with all your heart; may Prajāpati join you to me!"

1.8.9
athainām abhi mantrayate sumaṅgalīr iyam vadhūr imāṃ sameta paśyata saubhāgyam asyai datvā yāthāstaṃ vi paretaneti.
He then recites over her (the verse), "Auspicious ornaments does this woman wear. Come up to her and behold her. Having brought luck to her, go away back to your houses."

1.8.10
tāṃ dṛḍhapuruṣa unmathya prāg vodag vā 'nugupta āgāra ānaḍuhe rohite carmaṇy upa veśayati iha gāvo ni ṣīdantv ihāśvā iha pūruṣāḥ, iho sahasradakṣiṇo yajña iha pūṣā ni ṣīdantv iti.
A strong man snatches her up from the ground, and sets her down in an eastern or northern direction in an out-of-the-way house, on a red bull's hide, with (the words), "Here may the cows sit down, here the horses, here the men. Here may sacrifice with a thousand gifts, here may Pūṣan sit down."

1.8.19
astamite dhruvaṃ darśayati, dhruvam asi dhruvaṃ tvā paśyāmi dhruvaidhi poṣye mayi mahyaṃ tv ādād bṛhaspatir mayā patyā prajāvatī saṃjīva śaradaḥ śatam iti.
After sunset he shows her firm star (i.e. the polar-star) with (the words), "Firm are you; I see you, the firm one. Firm be you with me, O thriving one!" "To me Bṛhaspati has given you; obtaining offspring through me, your husband, live with me a hundred autumns."

1.11.2
agne prāyaścitte tvaṃ devānāṃ prāyaścittir asi brāhmaṇas tvā nāthakāma upa dhāvāmi yā 'syai patighnī tanūs tām asyai nāśaya svāhā, vāyo prāyaścitte tvaṃ devanāṃ prāyaścittir asi brāhmaṇas tvā nāthakāma upa dhāvāmi yā 'syai prajāghnī tanūs tām asyai nāśaya svāhā, sūryaprāyaścitte tvaṃ devānāṃ prāyaścittir asi brāhmaṇas tvā nāthakāma upa dhāvāmi yā 'syai paśughnī tanūs tām asyai nāśaya svāhā, candra prāyaścitte tvaṃ devānāṃ prāyaścittir asi brāhmaṇas tvā nāthakāma upa dhāvāmi yā 'syai gṛhaghnī tanūs tām asyai nāśaya svāhā, gandharva prāyaścitte tvaṃ devānāṃ prāyaścittir asi brāhmaṇas tvā nāthakāma upa dhāvāmi yā 'syai yaśoghnī tanūs tām asyai nāśaya svāheti.
"Agni! Expiation! You are the expiation of the gods. I the Brāhmaṇa, entreat you, desirous of protection. The substance which dwells in her that brings death to her husband, that extirpate in her, Svāhā!"

"Vāyu! Expiation! You are the expiation of the gods. I, the Brāhmaṇa entreat you, desirous of protection. The substance which dwells in her that brings death to her children, that extirpate in her. Svāhā!"

"Sūrya! Expiation! You are the expiation of the gods. I, the Brāhmaṇa, entreat you, desirous of protection. The substance which dwells in her that brings death to cattle, that extirpate in her. Svāhā!"

"Candra! Expiation! You are the expiation of the gods. I, Brāhmaṇa, entreat you, desirous of protection. The substance which dwells in her that brings destruction to the house, that extirpate in her. Svāhā!"

"Gandharva! Expiation! You are the expiation of the gods. I, the Brāhmaṇa, entreat you, desirous of protection. The substance which dwells in her that brings destruction to fame, that extirpate in her. Svāhā!"

1.11.4
hutvā hutvaitāsām āhutīnām udapātre saṃsravān samavanīya tata enāṃ mūrddhany abhiṣiñcati,

yā te patighnī prajāghnī paśughnī gṛhaghnī yaśoghnī ninditā tanūr jāraghnīṃ tata enāṃ karomi sā jīrya tvaṃ mayā sahāsāv iti.
Each time after he has sacrificed, he pours the remainder of the oblations into the water-pot, and out of that (pot) he besprinkles her on her head with (the words), "The evil substance which dwells in you that brings death to your husband, death to your children, death to cattle, destruction to the house, destruction to fame, that I change into one that brings death to your paramour. Thus live with me old age, N.N.!"

1.11.5
athaināṃ sthālīpākaṃ prāśayati prāṇais te prāṇānt saṃ dadhāmy asthibhir asthīni māṃsair māṃsāni tvacā tvacam iti.
He then makes her eat the mess of cooked food with (the words), "I add breath to your breath, bones to your bones, flesh to the flesh, skin to your skin."

1.11.9
athāsyai dakṣiṇāṃsam adhi hṛdayam ā labhate, yatte susīme hṛdayaṃ divi candramasi śritam, vedāhaṃ tan māṃ tad vidyāt paśyema śaradaḥ śataṃ jīvema śaradaḥ śataṃ śṛṇuyāma śaradaḥ śatam iti.
He then touches her heart, (reaching) over her right shoulder, with (the verse), "O you whose air is well parted! Your heart that dwells in heaven, in the moon, that I know; may it know me. May we see a hundred autumns; may we live a hundred autumns; may we hear a hundred autumns."

1.15.6
trivṛtam ā badhnāti, ayam ūrjāvato vṛkṣa urjīva phalinī bhaveti.
He ties (the Udumbara fruits, etc.) to a string of three twisted threads with (the words), "Rich in sap is this tree; like the tree, rich in sap, be you fruitful."

2.2.7
athainaṃ vāsaḥ pari dhāpayati yenendrāya bṛhaspatir vāsaḥ pary adadhād amṛtaṃ tena tvā pari dadhāmy āyuṣe dīrghāyutvāya balāya varcasa iti.
He then makes him put on a garment with (the verse), "In the way in which Bṛhaspati put the garment of immortality in Indra, thus I put (this garment) on you, for the sake of long life, of old age, of strength, of splendor."

2.2.9
yuvā suvāsāḥ parivīta āgāt sa u śreyān bhavati jāyamānaḥ, taṃ dhīrāsaḥ kavaya unnayanti svādhyo manasā devayanta iti vā.
Or, "A youth, well attired, dressed, came hither. He, being born, becomes glorious. Wise sages extol him, devout ones, turning their minds to the gods."

2.2.11
yajñopavītaṃ paramaṃ pavitraṃ prajāpater yat sa hajaṃ purastāt, āyuṣyam agryaṃ prati muñca śubhraṃ yajñopavītaṃ balam astu tejaḥ, yajñopavītam asi yajñasya tvā yajñopavītenopanahyāmīty athājinaṃ pra yacchati mitrasya cakṣur ddharuṇaṃ balīyas tejo yasasvi sthaviraṃ samiddhaṃ anāhanasyaṃ vasanaṃ jariṣṇuḥ parīdaṃ vājy ajinaṃ dadhe 'ham iti daṇḍaṃ prayacchati.
"The Sacred Thread is the highest means of purification which was created before Prajāpati. Put on the best, radiant Sacred Thread, which gives longevity. It should (bestow) strength and splendour. You are the Sacred Thread. With the Sacred Thread of the sacrifice I gird you." He gives (him) the skin of the black antelope. The firm, powerful eye of Mitra, glorious splendour, strong and prosperous, a chaste, flowing vesture, this skin I put on, a valiant (man). He gives him the staff.

2.4.8
medhāṃ me devaḥ savitā ā dadhātu medhāṃ me devī sarasvatī ā dadhātu medhām aśvinau devāv ādhattāṃ puṣkarasrajāv iti.
May the god Savitṛ bestow insight on me, may the goddess Sarasvatī, may the two Aśvins, wreathed with lotus, (bestow) insight (on me).

2.4.9
aṅgāny ālabhya japaty aṅgāni ca ma āpy āyantāṃ vāk prāṇaś cakṣuḥ śrotraṃ yaśo balam iti tryāyuṣāṇi karoti bhasmanā lalāṭe grīvāyāṃ dakṣiṇeṃse hṛdi ca tryāyuṣam iti pratimantram.
Touching his limbs he recites: "My limbs, speech, breath, eye, ear, glory and power should thrive.". He performs the threefold vital powers with ashes on the forehead, the neck, the right shoulder and the heart, one vital power for each mantra.

2.6.20
ahataṃ vāso dhautaṃ vā 'mautreṇācchādayīta, pari dhāsyai yaśo dhāsyai dīrghāyutvāya jaradaṣṭir asmi, śataṃ ca jīvāmi śaradaḥ purūcīrāyaspoṣam abhi saṃ vyayiṣya iti.
He then should put on a garment which has not yet been washed, or not been soaked in lie, with (the formula), "For the sake of putting on, of bringing fame, of long life I shall reach old age. I live a hundred autumns. For the sake of the increase of wealth I will clothe myself."

2.6.21
athottarīyam, yaśasā mā dyāvāpṛthivī yaśasendrābṛhaspatī, yaśo bhagaś ca mā vindad yaśo mā prati padyatām iti.
Then the upper garment with (the verse), "With glory (come) to me, Heaven and Earth. With glory, Indra and Bṛhaspati! May glory and fortune come to me! May glory be my lot!"

2.6.23
sumanasaḥ prati gṛhṇāti, yā āharaj jamadagniḥ śraddhāyai medhāyai kāmāyendriyāya, tā ahaṃ pratigṛhṇāmi yaśasā ca bhagena ceti.
He takes flowers with (the formula), "(The flowers) which Jamadani has brought for the sake of faith (has brought to Śraddhā), of love, of the senses, than I take with glory and with fortune."

2.6.26
alaṅkaraṇam asi bhūyo 'laṅkaraṇaṃ bhūyād iti karṇaveṣṭakau.
(He puts on) the two ear-rings with (the words), "An ornament are you; may more ornaments be mine."

3.15.21
lakṣaṇyaṃ vṛkṣam abhi mantrayate mā tvā 'śanir mā paraśur mā vāto mā rājapreṣito daṇḍaḥ, aṅkurās te prarohantu nivāte tvā 'bhi varṣatu, agniṣ ṭe mūlaṃ mā hiṃsīt svasti te 'stu vanaspate svasti me 'stu vanaspata iti.
A tree that serves as a mark (of a boundary, etc.), he addresses: "May neither the flash of lightning (destroy you), nor axe nor wind nor punishment which the king sends. May your shoots grow up; may rain fall on you, in safety from the wind. May fire not destroy your root. Blessing on you, O lord of the forest! Blessing on me, O lord of the forest!"

3.15.21
sa yadi kiṃ cil labheta tat prati gṛhṇāti dyaus tvā dadātu pṛthivī tvā prati gṛhṇātv iti sā 'sya na dadataḥ kṣīyate bhūyasī ca pratigṛhītā bhavati.
If he receives something (given to him), he accepts it with (the formula), "May Heaven give you; may the Earth accept you." Thus (the thing given) does not decrease to him who gives it, and what he receives increases.

Ṛgveda (ṚV)

Text: Titus; translation: H.H. Wilson (modified)

1.1.1

agnim īḍe purohitaṃ yajñasya devaṃ ṛtvījam, hotāraṃ ratnadhātamam.

I glorify Agni, the high priest of the sacrifice, the divine, the ministrant, who presents the oblation (to the gods), and is the possessor of great wealth.

1.40.1

ut tiṣṭha brahmaṇaspate devayantas tvemahe, upa pra yantu marutaḥ sudānava indra prāśūr bhavā sacā.

Rise up, Brahmaṇaspati. Devoted to the gods, we solicit you. Bounteous Maruts, be near at hand: Indra, be a partaker of the libation.

3.8.4

yuvā suvāsāḥ parivīta āgāt sa u śreyān bhavati jāyamānaḥ, taṃ dhīrāsaḥ kavaya un nayanti svādhyo manasā devayantaḥ.

Well clad and hung with wreaths comes the youthful (pillar): most excellent it is as soon as generated; steadfast and wise venerators of the gods, meditating piously in their minds, raise it up.

4.58.9

kanyā iva vahatum etavā u añjy añjānā abhi cākaśīmi, yatra somaḥ sūyate yatra yajño ghṛtasya dhārā abhi tat pavante.

I contemplate these streams of ghee as they flow from where the Soma is effused, where the sacrifice (is solemnized), as maidens decorating themselves with unguents to go to the bridegroom.

4.58.10

abhy arṣata suṣṭutiṃ gavyam ājim asmāsu bhadrā draviṇāni dhatta, imaṃ yajñaṃ nayata devatā no ghṛtasya dhārā madhumat pavante.

(Priests) address the pious praise, (the source) of herds of cattle: bestow upon us auspicious rices; convey this our sacrifice to the gods, (whereat) the streams of ghee with sweetness descend.

5.51.11

svasti no mimītām aśvinā bhagaḥ svasti devy aditir anarvaṇaḥ, svasti pūṣā asuro dadhātu naḥ svasti dyāvāpṛthivī sucetunā.

May the *Aśvins* contribute to our prosperity: may *Bhaga* and the divine *Aditi* (contribute) to (our) prosperity: may the irresistible *Viṣṇu*, the scatterer (of foes), bestow upon us prosperity: may the conscious Heaven and Earth (bestow upon us) prosperity.

6.16.10

agna ā yāhi vītaye gṛṇāno havyadātaye, ni hotā satsi barhiṣi.

Come, Agni, to the (sacrificial) food: being lauded, (come) to convey the oblation (to the gods): sit down as the ministrant priest upon the sacred grass.

6.46.1

tvām id dhi havāmahe sātā vājasya kāravaḥ, tvāṃ vṛtreṣv indra satpatiṃ naras tvāṃ kāṣṭhāsv arvataḥ.

We worshipper invoke you for the acquirement of food; you, Indra, the protector of good, (do) men (invoke for aid) against enemies, and in places where horses (encounter).

9.102.1

krāṇā śiśur mahīnāṃ hinvann ṛtasya dīdhitim, viśvā pari priyā bhuvad adha dvitā.

Performing (sacred rites) the child of the great (waters) sending forth the lustre of the sacrifice (Soma) produces all acceptable (oblations) and (abides) in the two worlds.

10.9.1

āpo hi ṣṭhā mayobhuvas tā na ūrje dadhātana, maher aṇāya cakṣase.

Since, Waters, you are the sources of happiness, grant to us to enjoy abundance, and great and delightful perception.

10.9.2
yo vaḥ śivatamo rasas tasya bhajayateha naḥ, uśatīr iva mātaraḥ.
Give us to partake in this world of your most auspicious juice, like affectionate mothers.

10.9.3
tasmā araṃ gamāma vo yasya kṣayāya jinvatha, āpo janayathā ca naḥ.
Let us quickly have recourse to you, for that your (faculty) of removing (sin) by which you gladden us: waters, bestow upon us progeny.

10.18.1
paraṃ mṛtyo anu parehi panthāṃ yas te sva itaro devayānāt, cakṣuṣmate śṛṇvate te bravīmi mā naḥ prajāṃ rīriṣo mota vīrān.
Depart, Mṛtyu, by a different path: by that which is thine own, and distinct from the path of the gods: I speak to you who has eyes, who has ears: do no harm to our offspring, nor to our male progeny.

10.75.5
imaṃ me gaṅge yamune sarasvati śutudri stomaṃ sacatā paruṣṇy ā, asiknyā marudvṛdhe vitastayārjīkīye śṛṇuhy ā suṣomayā.
Accept this my praise, Gaṅgā, Yamunā, Sarasvatī, Śutudrī, Paruṣṇī, Marudvṛdhā with Asiknī and Vitastā; listen, Ārjīkīyā with Suṣoma.

10.85.44
aghoracakṣur apatighny edhi śivā paśubhyaḥ sumanāḥ suvarcāḥ, vīrasūr devakāmā syonā śaṃ no bhava dvipade śaṃ catuṣpade.
(Look upon your husband) with no angry eye, be not hostile to your lord, be tender to animals, be amiable, be very glorious; be the mother of males, be devoted to the gods, be the bestower of happiness, be the bringer of prosperity to our bipeds and quadrupeds.

10.141.1
agne achā vadeha naḥ pratyaṃ naḥ sumanā bhava, pra no yacha viśas pate dhanadā asi nas tvam.
Agni, speak out to us here, be favourably disposed towards us; bestow upon us (riches), lord of men, for you are the giver of wealth to us.

10.141.2
pra no yachatv aryamā pra bhagaḥ pra bṛhaspatiḥ, pradevāḥ prota sūnṛtā rāyo devī dadātu naḥ.
May Aryaman, may Bhaga, may Bṛhaspati, may the gods give liberally to us; may the truth speaking goddess (Sarasvatī) bestow riches upon us.

Ṛgveda-Khilāni (Additions) (ṚVKhKh)

Text: Scheftelowitz, translation: Scheftelowitz (transl. from the German).
The numbers do not refer to the *adhyāya*s but to the additions: „Die nachträglichen in die Khilasammlung aufgenommenen Verse", i.e. Scheftelowitz, pp. 169-173.

5.1
sitāsite sarite yatra saṃgate tatrāplutāso divam ut patanti, ye vai tanvān vi sṛjanti dhirās te janāso amṛtatvaṃ bhajante.
Where the flowing Gaṅges and Yamuna conjoin, there rise the bathed to the heaven. Those wise people which abandon there bodies, enjoy immortality.

7.1
himasya tvā jarāyuṇā śāle pari vyayāmasi, uta hrado hi no bhuvo 'gnir dadātu bheṣajaṃ, śītahrado hi no bhuvo 'gnir dadātu bheṣajaṃ.
We wrap you, o hut, with the after-birth of frost. May you become a lake for us. Agni shall give us the remedy. May you be cool like a lake for us. Agni shall give us the remedy.

7.2
antikām agnim ajanayad durvāraḥ śiśur āgamat, ajātaputra pakṣāyā hṛdayam mama dūyate.
He assigned the hearth to the fire, the irresistible Śiśu came. Since no son is born to me, my heart is burning of grief.

7.3
vipulam vanaṃ bahvākāśam cara jātavedaḥ kāmāya, mām ca rakṣa putrāṃś ca śaraṇam abhūt tava.
Go into the extensive forest and the wide ether at will, o Jātavedas. Protect me and my sons. A shelter fell into your share.

7.4
piṅgākṣa lohitagrīva kṛṣṇavarṇa namo 'stu te, asmān ni barha rasyonaṃ sāgarasyormayo yathā.
Obeisance to you with brown eyes, red neck and black hair. Drive away the insentient from him like a wave in the ocean.

7.5
indraḥ kṣatram dadātu varuṇam abhi ṣiñcatu, śatravo nidhanam yāntu jayas tvaṃ brahmatejasā.
Indra shall give dominion, he shall consecrate Varuṇa, the enemies shall go into destruction. By the splendor of Brahmā you are victorious.

7.6
kapilajaṭīṃ sarvabhakṣam cāgnim pratyakṣadaivatam, varuṇaṃ ca vasamy agre mama putrāṃś ca rakṣatu mama putrāṃś ca rakṣatv oṃ namaḥ.
I implore Kapilajaṭi, the all-consuming Agni, the perceptible deity and Varuṇa: first of all shall he protect my children, my children shall he protect. Oṃ, obeisance.

7.7
sāgram varṣaśataṃ jīva piba khāda ca moda ca, duhkhitāṃś ca dvijāṃś caiva prajām ca paśu pālaya.
Life full one hundred year, drink, eat and be happy. Protect the griefing, the brahmins and the offspring and the cattle.

7.8
yāvad ādityas tapati yāvad bhrājati candramāḥ, yāvad vāyuḥ plavāyati tāvaj jīva jayā jaya.
As often as the sun heats, the moon shines, and the wind blows, so often life, win, win!

7.9
yena kena prakāreṇa ko vīnām anu jīvati, pareṣām upakārārtham yaj jīvati sa jīvati, etām vaiśvānarīm sarvadeva namo 'stu te.
How one of the birds spend its life living for the embellishment of the utmost frontiers, in that way lives he. He shall come to Vaiśvānarī, o All-God, obeisance to you.

Śatapathabrāhmaṇa (ŚB)

Text: GRETIL (Book 12 Titus), translation: Julius Eggeling (modified)

3.3.4.31
atra haike udapātram upa ni nayanti yathā rājña āgatāyodakam āhared evam etad iti vadantas tad u tathā na kuryān mānuṣaṃ ha te yajñe kurvanti vyṛddhaṃ vai tad yajñasya yan mānuṣaṃ ned vyṛddhaṃ yajñe karavāṇīti tasmān nopa ni nayet.
Some now pour out a vessel of water beside him, saying that this would be as one would bring water for a king that has come to him. But let him not do this, for they (who do this) do at the sacrifice what is human, and inauspicious for the sacrifice truth is that which is human: let him therefore not pour out water, he should not do at the sacrifice what is inauspicious.

3.6.1.20
athaivam abhipadya vācayati dhruvāsi dhruvo 'yaṃ yajamāno 'sminn āyatane prajayā bhūyād iti paśubhir iti vaivaṃ yaṃ kāmaṃ kāmayate so 'smai kāmaḥ sam ṛdhyate.
He then makes (the sacrificer) say, while touching it thus, *dhruvāsi dhruvo …* (VS 5.28) thus whatever wish he entertains that wish is accomplished unto him.

4.3.4.28

sa hiraṇyam praty eti agnaye tvā mahyaṃ varuṇo dadātv ity agnaye hy etad varuṇo 'dadhātso 'mṛtatvam aśīyāyur dātra edhi mayo mahyam pratigrahītra iti.

The (proffered) gold he (the Adhvaryu) goes to meet (accepts) with, *agnaye tvā* ... (VS 7.47a)

4.3.4.29

atha gām praty eti rudrāya tvā mahyaṃ varuṇo dadātv iti rudrāya hy etāṃ varuṇo 'dadātso 'mṛtatvam aśīya prāṇo dātra edhi vayo mahyam pratigrahītra iti.

And the cow he accepts with, *rudrāya tvā mahyaṃ* ... (VS 7.47b)

4.3.4.30

atha vāsaḥ praty eti bṛhaspataye tvā mahyaṃ varuṇo dadātv iti bṛhaspataye hy etad varuṇo 'dadātso 'mṛtatvam aśīya tvagdātra edhi mayo mahyam pratigrahītra iti.

And the cloth he accepts with, *bṛhaspataye tvā mahyaṃ* ... (VS 4.47c)

4.3.4.31

athāśvam praty eti yamāya tvā mahyaṃ varuṇo dadāt viti yamāya hy etaṃ varuṇo 'dadātso 'mṛtatvam aśīya hayo dātra edhi vayo mahyam pratigrahītra iti.

And the horse he accepts with, *yamāya tvā mahyaṃ* ... (VS 4.47d)

4.3.4.32

atha yad anyad dadāti kāmenaiva tad dadātīdam me 'py amutrāsāditi tat pratyeti ko 'dātkasmā adāt kāmo 'dāt kāmāyādāt kāmo dātā kāmaḥ pratigrahītā kāmaitat ta iti tad devatāyā ati diśati.

And whatever other gift he gives that he gives with the hope, "May I also have this in yonder world!" That he accepts with, *ko 'dāt kasmā* ... (VS 7.48). Thus he assigns it to a deity.

4.3.4.33

tad āhuḥ na devatāyā ati diśed idaṃ vai yāṃ devatāṃ sam inddhe sā dīpyamānā śvaḥ-śvaḥ śreyasī bhavatīdaṃ vai yasminn agnāv abhy ā dadhati sa dīpyamāna eva śvaḥ-śvaḥ śreyān bhavati śvaḥ-śvo ha vai śreyān bhavati ya evaṃ vidvān prati gṛhṇāti tad yathā sam iddhe juhuyād evam etāṃ juhoti yām adhīyate dadāti tasmād adhīyan nāti diśet.

Here they say, – Let him not assign it to any deity; for whatsoever deity he here kindles, that deity, being kindled, becomes ever more glorious from one day to the next day; and to whatever fire he here adds fuel, that fire, being kindled, becomes ever more glorious from one day to the next day; and ever more glorious does he become, whosoever, knowing this, accepts (a gift): even as one offers in kindled fire, so does he offer that (gift) which he gives to one learned in the scriptures. Therefore he who is learned in the scriptures need not assign (the gift to a deity).

5.2.1.8

atha neṣṭā patnīm udāneṣyan kauśaṃ vāsaḥ pari dhāpayati kauśaṃ vā caṇḍātakam antaraṃ dīkṣitavasanāj jaghanārdho vā eṣa yajñasya yat patnī tām etat prācīṃ yajñam prasādayiṣyan bhavaty asti vai patnyā amedhyaṃ yad avācīnaṃ nābher medhyā vai darbhās tad yad evāsyā amedhyaṃ tad evāsyā etad darbhair medhyaṃ kṛtvāthainām prācīṃ yajñam pra sādayati tasmān neṣṭā patnīm udānesyan kauśaṃ vāsaḥ paridhāpayati kauṣaṃ vā caṇḍātakam antaraṃ dīkṣitavasanāt.

Thereupon the Neṣṭṛ, being about to lead up the (Sacrificer's) wife, makes her wrap round herself, over the garment of consecration, a cloth, or skirt, made of *kuśa* grass; for she, the wife, is the hind part of the sacrifice; and he wishes her, thus coming forward, to propitiate the sacrifice. But impure is that part of woman which is below the navel, and pure are the plants of (*kuśa*) grass: thus having, by means of those plants of (*kuśa*) grass,

made pure whatever part of her is impure, he causes her to propitiate the sacrifice, while coming forward. This is why the Neṣṭṛ, being about to lead up the wife, makes her wrap round herself, over the garment of consecration, a cloth, or skirt, made of *kuśa*grass.

5.3.3.12

imaṃ devāḥ asapatnaṃ suvadhvam itīmaṃ devā abhrātṛvyaṃ suvadhvam ity evaitad āha mahate kṣatrāya mahate jyaiṣṭhyāyeti nātra tirohitam ivāsti mahate jānarājyāyeti mahate janānāṃ rājyāyety evaitad āhendrasyendriyāyeti vīryāyety evaitad āha yad āhendrasyendriyāyetīmam amuṣyai putram amuṣyai putram iti tad yad evāsya janma tata evaitad āhāsyai viśa iti yasyai viśo rājā bhavaty eṣa vo 'mī rājā somo 'smākam brāhmaṇānāṃ rājeti tad asmā idaṃ sarvam ādyaṃ karoti brāhmaṇam evāpoddharati tasmād brāhmaṇo 'nādyaḥ somarājā hi bhavati.

imaṃ devā asapatna suvadhvaṃ he thereby says, *imaṃ devā abhrātṛvyaṃ suvadhvam mahate kṣatrāya mahate jyaiṣṭhyāya* in this there is nothing obscure; – *mahate jānarājyāyetimahate janānāṃ* he thereby says; – *indrasyendriyāya vīryāya* he means to say when he says, *indrasyendriyāyetīmam amuṣyai putram amuṣyai putram* – whatever be his parentage, with reference to that he says this; – "of such and such a people," that is to say, of the people whose king he is; – *yasyai viśo rājā* … (VS 9.40, 10.18). He thereby causes everything here to be food for him (the king); the Brāhman alone he excepts: therefore the Brāhman is not to be fed upon, for he has Soma for his king.

5.3.5.8

sa juhoti yāni purastād abhiṣekasya juhoty agnaye svāheti tejo vā agnis tejasaivainam etad abhiṣiñcati somāya svāheti kṣatraṃ vai somaḥ kṣatreṇaivainam etad abhi ṣiñcati savitre svāheti savitā vai devānām prasavitā savitṛprasūta evainam etad abhi ṣiñcati sarasvatyai svāheti vāgvai sarasvatī vācaivainam etad abhiṣiñcati pūṣṇe svāheti paśavo vai pūṣā paśubhir evainam etad abhiṣiñcati bṛhaspataye svāheti brahma vai bṛhaspatir brahmaṇaivainam etad abhiṣiñcaty etāni purastād abhiṣekasya juhoti tāny etāny agnināmānīty ācakṣate

Those which he offers before the consecration, he offers (resp.) with, "To Agni hail!" – Agni is brightness (*tejas*): with brightness he thus sprinkles (endows) him; – "To Soma hail!" – Soma is princely power (*kṣetra*): with princely power he thus sprinkles him; – "To Savitṛ hail!"– Savitṛ is the impeller of the gods: impelled by Savitṛ he thus consecrates him; – "To Sarasvatī hail!" – Sarasvatī is Speech: he thus sprinkles him with Speech; – "To Pūṣan hail!" – Pūṣan is cattle: with cattle he thus sprinkles him; – "To Bṛhaspati hail!" – Bṛhaspati is priestly dignity: with priestly dignity he thus sprinkles him. These he offers before the consecration: these are called the Agni-named ones.

5.3.5.11

pālāśam bhavati tena brāhmaṇo 'bhi ṣiñcati brahma vai palāśo brahmaṇaivainam etad abhi ṣiñcati.

There is a *palāśa* (butea frondosa) one: with (the water of) that (vessel) a Brāhman sprinkles; – the Palāśa tree is priestly dignity (*brahman*): it is with priestly dignity that he sprinkles (endows) him.

7.2.2.12

atha pūrvārdhena dakṣiṇām kāmaṃ kāmadughe dhukṣva mitrāya varuṇāya ca indrāyāśvibhyām pūṣṇe prajābhya oṣadhībhya iti sarvadevatyā vai kṛṣir etābhyo devatābhyaḥ sarvān kāmān dhukṣvety etad ity agre kṛṣat yatheti athety atheti tad dakṣiṇāvṛt tad dhi devatrā.

Then on the forepart he ploughs a furrow southwards, with *kāmaṃ kāmadughe* … (VS 12.72) husbanddry is (beneficial) to all deities: thus, "Milk out for these deities all their desires!" – He first ploughs thus (south-west to southeast), then thus (south-west to north-west), then thus (north-west to north-east),

then thus (north-east to south-east): that is (sunwise), for thus it is with the gods.

7.5.2.39

tvaṃ yaviṣṭha dāśuṣa iti yajamāno vai dāśvān nṛḥ pāhīti manuṣyā vai naraḥ śṛṇudhī gira iti śṛṇu na imāṃ stutim ity etad rakṣā tokam uta tmaneti prajā vai tokaṃ rakṣa prajāṃ cātmānaṃ cety etat. tvaṃ yaviṣṭha dāśuṣa dāśvānnṛḥ pāhi the liberal worshipper is the sacrificer, and the men are the people; – *śṛṇudhī gira* that is, hear this hymn of praise! – *rakṣā tokam uta tman* (VS 13.52) the kin (race) means offspring: thus, "protect both (the sacrificer's) offspring and himself."

8.4.4.11

dakṣiṇata u haika upa dadhati tad etāḥ puṇyā lakṣmīr dakṣiṇato dadhmaha iti tasmād yasya dakṣiṇato lakṣma bhavati tam puṇyalakṣmīka ity ā cakṣata uttarata striyā uttarata āyatanā hi strī tat tat kṛtam eva purastāt tv evainā upadadhyādy atrāhaiva śiras tad eva hanū taj jihvāthaitāḥ puṇyā lakṣmīr mukhato dhatte tasmād yasya mukhe lakṣma bhavati tam puṇyalakṣmīka ity ā cakṣate.

Some, again, lay them down on the right (south) side, saying, "We thus place these signs of good fortune (*puṇyā lakṣmī*) on the right side: "whence he who has a mark (*lakṣman*) on his right side is said to have good luck (*puṇya-lakṣmīka*), and on the left side in the case of a woman; for the woman has her position on the left side (of the man): therefore it is done thus. But let him place them in front; for where the head is there are also the jaws and the tongue: and thus he places the signs of good fortune at the head (or, in the mouth, *mukhataḥ*), whence they say that he who has a (peculiar) mark in his mouth has good luck.

9.1.2.18

ṛtava stheti ṛtavo hy etā ṛtāvṛdha iti satyavṛdha ity etad ṛtuṣvā stha ṛtāvṛdha ityahorātrāṇi vā iṣṭakā ṛtuṣu vā ahorātrāṇi tiṣṭhanti ghṛtaś cuto madhuś cuta iti tad enā ghṛtaścutaś ca madhuścutaśca kurute

ṛtava stha – for these (bricks) are indeed the seasons; – *ṛtāvṛdha*, that is, "truth-sustaining;" – *ṛtuṣṭhā stha ṛtāvṛdhaḥ* – for the bricks are the days and nights, and the days and nights indeed abide in the seasons; – *ghṛtaścyuto madhuścyuto* (VS 17.3), – he thereby makes them fat-showering and honey-showering for himself.

9.1.2.19

virājo nāmeti etad vai devā etā iṣṭakā nāmabhir upāhvayanti yathā-yathainā etad ā cakṣate tā enān abhyupāvartan tātha lokampṛṇā eva parācyas tasthur ahitanāmnyo nimemihatyas tā virājo nāmākurvata tā enān abhy upāvartanta tasmād daśa-daśeṣṭakā upadhāya lokampṛṇayābhimantrayate tad enā virāvaḥ kurute daśākṣarā hi virāṭ kāmadudhā akṣīyamāṇā iti tad enāḥ kāmadudhā akṣīyamāṇāḥ kurute.

Virājo nāma, – for the gods then called those bricks to them by their names, and in the same way in which they called them, they turned unto them; but the "space-fillers" alone stood with averted faces discharging water, having no names applied to them. They called them by the name "the widely-shining," and they turned unto them. Hence, each time he has laid down ten bricks, he addresses them with the "space-filling (verse)": he thereby makes them widely-shining (*virāj*), for the Virāj (metre) consists of ten syllables: – *kāmadughā akṣīyamāṇāḥ* (VS 17.3d), – he thereby makes them wish-milking and never-failing.

9.2.3.6

āśuḥ śiśāno vṛṣabho na bhīma iti aindryo 'bhirūpā dvādaśa bhavanti dvādaśa māsāḥ saṃvatsaraḥ saṃvatsaro ‹gnir yāvān agnir yāvatyasya mātrā tāvataivaitad dakṣiṇato ‹surān rakṣāṃsi nāṣṭrā apahanti triṣṭubbhir vajro vai triṣṭub vajreṇaivaitad dakṣiṇato ‹surān rakṣāṃsi nāṣṭrā apahanti tā dvāviṃśatir gāyatryaḥ sam padyante tad āgneyyo bhavanty agnikarma hi.

āśuḥ śiśāno vṛṣabho na bhīma (VS 17.33), – these are twelve suitable (verses) relating to Indra, – a year consists of twelve months, and Agni (the fire-altar) is the year: as great as Agni is, as great as is his measure, by so much he drives off the Asuras, the mischievous fiends, in the south. With *trishṭubh* (verses he does so), – the Trishṭubh is the thunderbolt: by the thunderbolt he thus drives off the Asuras, the mischievous fiends, in the south. They amount to twenty-two Gāyatrīs, and thus they relate to Agni, for this is Agni's performance.

9.3.2.1
athāto vasor dhārāṃ juhoti atraiṣa sarvo 'gniḥ saṃskṛtaḥ sa eṣo 'tra vasus tasmai devā etāṃ dhārām prāgṛhṇaṃs tayainam aprīṇaṃs tad yad etasmai vasava etāṃ dhārām prāgṛhṇaṃs tasmād enāṃ vasor dhārety ā cakṣate tathaivāsmā ayam etāṃ dhārām pra gṛhṇāti tayainam prīṇāti.
Thereupon he (the Sacrificer) offers the Vasor dhārā. That whole Agni has now been completed, and he is here the Vasu (good one): to that Vasu the gods offered this shower (dhārā), whence it is called "Vasor dhārā"; and in like manner this (Sacrificer) offers to him this shower, and gratifies him thereby.

9.3.3.13
dvādaśa kalpān juhoti dvādaśa māsāḥ saṃvatsaraḥ saṃvatsaro 'gnir yāvān agnir yāvaty asya mātrā tāvataivāsmin netatklptān prāṇān dadhāti yad v eva kalpān juhoti prāṇā vai kalpā amṛtam u vai prāṇā amṛtenaivainam etad abhi ṣiñcati.
Twelve prospering (libations) he offers, – a year consists of twelve months, and Agni is the year: as great as Agni is, as great as is his measure, by so much he thus puts proper vital airs into him. And as to why he offers the prospering (libations), – the prospering (libations) are vital airs, and the vital airs are the immortal element: with the immortal element he thus consecrates him.

10.3.2.13
kiṃ candaḥ kā devatonātiriktānīti nyūnākṣarā canda āpo devatonātiriktāni saiṣātmavidyaivaitan mayo haivaitā devatā etam ātmānam abhi sambhavati na hātrānyālokyatāyā āśīr asti.
"What metre and what deity are the defective and redundant parts?" The metre (of the verse) wanting a syllable (or syllables) and that deity, the waters, are the defective and redundant parts. This, then, is the knowledge of the body (of the altar), and suchlike is the deity that enters into this body; and, indeed, there is in this (sacrificial performance) no other prayer for the obtainment of heavenly bliss.

11.1.6.20
tā vā etāḥ pañca devatā etena kāmapreṇa yajñenāyajanta tā yat kāmā ayajanta sa ābhyaḥ kāmaḥ sam ārdhyata yat kāmo ha vā etena yajñena yajate so ‹smai kāmaḥ sam ṛdhyate.
These five deities, then, performed that wish-fulfilling sacrifice; and for whatever wish they sacrificed, that wish of theirs was fulfilled; and, verily, for whatever wish one performs that sacrifice, that wish of his is fulfilled.

12.8.1.22 (from Titus edition)
sa bhakṣayati, idaṁ haviḥ prajananaṃ me astv iti prajananaṃ hi yadi payo yadi somo daśavīram iti prāṇā vai daśavīrāḥ prāṇān eva ātman dhatte sarvagaṇam ity aṅgāni vai sarve gaṇā aṅgāny eva ātman dhatte svastaya ātmasanīty ātmānam eva sanoti prajāsanīti prajām eva sanoti paśusanīti paśūn eva sanoti lokasanīti lokāya vai yajate nam eva jayaty abhayasanīti svargo vai loko 'bhayaṃ svarga eva loke 'ntataḥ pratitiṣṭhaty agniḥ prajāṃ bahulāṃ me karotv annaṃ payo reto 'smāsu dhatteti tad ya evainam ete yājayanti tān etad āhaitan mayi sarvaṃ dhatteti hiraṇyena mārjayante 'mṛtaṃ vai hiraṇyam amṛta evān tataḥ prat itiṣṭhanti.
He drinks it, with, *ida haviḥ prajananaṃ me astu*, – for productive indeed it is, whether it be milk or Soma; – *daśavīra* – the ten heroes,

doubtless, are the vital airs: vital airs he thus takes to himself; – *sarvagaṇa* – all the troops, doubtless, are the limbs: it is limbs he thus takes to himself; – *svastaye ātmasani* – the breath of life he thus wins; – *prajāsani* – a race (offspring) he thus wins; – *paśusani* – cattle he thus wins; – *lokasany* – for it is for a place (in heaven) that he sacrifices: it is that he gains; – *abhayasani* – the (place of) safety, doubtless, is the heavenly world: in the heavenly world he thus finally establishes himself; – *agniḥ prajāṃ bahulāṃ* … (VS 19.48) it is to those (priests) who offer for him that he thus says, "Bestow you all this upon me!" By means of gold they cleanse themselves; for gold is immortal life: in immortal life they thus finally establish themselves.

14.1.2.7
tām ādatte devasya tvā savituḥ prasave 'śvinor bāhubhyām pūṣṇo hastābhyām ādade nārir asīty asāv eva bandhuḥ
He takes it up, with, *devasya tvā savituḥ* … (VS 37.1) – the import (of this formula) is the same as before.

14.1.3.18
athāsyām āśiṣa āśāsta iyam vai yajño 'syām evaitad āśiṣa ā śāste tā asmā iyaṃ sarvāḥ samardhayati.
He (the Sacrificer) then invokes blessings on this (earth), for the sacrifice is this (earth): it is thus (whilst being) on her that he invokes blessings, and she fulfils them all for him.

14.1.3.21
suṣadā paścād iti nātra tirohitam ivāsti devasya savitur ādhipatya iti devam evāsyaisavitāram adhipatiṃ karoti nāṣṭrāṇāṃ rakṣasām apahatyai cakṣur me dā iti cakṣur evātmandhatte tatho ha cakṣuṣmān bhavati.
suṣadā paścād – in this there is nothing hidden, so to speak; – *devasya savitur ādhipatye* – the god Savitṛ he thus makes her over-lord for the warding off of the fiends, the Rakshas; – *cakṣur me dāḥ* (VS 37.12c) – he thus secures eyesight for himself, and accordingly he becomes possessed of eyesight.

14.1.3.30
atha dhavitrair ā dhūnoti madhu madhv iti triḥ prāṇo vai madhu prāṇam evāsminn etad dadhāti trīṇi bhavanti trayo vai prāṇāḥ prāṇa udāno vyānas tān evāsminn etad dadhāti.
He (the Adhvaryu) then fans (the fire) thrice by means of (three) fans, whilst muttering, "Honey!" each time; for honey means breath: he thus lays breath into it. Three (fans) there are, for there are three breathings, the out (and in)-breathing, the up-breathing and the through-breathing: it is these he thus lays into it.

14.1.4.13
madhu mādhvībhyām madhu mādhūcībhyām iti dadhyaṅ ha vā ābhyām ātharvaṇo madhu nāma brāhmaṇam uvāca tad enayoḥ priyaṃ dhāma tad evainayor etenopa gacchati tasmād āha madhu mādhvībhyām madhu mādhūcībhyām iti.
madhu mādhvībhyām madhu mādhūcībhyām – for Dadhyañc the Ātharvana indeed told them (the Asvins) the Brāhmana called Madhu (honey), and this is their dear resource: it is by means of that (dear resource) of theirs that he approaches them, and therefore he says, *madhu mādhvībhyām madhu mādhūcībhyām* (VS 37.18d).

14.1.4.14
hṛde tvā manase tvā dive tvā sūryāya tvā ūrdhvo adhvaraṃ divi deveṣu dhehīti nātra tirohitam ivāsti.
hṛde tvā manase … (VS 37.19) in this there is nothing hidden, so to speak.

14.2.1.7
atha gām āhvayati jaghanena gārhapatyaṃ yann iḍa ehy adita ehi sarasvaty ehītīḍā hi gaur aditir hi gauḥ sarasvatī hi gaur atho tair āhvayati nāmnāsāv ehy asāv ehīti triḥ.

He then calls the cow, whilst stepping behind the Gārhapatya "Iḍā, come hither! Aditi, come hither! Sarasvatī, come hither!" for the cow is Iḍā, and the cow is Aditi, and the cow is Sarasvatī. And he also calls her by her (real) name, with these (formulas), "N.N., come hither!" thus thrice.

14.2.1.21

svāhā sūryasya raśmaye vṛṣṭivanaya iti sūryasya ha vā eko raśmir vṛṣṭivanir nāma yenemāḥ sarvāḥ prajā bibharti tam evaitat prīṇāti tasmād āha svāhā sūryasya raśmaye vṛṣṭivanaya ity avaraṃ svāhākāraṃ karoti parāṃ devatām asāv eva bandhuḥ.

svāhā sūryasya raśmaye vṛṣṭivanaya (VS 38.6g) – for one of the sun's rays is called "rain-winner," whereby he supports all these creatures: it is that one he thus pleases, and therefore he says, "Hail to Sūrya's ray, the rain-winner!" The call of hail he places first, and the deity last: the significance of this is the same as before.

14.2.2.2

samudrāya tvā vātāya svāheti ayam vai samudro yo 'yam pavata etasmād vai samudrāt sarve devāḥ sarvāṇi bhūtāni sam ud dravanti tasmā evainaṃ juhoti tasmād āha samudrāya tvā vātāya svāhā.

samudrāya tvā vātāya svāhā (VS 38.7a) – the (aerial) ocean (*samudra*) indeed is he who blows here, for from out of that ocean all the gods and all the beings issue forth (*samuddru*): it is to him (Vāyu, the wind) he thus offers it, and therefore he says, "To the wind Ocean (I consecrate) you, hail!"

14.2.2.38

svāhā rudrāya rudrahūtaya iti ahutvaiva dakṣiṇekṣamāṇaḥ pratiprasthātre pra yacati taṃ sa uttarataḥ śālāyā udañcaṃ nir asyaty eṣā hy etasya devasya dik ṣvāyām evainam etad diśi prīṇāty atha yan na prekṣate nen mā rudro hinasad iti.

Svāhā rudrāya rudrahūtaye (VS 38.16a) – even without offering (with this, the seventh stick), he, looking southwards, hands it to the Pratiprasthātṛ, and the latter throws it outside (the offering-ground) northwards to the north of the hall, for this is the region of that god: he thus gratifies him in his own region. And as to why he does not look at it, he does so thinking, "Lest Rudra should do me harm."

14.3.1.22

athaitad rajjusandānam upayamanyām ādhāya paścāt prācīm āsādayaty udaram evāsminn etad dadhāti tad abhitaḥ pinvane āṇḍāv evāsminn etad dadhāty āṇḍābhyāṃ hi vṛṣā pinvate paścāt sthūṇām ayūkhamūrū evāsminn etad dadhāti paścād rauhiṇakapāle jānunī evāsminn etad dadhāti te yad ekakapāle bhavata ekakapāle iva hīme jānunī paścād dhṛṣṭī pādāv evāsminn etad dadhāti pādābhyāṃ hi dhṛṣṭam praharaty uttarataḥ kharau pracaraṇīyau tad dhi tayor āyatanaṃ dakṣiṇato mārjālīyaṃ tad dhi tasyāyatanam.

He then puts the cords and halter on the supporting-tray, and places (the latter) behind (the navel) with its point towards the east: a belly he thus gives to it. On the two sides thereof the two milking-bowls (*pinvana*): two testicles he thereby gives to it, for by means of his testicles the male overflows (*pinv*). Behind (them he places) the post and peg: whereby he gives two thighs to it; behind (them) the two Rauhina-plates, whereby he gives two knees to it; and as to their being single plates, it is because these knees consist, as it were, of single plates (bones). Behind (them) the two poking-sticks (*dhṛshṭi*), whereby he gives two feet to it, for with the feet one strikes out boldly (*dhṛshṭam*). On the left side the two mounds used in the performance, for there is their place of rest; on the right side the Mārgālīya, for there is its place of rest.

14.3.1.24
sa vai na sarvam ivā nayet ned yajamānāt parāg annam asad ity ardham vā bhūyo vā pari śinaṣṭi tasminn aparāhṇe yajamānāya vratam abhyutsicya pra yacati tad yajamāna evaitad annādyaṃ dadhāti tatho ha yajamānān na parāg annam bhavati.
Let him not pour in all (the milk), nor should the food turn away from the Sacrificer. – He leaves over half of it or more; and on that same afternoon he pours it to the fast-milk, and hands it to the Sacrificer: thereby he bestows food upon the Sacrificer, and thus, indeed, food does not turn away from the Sacrificer,

14.3.1.32
athāto dakṣiṇānām suvarṇaṃ hiraṇyaṃ śatamānam brahmaṇe dadāty āsīno vai brahmā yaśaḥ śayānaṃ hiraṇyaṃ tasmāt suvarṇaṃ hiraṇyaṃ śatamānam brahmaṇe dadāti.
Now, then, as to the sacrificial gifts. The gold plate he gives to the Brahman; for the Brahman is seated, and gold is settled glory: therefore he gives the gold plate to the Brahman.

14.3.2.13
adbhyaḥ svāheti āpo vai sarveṣāṃ devānām āyatanaṃ tat sarvābhir evaitad devatābhir bhiṣajyati yat kiṃ ca vivṛḍhaṃ yajñasya.
adbhyaḥ svāhā (VS 39.2d) – the waters, doubtless, are a place of abode for all the gods: it is thus by means of all the deities that he heals whatever has been unsuccessful in the sacrifice.

14.9.4.25 (Our translation)
athāsyāyuṣyaṃ karoti dakṣiṇaṃ karṇam abhinidhāya vāg vāg iti trir athāsya nāmadheyaṃ karoti vedo 'sīti tad asyaitad guhyam eva nāma syād atha dadhi madhu ghṛtaṃ saṃsṛjyān antarhitena jātarūpeṇa prāśayati bhūs tvayi dadhāmi bhuvas tvayi dadhāmi bhūr bhuvaḥ svaḥ sarvaṃ tvayi dadhāmīti.
Then he (i. e. the father) performs the *āyuṣya* ceremony for him. He touches his right ear (saying) "Speech, speech". Then he performs the name-giving ceremony (saying) "You are the Veda." This should be his secret name. Then he mixes coagulated milk, honey and clarified butter and feeds him with a (a vessel made from) unbroken gold, (reciting): Earth I place in you, sky I place in you, heaven I place in you, earth, sky, heaven and everything I place in you."

Taittirīya-Āraṇyaka (TA)

Text: 2.12.1~4: translation: Malamoud (from the French); 10.1.7 and 10.6.1: Vimalānanda (1.30-35; 6.1), translation: Vimalānanda (N.B. The 10th *prapāṭhaka* is identical with the Yajñīki- or Mahānārāyaṇopaniṣad)

2.12.1~4
grāme manasā svādhyāyam adhīyīta divā naktaṃ veti ha smāha śauca āhneya utāraṇye 'bala uta vācota tiṣṭhann uta vrajann utāsīna uta śayāno 'dhīyītaiva svādhyāyaṃ tapasvī puṇyo bhavati ya evaṃ vidvānt svādhyāyam adhīte namo brahmaṇe namo astv agnaye namaḥ pṛthivyai nama oṣadhībhyaḥ, namo vāce namo vācaspataye namo viṣṇave bṛhate karomi.
In the village one has to recite the personal recitation in the mind, either by day or by night, says Śauca Āhneya. Or, if one has no vigour (for the recitation in the village), he shall recite the personal recitation in the forest, or loud or standing or walking or sitting or lying. He who knowing this recites the personal recitation, is abundant in ascetic fervor. Obeisance to *brahman*, obeisance to Agni, obeisance to the earth, obeisance to the plants, obeisance to speech, obeisance to the master of speech! I worship the great Viṣṇu.

10.1.7
tan no nārasihaḥ pra codayāt, bhāskarāya vidmahe mahadyutikarāya dhīmahi, tan no ādityaḥ pra codayāt, vaiśvānarāya vidmahe lālīlāya dhīmahi, tan no agniḥ pracodayāt, kātyāyanāya vidmahe

kanyakumāri dhīmahi, tan no durgiḥ pra codayāt, sahasraparamā devī śatamūlā śatāṅkurā, sarvaṃ haratu me pāpaṃ dūrvā duḥsvapnanāśanī, kāṇḍāt kāṇḍāt prarohantī paruṣaḥ paruṣaḥ pari.

May Nārasiṃha impel us towards it. May we know Bhāskara. For that may we meditate upon the great-light producer. May Āditya impel us towards it. May we know Vaiśvānara. For that, may we meditate upon Lālīla. May Agni impel us towards it. May we know Kātyāyana. For that, may we meditate upon Kanyakumāri. May Durgi impel us towards it. May *dūrvā* (the panic grass), who represents the divine spirit, who is superior to a thousand purifying agencies, who has innumerable nodes and sprouts and who destroys the effects of evil dreams, remove all my impurities. [...] [J]ust as you grow farther and farther multiplying at every node putting forth roots and fresh stalks [...]

10.6.1

pāhi no agna enase svāhā, pāhi no viśvavedase svāhā, yajñaṃ pāhi vibhāvaso svāhā, sarvaṃ pāhi śatakrato svāhā.

O Fire, preserve us from sin. Hail! Preserve us so that we may attain full knowledge. Hail! O Resplendent One, preserve our sacrificial acts. Hail! O Śatakratu, preserve everything (that belongs to us). Hail!

Vājasaneyi-Saṃhitā, Kānva recension (VSK)

Text: Titus, our translation.

2.3.4

mitrasya tvā cakṣuṣā pratīkṣe, devasya tvā savituḥ prasave 'śvinor bāhubhyāṃ pūṣṇo hastābhyām, pratigṛhṇāmi pṛthivyās tvā nābhau sādayāmy adityā upasthe, devasya tvā savituḥ prasave 'śvinor bahubhyāṃ pūṣṇo hastābhyām.

I gaze on you with the eye of Mitra, on the impulse of the God Savitṛ, with the arms of the Aśvins, with the hands of Pūṣan, I take you and place you on the navel of the earth, in the lap of Aditi, on the impulse of the God Savitṛ, with the arms of the Aśvins, with the hands of Pūṣan.

3.9.6

dīrghāyutvāya balāya varcase, suprajāstvāya cāsā atho jīva śaradaḥ śataṃ.

(I shave you) for longevity, power, vigour and fine offspring. Then this life will last a hundred of years.

Vājasaneyisaṃhitā-Mādhyandina (VS)

Text: Titus, Translation: Griffith (modified)

1.1

iṣe tvā, ūrje tvā, vāyava stha, devo vaḥ savitā prārpayatu śreṣṭhatamāya karmaṇa ā pyāyadhvam aghnyā indrāya bhāgaṃ prajāvatīr anamīvā ayakṣmā mā va stena īśata māghaśaṁso dhruvā asmin gopatau syāta bahvīḥ, yajamānasya paśūn pāhi.

You for food. You for vigour. You are breezes. To noblest work God Savitṛ impel you. Inviolable! Swell his share for Indra. No thief, no evil-minded man shall master you rich in offspring, free from pain and sickness. Be constant, numerous to this lord of cattle. Guard the cattle of the Sacrificer.

1.14

śarmāsi, avadhūtaṁ rakṣo 'vadhūtā arātayaḥ, adityās tvag asi prati tvāditir vettu, adrir asi vānaspatyaḥ, grāvāsi pṛthubudhnaḥ prati tvādityās tvag vettu.

Giver of happiness are you. Rejected are fiends, rejected are malignant beings. Aditi's akin are you. May Aditi receive you. A wooden stone are you. You are a broad-based stone. May the skin of Aditi receive you.

1.16

kukkuṭo 'si madhujihva iṣam ūrjam ā vada tvayā vayaṁ saṃdhātaṁ-saṃdhātaṃ jeṣma, varṣavṛddham asi, prati tvā varṣavṛddhaṃ vettu,

parāpūtaṁ rakṣaḥ parāpūtā arātayaḥ, apahataṁ rakṣaḥ, vāyur vo vivinaktu, devo vaḥ savitā hiraṇyapāṇiḥ prati gṛbhṇātv acchidreṇa pāṇinā.
You are a cock whose tongue is sweet with honey. Call to us hither sap and manly vigour. May we with you in every fight be victors. Rain-grown are you. May the rain-grown receive you. Cleared off are fiends, cleared off are evil beings. Expelled are fiends. May Vāyu separate you. May Savitṛ, the God, the golden-handed, with flawless hand unto himself receive you.

1.20
dhānyam asi dhinuhi devān, prāṇāya tvā, udānāya tvā, vyānāya tvā, dīrghām anu prasitim āyuṣe dhāṃ devo vaḥ savitā hiraṇyapāṇiḥ prati gṛbhṇātv acchidreṇa pāṇinā, cakṣuṣe tvā, mahīnāṃ payo 'si.
Grain are you. Please the Gods. You for in-breathing. For out-breath you. You for diffusive breathing. May I impart to life a long extension. May Savitṛ, the God, the golden-handed, with flawless hand unto himself receive you. You for the eye. Juice of the Great Ones are you.

1.29
pratyuṣṭaṁ rakṣaḥ pratyuṣṭā arātayaḥ, niṣṭaptaṁ rakṣo niṣṭaptā arātayaḥ, aniśito 'si sapatnakṣid vājinaṃ tvā vājedhyā yai saṃ mārjmi, pratyuṣṭaṁ rakṣaḥ pratyuṣṭā arātayaḥ, niṣṭaptaṁ rakṣo niṣṭaptā arātayaḥ, aniśitāsi sapatnakṣid vājinīṃ tvā vājedhyā yai saṃ mārjmi.
Scorched are the demons, scorched the evil beings. Burnt are friends, burnt out malignant creatures. Unsharpened, you are slayer of the foeman. You, rich in food, I cleanse the food's kindling. Scorched are the demons, scorched the evil beings. Burnt are friends, burnt out malignant creatures. You rich in food, I cleanse for the food's kindling.

1.30
adityai rāsnāsi, viṣṇor veṣyo 'si, ūrje tvā, adabdhena tvā cakṣuṣāva paśyāmi, agner jihvāsi suhūr devebhyo dhāmne-dhāmne me bhava yajuṣe-yajuṣe.
A zone for Aditi are you. Pervader of Viṣṇu are you. For great strength I take you. I look upon you with an eye uninjured. You are the tongue of Agni. Good invoker of Gods be you at every holy station, at every sacrificial text I utter.

2.1
kṛṣṇo 'sy ākhareṣṭho 'gnaye tvā juṣṭaṃ prokṣāmi, vedir asi barhiṣe tvā juṣṭāṃ prokṣāmi, barhir asi srugbhyas tvā juṣṭaṃ prokṣāmi.
You are a black-buck dwelling in the covert. I sprinkle on you agreeable to Agni. You are the altar. You welcome to the sacred grass sprinkle. You are the sacred covering-grass. I sprinkle you grateful to the sacrificial ladles.

2.2
adityai vyundanam asi, viṣṇo stupo 'si, ūrṇamradasaṃ tvā stṛṇāmi svāsasthāṃ devebhyaḥ, bhuvapataye svāhā, bhuvanapataye svāhā, bhūtānāṃ pataye svāhā.
You are what gives Aditi her moisture. You are hair-tuft on the head of Viṣṇu. I spread you, wool-soft, good for Gods to sit on. Hail to the Earth's Lord! To the world's lord Hail! Hail to the Lord of Beings!

2.9
agne ver hotraṃ ver dūtyam, avatāṃ tvāṃ dyāvāpṛthivī, ava tvaṃ dyāvāpṛthivī sviṣṭakṛddevebhyo indra ājyena haviṣā bhūt svāhā, saṃ jyotiṣā jyotiḥ.
O Agni, undertake the Hotṛ's office, take on yourself the duty of an envoy. Heaven and Earth guard you! Guard you Earth and Heaven. May Indra be, by this presented butter, maker to Gods of fair oblation. Svāhā! Let light combine with light.

2.22
saṃ barhir aṅktāṁ haviṣā ghṛtena sam ādityair vasubhiḥ saṃ marudbhiḥ, sam indro viśvadevebhir aṅktāṃ divyaṃ nabho gacchatu yat svāhā.

Blest be the Grass with sacred food and butter. Let Indra be united with the Ādityas, the Vasus, Maruts, and the Viśve devāh. Let Svāhā-offerings rise to heavenly ether.

2.23

kas tvā vi muñcati sa tvā vi muñcati kasmai tvā vi muñcati tasmai tvā vi muñcati, poṣāya, rakṣasāṃ bhāgo 'si.

Who liberates you from the yoke? He frees you. For whom? For him he looses you. For plenty. You are the Rākṣasas' allotted portion.

2.29

agnaye kavyavā hanāya svā hā, somāya pitṛmate svāhā, apahatā asurā rakṣāṁsi vediṣadaḥ.

To Agni Hail! Who bears gifts due to Sages. To Soma Hail! Accompanied by Fathers. Expelled are Asuras and fiends who sate upon the covering grass.

2.30

ye rūpāṇi pratimuñcamānā asurāḥ santaḥ svadhayā caranti, parāpuro nipuro ye bharanty agniṣ ṭān lokāt pra ṇudāty asmāt.

The Asuras, attracted by oblation, who roam at will assuming varied figures, from this our world may Agni drive them, whether they clothe themselves in large or little bodies.

2.33

ā dhatta pitaro garbhaṃ kumāraṃ puṣkarasrajam, yatheha puruṣo 'sat.

Fathers, bestow on me a babe, a boy enwreathed with lotuses, so that there may be here a man.

2.34

ūrjaṃ vahantīr amṛtaṃ ghṛtaṃ payaḥ kilālaṃ parisrutam, svadhā stha tarpayata pitṝn.

Bearers of vigour and immortal fatness, milk and sweet beverage and foaming liquor, you are a freshening draught. Delight my Fathers.

3.1

samidhāgniṃ duvasyata ghṛtair bodhayatātithim, āsmin havyā juhotana.

Serve Agni with the kindling-brand, with drops of butter wake the Guest. In him pay offerings to the Gods.

3.17

tanūpā agne 'si tanvaṃ me pāhi, āyurdā agne 'sy āyur me dehi, varcodā agne 'si varco me dehi, agne yan me tanvā ūnaṃ tan me ā pṛṇa.

You, Agni, are our bodies' guard. Guard you my body. Giver of life are you, O Agni. Give me life. Giver of splendour are you, o Agni. Give me splendour. All that is wanting in my body, Agni, supply for me.

3.18

indhānās tvā śataṁ himā dyumantaṁ sam idhīmahi, vayasvanto vayaskṛtaṁ sahasvantaḥ sahaskṛtam, agne sapatnadambhanam adabdhāso adābhyam, citrāvaso svasti te pāram aśīya.

Enkindled we enkindle you through hundred winters, you the bright; We healthy, you who give health; we strong, you author of our strength; We, never injured, Agni, you uninjured injurer of foes. O rich in shining lights, may I in safety rich the end of you.

3.37

bhūr bhuvaḥ svaḥ suprajāḥ prajābhiḥ syāṁ suvīro vīraiḥ supoṣaḥ poṣaiḥ, naryaprajāṃ me pāhi, śaṁsya paśūn me pāhi, atharya pituṃ me pāhi.

Earth! Ether! Sky! May I be rich in offspring, well-manned with men and opulent with riches. Friendly to men! Do protect my offspring. Worthy of praise! Do protect my cattle.

3.51

akṣann amīmadanta hy ava priyā adhūṣata, astoṣata svabhānavo viprā niviṣṭhayā matī yojā nv indra te harī.

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.

4.3
mahīnāṃ payo 'si varcodā asi varco me dehi, vṛtrasyāsi kanīnakaś cakṣurdā asi cakṣur me dehi.
The Great Ones' milk are you. The giver of splendour are you: bestow on me the gift of splendour. A pupil of Vṛtra's eye are you. The giver of eyes are you. Give me the gift of vision.

4.23
samakhye devyā dhiyā saṃ dakṣiṇayor ucakṣasā, mā ma āyuḥ pra moṣīr mo ahaṃ tava, vīraṃ videya tava devi saṃdṛśi.
I with my thought have commerced with divine far-sighted Dakṣinā. Steal not my life. I will not (steal) yours. May I, O Goddess, in your sight find for myself a hero son.

5.28
dhruvāsi dhruvo 'yaṃ yajamāno 'sminn āyatane prajayā paśubhir bhūyāt, ghṛtena dyāvāpṛthivī pūryethām, indrasya chadir asi viśvajanasya chāyā.
Firm-set are you. Firm be this Sacrificer within this home with offspring and with cattle. O Heaven and Earth, be you filled full of fatness. Indra's mat are you, shelter of all people.

6.12
māhir bhūr mā pṛdākuḥ, namas ta ātānānarvā prehi, ghṛtasya kulyā upa ṛtasya pathyā anu.
Become no serpent, you, become no viper. To you, O widely-spread, be adoration. Advance, unhindered, on your way. To rivers of butter move along the paths of order.

6.25
hṛde tvā manase tvā dive tvā sūryāya tvā, ūrdhvam imam adhvaraṃ divi deveṣu hotrā yaccha.
You for the heart, you for the mind, you for the heaven, you for the Sun. Bear up erect to heaven to Gods, this rite these sacrificial calls.

7.19
ye devāso divy ekādaśa stha pṛthivyām adhy ekādaśa stha, apsu kṣito mahinaikādaśa stha te devāso yajñam imaṃ juṣadhvam.
O eleven Gods whose home is heaven, O you eleven who make earth your dwelling. You who with might, eleven, live in waters, accept this sacrifice, you Gods, with pleasure.

7.33
omāsaś carṣaṇīdhṛto viśve devāsa ā gata, dāśvāṁso dāśuṣaḥ sutam, upayāmagṛhīto 'si viśvebhyas tvā devebhyaḥ, eṣa te yonir viśvebhyas tvā devebhyaḥ.
You Viśve devāḥ who protect, reward, and cherish men, approach your worshipper's drink-offering. Taken upon a base are you. You for the Universal Gods. This is your home. You for the Viśve devāḥ.

7.46
brāhmaṇam adya videyaṃ pitṛmantaṃ paitṛmatyam ṛṣim ārṣeyaṁ sudhātudakṣiṇam, asmadrātā devatrā gacchata pradātāram ā viśata.
This day may it be mine to find a Brāhmaṇa sprung from a lauded father and grandfather, Offspring of Ṛṣis and himself a Ṛṣi, the fit recipient of priestly guerdon. Go to the Gods, bestowed by me, and enter into him who gives.

8.13
devakṛtasyainaso 'vayajanam asi, manuṣyakṛtasyainaso 'vayajanam asi, pitṛkṛtasyainaso 'vayajanam asi, ātmakṛtasyainaso 'vayajanam asi, enasa-enaso 'vayajanam asi, yac cāham eno vidvāṁś cakāra yac cā vidvāṁs tasya sarvasyainaso 'vayajanam asi.
Of sin against the Gods you are atonement. Of sin against mankind you are atonement. For sin against the Fathers you atone. Of sin against oneself you are atonement. Of every sort of sin you are atonement. The sin that I have knowingly committed, the sin that unawares I have committed, of all that wickedness you are the atonement.

8.21
devā gātuvido gātuṃ vittvā gātum ita, manasaspata imaṃ deva yajñaṁ svāhā vāte dhāḥ.
Do you, O Gods, discoverers of the Pathway, go forward on the path when you have found it. O God, you Lord and Master of the spirit, bestow. All-hail! this sacrifice, to the sacrifice: seek you the sacrifice's lord, seek yours own home. All-hail! this sacrifice on *Vāta*.

8.22
yajña yajñaṃ gaccha yajñapatiṃ gaccha svāṃ yoniṃ gaccha svāhā, eṣa te yajño yajñapate sahasūktavākaḥ sarvavīras taj juṣasva svāhā.
Go, Sacrifice, to the sacrifice: seek you the sacrifice's lord, seek yours own home. All-hail! Lord of the sacrifice, this is your sacrifice, followed by many heroes, loud with hymns of praise. Accept it you. All-hail!

8.32
mahī dyauḥ pṛthivī ca na imaṃ yajñaṃ mimikṣatām, pipṛtāṃ no bharīmabhiḥ.
May heaven and Earth, the Mighty Pair, besprinkle this our sacrifice, and feed us full with nourishments.

9.1
deva savitaḥ pra suva yajñaṃ pra suva yajñapatiṃ bhagāya, divyo gandharvaḥ ketupūḥ ketaṃ naḥ punātu vācaspatir vājaṃ naḥ svadatu svāhā.
Our sacrifice, God Savitṛ, speed onward: speed to his share the sacrifice's patron. May the celestial *Gandharva*, cleanser of thought and will make clean our thought and purpose: the Lord of Speech sweeten the food we offer.

9.5
indrasya vajro 'si vājasās tvayāyaṁ set, vājasya nu prasave mātaraṃ mahīm aditiṃ nāma vacasā karāmahe, yasyām idaṃ viśvaṃ bhuvanam āviveśa tasyāṃ no devaḥ savitā dharmaṁ sāviṣat.
You are the thunderbolt of Indra, winner of wealth: with you may this man win him riches. In gain of wealth we celebrate with praises her, Aditi by name, the Mighty Mother, on whom this Universe of life has settled. Thereon God Savitṛ promote our dwelling!

9.30
devasya tvā savituḥ prasave 'śvinor bāhubhyāṃ pūṣṇo hastābhyām, sarasvatyai vāco yantur yantriye dadhāmi bṛhaspateṣ ṭvā sāmrājyenābhi ṣiñcāmy asau.
You be the radiant Savitṛ's impulsion, with arms of Aśvins with the hands of Pūṣan. To Vāk Sarasvatī's controlling guidance hers the controlling leader, I consign you. I with Bṛhaspati's supreme dominion endow you by the balm of consecration.

9.40
imaṃ devā asapatnaṁ suvadhvaṃ mahate kṣatrāya mahate jyaiṣṭhyāya mahate jānarājyāyendrasyendriyāya, imam amuṣya putram amuṣyai putram asyai viśa eṣa vo 'mī rājā somo 'smākaṃ brāhmaṇānāṁ rājā.
Gods, quicken him that none may be his rival, for mighty domination, mighty lordship, Him, son of Such-a-man and Such-a-woman, of Such-a-tribe. This is your King, you Tribesmen. Soma is Lord and King of us the Brāhmaṇs.

11.2
yuktena manasā vayaṃ devasya savituḥ save, svargyāya śaktyā.
By impulse of God Savitṛ we with our spirit harnessed strive with might to win the heavenly.

11.17
anv agnir uṣasām agram akhyad anv ahāni prathamo jātavedāḥ, anu sūryasya purutrā ca raśmīn anu dyāvāpṛthivī ā tatantha.
Agni has looked along the van of Mornings, looked on the days, the earliest Jātavedas, and many a time along the beams of Sūrya! Along the heaven and earth has you extended.

12.12
ud uttamaṃ varuṇa pāśam asmad avādhamaṃ vi madhyamaṁ śrathāya, athā vayam āditya vrate tavā nāgaso aditaye syāma.
Varuṇa from the upmost bond release us, let down the lowest and remove the midmost. So in your holy law may we made sinless belong to Aditi, O you Āditya.

12.37
garbho asy oṣadhīnāṃ garbho vanaspatīnām, garbho viśvasya bhūtasyāgne garbho apām asi.
You are the offsprings of the plants, you are the offspring of the trees: The offspring you of all that is, you, Agni, are the Waters' Child.

12.44
punas tvādityā rudrā vasavaḥ sam indhatāṃ punar brahmāṇo vasunītha yajñaiḥ, ghṛtena tvaṃ tanvaṃ vardhayasva satyāḥ santu yajamānasya kāmāḥ.
Again let the Ādityas, Rudras, Vasus, and Brāhmaṇās with their rites light you, Wealth-bringer! Increase your body with presented butter: effectual be the Sacrificer's wishes.

12.112
ā pyāyasva sam etu te viśvataḥ soma vṛṣṇyam, bhavā vā jasya saṃgathe.
Soma, wax great. From every side may vigorous powers unite in you. Be in the gathering-place of strength.

12.113
saṃ te payāṁsi sam u yantu vājāḥ saṃ vṛṣṇyāny abhimātiṣāhaḥ, āpyāyamāno amṛtāya soma divi śravāṁsy uttamāni dhiṣva.
In you be juicy nutriments united, and power and mighty foe-subduing vigour. Waxing to immortality, O Soma, win highest glory for yourself in heaven.

12.114
ā pyāyasva madintama soma viśvebhir aṁśubhiḥ, bhavā naḥ suśravastamaḥ sakhā vṛdhe.
Wax, O most gladdening Soma, great through all your filaments, and be a friend of most illustrious fame to prosper us.

12.115
ā te vatso mano yamat paramāc cit sadhasthāt, agne tvāṃ kāmayā girā.
May Vatsa draw your mind sway, even from your loftiest dwelling-place, Agni, with song that yearns for you.

12.116
tubhyaṃ tā aṅgirastama viśvāḥ sukṣitayaḥ pṛthak, agne kāmāya yemire.
Agni, best Aṅgiras, to you all people who have pleasant homes apart have turned to gain their wish.

12.117
agniḥ priyeṣu dhāmasu kāmo bhūtasya bhavyasya, samrāḍ eko vi rājati.
In dear homes, Agni, the desire of all that is and is to be, Shines forth the One Imperal Lord.

13.1
mayi gṛhṇāmy agre agniṁ rāyas poṣāya suprajāstvāya suvīryāya, mām u devatāḥ sacantām.
I take within me Agni first, for increase of my wealth, good offspring, manly strength: So may the Deities wait on me.

13.6
namo 'stu sarpebhyo ye ke ca pṛthivīm anu, ye antarikṣe ye divi tebhyaḥ sarpebhyo namaḥ.
Homage be paid to serpents unto all of them that are on earth, to those that dwell in air, to those that dwell in sky be homage paid.

13.7
yā iṣavo yātudhānānāṃ ye vā vanaspatīṁs tu, ye vāvaṭeṣu śerate tebhyaḥ sarpebhyo namaḥ.

To those that are demons' darts, to those that live upon the trees, to all the Serpents that lie low in holes be adoration paid.

16.16
mā nas toke tanaye mā na āyuṣi mā no goṣu mā no aśveṣu rīriṣaḥ, mā no vīrān rudra bhāmino vadhīr haviṣmantaḥ sadam it tvā havāmahe.
Harm us not in our seed or in our progeny, harm us not in our life or in our cows or steeds. Slay not our heroes in the fury of their wrath. We with oblations ever call on only you.

17.3
ṛtavaḥ stha ṛtāvṛdha ṛtuṣṭhāḥ stha ṛtāvṛdhaḥ, ghṛtaś cyuto madhuś cyuto virājo nāma kāmadughā akṣīyamāṇāḥ.
You are the Seasons, strengthening Law, fixed in due season, strengthening Law, called spleendid, dropping butter down and honey, yielders of every wish, imperishable.

17.49
marmāṇi te varmaṇā chādayāmi somas tvā rājāmṛtenānu vastām, uror varīyo varuṇas te kṛṇotu jayantaṃ tvānu devā madantu.
Your vital parts I cover with yours armour: with immortality King Soma clothe you. Varuṇa give you what is more than ample, and in your triumph may the Gods be joyful.

17.79
sapta te agne samidhaḥ sapta jihvāḥ sapta ṛṣayaḥ sapta dhāma priyāṇi, sapta hotrāḥ saptadhā tvā yajanti sapta yonīr ā pṛṇasva ghṛtena svāhā.
Seven fuel logs have you, seven tongues, O Agni, seven Ṛṣis have you, seven beloved mansions. Seven-priests in sevenfold manner pay you worship. Fill full. All-hail to you! Seven wombs with butter.

17.89
samudrād ūrmir madhumāṁ ud ārad upāṁ śunā sam amṛtatvam ānaṭ, ghṛtasya nāma guhyaṃ yad asti jihvā devānām amṛtasya nābhiḥ.
Forth from the ocean sprang the wave of sweetness: together with the stalk it turned to Amṛt, that which is holy oil's mysterious title: but the Gods tongue is truly Amṛt's centere.

18.11
vitaṃ ca me vedyaṃ ca me bhūtaṃ ca me bhaviṣyac ca me sugaṃ ca me supathyaṃ ca ma ṛddhaṃ ca ma 'ṛddhiś ca me kḷptaṃ ca me kḷptiś ca me matiś ca me sumatiś ca me yajñena kalpantām.
May my gain and my future gain, and what I have and what I shall have, and my good road and my good path, and my sesamum, and my kidney-beans and my vetches, and my millet and my Panicum Milliaceum, and my Panicum Frumentanceum and my wild rice, and my wheat and my lentils prosper by sacrifice.

18.37
devasya tvā savituḥ prasave 'śvinor bāhubhyāṃ pūṣṇo hastābhyām, sarasvatyai vāco yantur yantreṇāgneḥ sāmrājyenābhi ṣiñcāmi.
You by the radiant Savitṛ's impulsion, with arms of Aśvins, with the hands of Pūṣan, controlled by Vāk Sarasvatī's Controller, with Agni's sole dominion I besprinkle.

18.38
ṛtāṣāḍ ṛtadhām āgnir gandharvas tasyauṣadhayo 'psaraso mudo nāma, sa na idaṃ brahma kṣatraṃ pātu tasmai svāhā vāṭ tābhyaḥ svāhā.
Maintainer of Law, true by nature, Agni is the Gandharva. The plants are his Apsaras, namely Delights. May he protect this our priesthood and nobility. To him All-hail! Ave! To those All-hail!

18.39
saṁhito viśvasāmā sūryo gandharvas tasya marīcayopsarasa āyuvo nāma, sa na idaṃ brahma kṣatraṃ pātu tasmai svāhā vāṭ tābhyaḥ svāhā.
The conjoined, Viśvasāman, Sūrya is the Gandharva. His motes are his Apsaras, swift-

moving, may he protect this our priesthood and nobility. To him All-hail! Ave! To those All-hail!

18.40

suṣumṇaḥ sūryaraśmiś candramā gandharvas tasya nakṣatrāṇy apsaraso, bhekurayo nāma, sa na idaṃ brahma kṣatraṃ pātu tasmai svāhā vāṭ tābhyaḥ svāhā.

The Highly-Blessed, the Moon whose rays are like the Sun's, is the Gandharva. The Asterisms are his Apsaras, luminous. May he protect this our priesthood and nobility. To him All-hail! Ave! To those All-hail!

18.41

iṣiro viśvavyacā vāto gandharvas tasyāpo apsarasa ūrjo nāma, sa na idaṃ brahma kṣatraṃ pātu tasmai svāhā vāṭ tābhyaḥ svāhā.

The quick, all-reaching, wind is the Gandharva. The waters are his Apsaras, name energies. May he protect this our priesthood and nobility. To him All-hail! Ave! To those All-hail!

18.42

bhujyuḥ suparṇo yajño gandharvas tasya dakṣiṇā apsarasa stāvā nāma, sa na idaṃ brahma kṣatraṃ pātu tasmai svāhā vāṭ tābhyaḥ svāhā.

The protection, strong-winged, sacrifice is the Gandharva. Guerdons are his Apsaras, called praisers. May he protect our priesthood and nobility. To him All-hail! Ave! To those All-hail!

18.43

prajāpatir viśvakarmā mano gandharvas tasya ṛksāmāny apsarasa eṣṭayo nāma, sa na idaṃ brahma kṣatraṃ pātu tasmai svāhā vāṭ tābhyaḥ svāhā.

The Lord of Creatures, omnific, mind is the Gandharva. Ṛcās and Sāmans are his Apsaras, called Wishings. May he protect our priesthood and nobility. To him All-hail! Ave! To those All-hail!

18.73

pṛṣṭo divi pṛṣṭo agniḥ pṛthivyāṃ pṛṣṭo viśvā oṣadhīr ā viveśa, vaiśvānaraḥ sahasā pṛṣṭo agniḥ sa no divā sa riṣas pātu naktam.

Sought in the sky, sought on the earth, sought after, all plants that grow on ground has Agni entered. May Agni, may Vaiśvānara with vigour, sought for, by day and night from harm preserve us.

19.48

idaṁ haviḥ prajananaṃ me astu daśavīraṁ sarvagaṇaṁ svastaye, ātmasani prajāsani paśusani lokasany abhayasani, agniḥ prajāṃ bahulāṃ me karotv annaṃ payo reto asmāsu dhatta.

May this my sacrifice bring store of children, with ten brave sons, full-companied, for welfare. Life-winning, winning offspring, winning cattle, winning this world of ours and peace and safety. May Agni make my progeny aboundant. Do you confer food, milk, and manly vigour.

20.1

kṣatrasya yonir asi kṣatrasya nābhir asi, mā tvā hiṁsīn mā mā hiṁsīḥ.

Birth place of princely power at you: centre are you of princely power harm not yourself: do me no harm.

20.3

devasya tvā savituḥ prasave 'śvinor bāhubhyāṃ pūṣṇo hastābhyām, aśvinor bhaiṣajyena tejase brahmavarcasāyābhi ṣiñcāmi, sarasvatyai bhaiṣajyena vīryāyānnādyāyābhi ṣiñcāmi, indrasyendriyeṇa balāya śriyai yaśase 'bhi ṣiñcāmi

You, by the radiant Savitṛ's impulsion, with arms of Aśvins, with the hands of Pūṣan. With leech-craft of the Aśvins, I besprinkle for splendor, for the luster of a Brāhmaṇa; with leech-craft of Sarasvatī, besprinkle for manly vigour and for food to feed you; besprinkle you, by special power of Indra, for strength of body and for fame and glory.

20.12

prathamā dvitīyair dvitīyās tṛtīyais tṛtīyāḥ satyena satyaṃ yajñena yajño, yajurbhir yajūṁṣi sāmabhiḥ sā māny ṛgbhir ṛcaḥ puro 'nuvākyābhiḥ puro 'nuvākyā yājyābhir, yājyā vaṣaṭkārair vaṣaṭkārā āhutibhir ahutayo me kāmānt sam ardhayantu bhūḥ svāhā.

May the first Gods with the second, the second with the third, the third with Truth. Truth with Sacrifice, Sacrifice with sacrificial texts, sacrificial texts with Sāmans, Sāmans with praise-verses, praise-verses with fore and after-sentences. Fore sentences with inviting-texts, inviting-texts with Vaṣaṭ-calls, Vaṣaṭ-calls with oblations and oblations, fulfil my desires, Earth! All-hail!

20.14

yad devā devaheḍanaṃ devāsaś cakṛmā vayam, agnir mā tasmād enaso viśvān muñcatv aṁhasaḥ.

God, deities, whatever fault of ours have stirred the wrath of Gods, may Agni set me free from that iniquitiy and all distress.

20.19

samudre te hṛdayam apsv antaḥ saṃ tvā viśantv oṣadhīr utāpaḥ, sumitriyā na āpa oṣadhayaḥ santu durmitriyās tasmai santu yo 'smān dveṣṭi yaṃ ca vayaṃ dviṣmaḥ.

Your heart is in the flood, within the waters. With you let the plants and waters be commingled. To us let waters and plants be friendly; to him who hates us, whom we hate, unfriendly.

20.20

drupadād iva mumucānaḥ svinnaḥ snāto malād iva, pūtaṃ pavitreṇevājyam āpaḥ śundhantu mainasaḥ.

As one unfastened from a stake, or cleansed by bathing after toil, as butter which the sieve has purged, let water clean me from my sin.

20.22

apo adyānv acāriṣaṁ rasena sam asṛkṣmahi, payasvān agna āgamaṃ taṃ mā saṁ sṛja varcasā prajayā ca dhanena ca.

The waters I this day have sought, and to their essences have we come. Agni, come hither rich in milk splendor and brilliancy bestow on me, and progeny and wealth.

20.64

aśvinā bheṣajaṃ madhu bheṣajaṃ naḥ sarasvatī, indre tvaṣṭā yaśaḥ śriya rūpaṁ rūpam adhuḥ sute.

The Aśvins, our Sarasvatī, and Tvaṣṭṛ, when the juice was shed, gave Indra balm, glory and fame and many a shape.

21.3

tvaṃ no agne varuṇasya vidvān devasya heḍo ava yāsisīṣṭhāḥ, yajiṣṭho vahnitamaḥ śośucāno viśvā dveṣāṁsi pra mumugdhy asmat.

Do you who know Varuṇa, O Agni, put far away from us the God's displeasure. Best Sacrificer, brightest One, refulgent, you remove farfrom us all those who hate us.

21.4

sa tvaṃ no agne 'vamo bhavotī nediṣṭho asyā uṣaso vyuṣṭau, ava yakṣva no varuṇaṁ rarāṇo vīhi mṛḍīkaṁ suhavo na edhi.

Be you the nearest unto us, O Agni, our closest friend while now this Morn is breaking. Reconcile Varuṇa to us, be bounteous: show your compassion and be swift to hear us.

22.20

kāya svāhā kasmai svāhā katamasmai svāhā svāhādhim ādhītāya svāhā manaḥ, prajāpataye svāhā cittaṃ vijñātāyādityai svāhādityai mahyai svāhādityai sumṛḍīkāyai svāhā, sarasvatyai svāhā sarasvatyai pāvakāyai svāhā sarasvatyai bṛhatyai svāhā pūṣṇe svāhā pūṣṇe, prapathyāya svāhā pūṣṇe naraṃdhiṣāya svāhā tvaṣṭre svāhā

tvaṣṭre turīpāya svāhā tvaṣṭre, pururūpāya svāhā viṣṇave svāhā viṣṇave nibhūyapāya svāhā viṣṇave śipiviṣṭāya svāhā.
Hail to ka! Hail to who?! Hail to which? Hail to him who has experienced pain! Hail to Prajāpati who knows the mind! Hail to him who discerns the thought! Hail to Aditi! Hail to good Aditi! Hail to gracious Aditi! Hail to Sarasvatī! Hail to purifying Sarasvatī! Hail to great Sarasvatī! Hail to Pūṣan! Hail to Pūṣan of the highways! Hail to Pūṣan observer of men! Hail to Tvaṣṭṛ! Hail to swift Tvaṣṭṛ! Hail to Tvaṣṭṛ of many forms! Hail to Viṣṇu! Hail to Viṣṇu Nibhūyapa! Hail to Viṣṇu Śipiviṣṭa!

25.14
ā no bhadrāḥ kratavo yantu viśvato 'dabdhāso aparītāsa udbhidaḥ, devā no yathā sadam id vṛdhe asann aprāyuvo rakṣitāro dive-dive.
May powers auspicious come to us from every side, never deceived unhindered and victorious, that the gods ever may be with us for our gain, our guardians day by day, unceasing in their care.

26.2
yathemāṃ vācaṃ kalyāṇīm āvadāni janebhyaḥ, brahmarājanyābhyāṁ śūdrāya cāryāya ca svāya cāraṇāya, priyo devānāṃ dakṣiṇāyai dātur iha bhūyāsam ayaṃ me kāmaḥ sam ṛdhyatām upamādo namatu.
That I to all the people say address this salutary speech, to priest and noblemen, Śūdra and Arya, to one of our own kin and to the stranger.

26.3
bṛhaspate ati yad aryo arhād dyumad vibhāti kratumaj janeṣu, yad dīdayac chavasa ṛtaprajāta tad asmāsu draviṇaṃ dhehi citram, upayāmagṛhīto 'si bṛhaspataye tvā, eṣa te yonir bṛhaspataye tvā.
Give us, Bṛhaspati, that wondrous treasure, that which exceeds the merit of the foeman, which shines among the folk effectual, splendid, that, Son of Law, which is with might refulgent. Taken upon a base are you. You for Bṛhaspati. This is your home. You for Bṛhaspati.

26.9
agnir ṛṣiḥ pavamānaḥ pāñcajanyaḥ purohitaḥ, tam īmahe mahāgayam, upayāmagṛhīto 'sy agnaye tvā varcase, eṣa te yonir agnaye tvā varcase.
Agni is Pavamāna, Sage, the tribe-priest of the races five: To him of mighty wealth we pray. Taken upon a base are you. You for lustre. This is the home. You for lustre.

26.10
mahāṁ indro vajrahastaḥ ṣoḍaśī śarma yacchatu, hantu pāpmānaṃ yo 'smān dveṣṭi, upayāmagṛhīto si mahendrāya tvā, eṣa te yonir mahendrāya tvā.
May mighty Indra thunder-armed, may Ṣoḍaśī protect us well, and slay the wicked man who hate us. Taken upon a base are you. You for Mahendra. This is your home. You for Mahendra.

26.11
taṃ vo dasmam ṛtīṣahaṃ vasor mandānam andhasaḥ, abhi vatsaṃ na svasareṣu dhenava indraṃ gīrbhir navāmahe.
As cows low their calves in stalls so with our songs we glorify this Indra, even our wondrous God who checks assault, who joys in the delicious juice.

27.34
tava vāyav ṛtaspate tvaṣṭur jāmātar adbhuta, avāṁsy ā vṛṇīmahe.
Wonderful Vāyu, Lord of Truth, you are Tvaṣṭṛ's Son in-law, your saving succor we elect.

27.35
abhi tvā śūra nonumo 'dugdhā iva dhenavaḥ, īśānam asya jagataḥ svardṛśam īśānam indra tasthuṣaḥ.
Like kine unmilked we call aloud, Hero, to you and sing your praise, looker on heavenly

light, Lord of this moving world, Lord, Indra! of what move not.

32.1
tad evāgnis tad ādityas tad vāyus tad u candramāḥ, tad eva śukraṃ tad brahma tā āpaḥ sa prajāpatiḥ.
Agni, is That; the Sun is That; Vāyu and Candramas are That. The Bright is That; Brahma is That, those Waters, that Prajāpati.

32.2
sarve nimeṣā jajñire vidyutaḥ puruṣād adhi, nainam ūrdhvaṃ na tiryañcaṃ na madhye pari jagrabhat.
All twinklings of the eyelid sprang from Puruṣa, resplendent One. No one has comprehended him above, across, or in the midst.

32.3
na tasya pratimā asti yasya nāma mahad yaśaḥ, hiraṇyagarbha ity eṣaḥ, mā mā hiṁsīd ity eṣā, yasmān na jāta ity eṣa.
There is no counterpart of him whose glory verily is great. In the beginning rose Hiraṇyagarbha, etc. Let not him harm me, etc. Than whom there is no other born, etc.

32.4
eṣo ha devaḥ pradiśo 'nu sarvāḥ pūrvo ha jātaḥ sa u garbhe antaḥ, sa eva jātaḥ sa janiṣyamāṇaḥ pratyaṅ janās tiṣṭhati sarvatomukhaḥ.
This very God pervads all the regions; yea, born aforetime, in the womb he dwell. He verily born and to be born hereafter meets his offspring, facing all directions.

32.13
sadasas patim adbhutaṃ priyam indrasya kāmyam, saniṃ medhām ayāsiṣam svāhā.
To the assembly's wondrous Lord, to Indra's lovely friend who gives wisdom, have I drawn near in prayer.

33.36
taraṇir viśvadarśato jyotiṣkṛd asi sūrya, viśvam ā bhāsi rocanam.
Swift, visible to all are you, O Sūrya, maker of the light, illuming all the radiant realm.

34.56
ut tiṣṭha brahmaṇaspate devayantas tvemahe, upa pra yantu marutaḥ sudānava indra prāśūr bhavā sacā.
O Brahmaṇaspati, arise. God-fearing men, we pray to you. May they who give good gifts, the Maruts, come to us. Indra, be you most swift with them.

35.19
kravyādam agniṃ pra hiṇomi dūraṃ yamarājyaṃ gacchatu ripravāhaḥ, ihaivāyam itaro jātavedā devebhyo havyaṃ vahatu prajānan.
I drive corpse-eating Agni to a distance: sin-ladenlet him go to Yama's kingdom. Here let this other, Jātavedas, carry oblations to the Deities foreknowing.

36.1
ṛcaṃ vācaṃ pra padye mano yajuḥ pra padye sāma prāṇaṃ pra padye cakṣuḥśrotraṃ pra padye, vāg ojaḥ sahaujo mayi prāṇāpānau.
Refuge! I take in speech as Ṛcā: refuge in Mind as Yajuṣ-text; refuge in Breath as Sāma-chant; refuge in hearing and in sight. Speech-energy endowed with strength, inbreath, and outbreath are in me.

36.2
yan me chidraṃ cakṣuṣo hṛdayasya manaso vātitṛṇṇaṃ bṛhaspatir me tad dadhātu, śaṃ no bhavatu bhuvanasya yas patiḥ.
Whatever deeply-sunk defect I have of eye, or mind, or heart, that may Bṛhaspati amend! Gracious to us be he, protector of the world.

36.3
bhūr bhuvaḥ svaḥ, tat savitur vareṇyaṃ bhargo devasya dhīmahi, dhiyo yo naḥ pracodayat.

Earth! Ether! Heaven! May we attain that excellent glory of Savitṛ the God: So may he stimulate our prayers.

36.4

kayā naś citra ā bhuvad ūtī sadāvṛdhaḥ sakhā, kayā śaciṣṭhayā vṛtā.

With what help will he come to us, wonderful, ever-prospering friend? With what most mighty company?

36.5

kas tvā satyo madānāṃ maṁhiṣṭho matsad andhasaḥ, dṛḍhā cid āruje vasu.

What genuine and most liberal draught will spirit you with juice to burst open even strongly-guarded wealth?

36.6

abhī ṣu ṇaḥ sakhīnām avitā jaritṝṇām, śataṃ bhavāsy ūtaye.

Do you who are protector of us your friends who praise you with hundred aids approach us.

36.7

kayā tvam na ūtyābhi pra mandase vṛṣan, kayā stotṛbhya ā bhara.

O hero, with what aid do you delight us, with what succor bring Ṛcas to those who worship you?

36.8

indro viśvasya rājati, śaṃ no astu dvipade śaṃ catuṣpade.

Indra is the king of all that is: may weal attend our bipeds and our quadrupeds.

36.9

śaṃ no mitraḥ śaṃ varuṇaḥ śaṃ no bhavatv aryamā, śaṃ na indro bṛhaspatiḥ śaṃ no viṣṇur urukramaḥ.

Gracious be Mitra unto us, and Varuṇa and Aryaman; Indra, Bṛhaspati be kind, and Viṣṇu of the mighty stride.

36.10

śaṃ no vātaḥ pavatāṁ śaṃ nas tapatu sūryaḥ, śaṃ naḥ kanikradad devaḥ parjanyo abhi varṣatu.

Pleasantly blow the wind for us, may Sūrya warm us pleasantly. Pleasantly, with a roar, the God Parjanya send rain on us.

36.11

ahāni śaṃ bhavantu naḥ śaṁ rātrīḥ prati dhīyatām, śaṃ na indrāgnī bhavatām avobhiḥ śaṃ na indrāvaruṇā rātahavyā, śaṃ na indrāpūṣaṇā vājasātau śam indrāsomā suvitāya śaṃ yoḥ.

May days pass pleasantly for us, may nights draw near delightfully. Befriend us with their aids Indra and Agni, Indra and Varuṇa who taste oblations. Indra and Pūṣan be our help in battle, Indra and Soma give health, strength, and comfort.

36.12

śaṃ no devīr abhiṣṭaya āpo bhavantu pītaye, śaṃ yor abhi sravantu naḥ.

May the celestial Waters, our helpers, be sweet for us to drink, and flow with health and strength to us.

36.13

syonā pṛthivi no bhavānṛkṣarā niveśanī, yacchā naḥ śarma saprathāḥ.

Pleasant be you to us, o Earth, without a thorn, our resting place. Vouchsafe us shelter reaching far. May your light drive mishap from us.

36.14

āpo hi ṣṭhā mayobhuvas tā na ūrje dadhātana, mahe raṇāya cakṣase.

You, waters, are beneficent, so help you us to energy that we may look on great delight.

36.15

yo vaḥ śivatamo rasas tasya bhājayateha naḥ, uśatīr iva mātaraḥ.

Give us a portion of the sap, the most propitious that you have. Like mothers in their longing love.

36.16

tasmā araṃ gamāma vo yasya kṣayāya jivatha, āpo janayathā ca naḥ.

To you we gladly come for him to whose abode you lead us on: and, waters, give us procereant strength.

36.17

dyauḥ śāntir antarikṣaṁ śāntiḥ pṛthivī śāntir āpaḥ śāntir oṣadhayaḥ śāntiḥ, vanaspatayaḥ śāntir viśve devāḥ śāntir brahma śāntiḥ sarvaṁ śāntiḥ śāntir eva śāntiḥ sā mā śāntir edhi.

Sky alleviation, air alleviation, earth alleviation, plants alleviation, trees alleviation, All-Gods alleviation, Brahma alleviation, universe alleviation, just alleviation alleviation may that alleviation come to me!

36.18

dṛte dṛṁha mā mitrasya mā cakṣuṣā sarvāṇi bhūtāni sam īkṣantām, mitrasyāhaṃ cakṣuṣā sarvāṇi bhūtāni samīkṣe, mitrasya cakṣuṣā sam īkṣāmahe.

Caldron, strengthen me. May all beings regard me with the eye of a friend. May I regard all beings with the eye of a friend. With the eye of a friend do we regard one another.

36.19

dṛte dṛṁha mā, jyok te saṃdṛśi jīvyāsaṃ jyok te saṃdṛśi jīvyāsam.

Do you, O Caldron, strengthen me. Long may I live to look on you. Long may I live to look on you.

36.20

namas te harase śociṣe namas te astv arciṣe, anyāṁs te asmat tapantu hetayaḥ pāvako asmabhyaṁ śivo bhava.

Obeisance to your wrath and glow! Obeisance to your fiery flame! Let your shot missiles burn others than us: be you cleanser, propitious unto us.

36.21

namas te astu vidyute namas te stanayitnave, namas te bhagavann astu yataḥ svaḥ samīhase.

Homage to you the lightning flash, homage to you the thunder's road! Homage, o Bounteous Lord, to you whereas you fain would win to heaven!

36.22

yato-yataḥ samīhase tato no abhayaṃ kuru, śaṃ naḥ kuru prajābhyo bhayaṃ naḥ paśubhyaḥ.

From whatsoever trouble you desire, give us safety thence. Give to our children happiness and to our beasts security.

36.23

sumitriyā na āpa oṣadhayaḥ santu durmitriyās tasmai santu yo 'smān dveṣṭiyaṃ ca vayaṃ dviṣmaḥ.

To us let waters and let plants be friendly; to him who hates us, whom we hate, unfriendly.

36.24

tac cakṣur devahitaṃ purastāc chukram uc carat, paśyema śaradaḥ śataṃ jīvema śaradaḥ śataṁ śṛṇuyāma śaradaḥ śataṃ pra bravāma śaradaḥ śatam adīnāḥ syāma śaradaḥ śataṃ bhūyaś ca śaradaḥ śatāt.

Through hundred autumns may we see that bright eye, God-appointed, rise, a hundred autumns may we live. Through hundred autumns may we hear; through hundred autumns live content; a hundred autumns, yea, beyond a hundred autumns may we see.

37.12

anādhṛṣṭā purastād agner ādhipatya āyur me dāḥ, putravatī dakṣiṇata indrasyādhipatye prajāṃ me dāḥ, suṣadā paścād devasya savitur ādhipatye cakṣur me dāḥ, āsrutir uttarato dhātur ādhipatye rāyaspoṣaṃ me dāḥ, vidhṛtir upariṣṭād bṛhaspater ādhipatye ojo me dāḥ, viśvābhyo mā nāṣṭrābhyas pāhi, manor aśvāsi.

Unconquerable, eastward, in Agni's overlordship, give me life. Rich in sons, southward,

in Indra's overlordship give me offspring. Fair-seated, westward, in God. Savitṛ's overlordship, give me sight. Range of hearing, northward, in Dhātṛ's overlordship, give me increase of wealth. Arrangement, upward, in Bṛhaspati's overlordship, give me energy. From all destructive spirits guard us. You are Manu's mare.

37.18

viśvāsāṃ bhuvāṃ pate viśvasya manasas pate viśvasya vacasas pate sarvasya vacasas pate, devaśrut tvaṃ deva gharma devo devān pāhi, atra prāvīr anuvāṃ devavītaye, madhu mādhvībhyāṃ madhu mādhūcībhyām.

Lord of all earths, Lord of all mind, Lord of all speech, you Lord of speech entire. Heard by the Gods, Caldron divine, do you, a God, protect the Gods. Here, after, let it speed you twain on to the banquet of the Gods. Sweetness for both the sweetness-lovers! Sweetness for those the twain who take delight in sweetness!

37.19

hṛde tvā manase tvā dive tvā sūryāya tvā, ūrdhvo adhvaraṃ divi deveṣu dhehi.

You for the heart, you for the mind, you for the sky, for Sūrya you. Standing erect lay you the sacrifice in heaven among the Gods.

38.6

gāyatraṃ chandosi, traiṣṭubhaṃ chandosi, dyāvāpṛthivībhyāṃ tvā pari gṛhṇāmi, antarikṣeṇopa yacchāmi, indrāśvinā, madhunaḥ sāraghasya gharmaṃ pāta vasavo yajata vāṭ, svāhā sūryasya raśmaye vṛṣṭivanaye.

You are Gāyatra metre. You are Triṣṭubh metre. With Heaven and Earth I grasp you. With the Firmament I raise you up. Indra and Aśvins, drink you the hot draught of sweet honey: sacrifice, you Vasus. Vāt! All-hail to the rain-winning beam of the Sun!

38.7

samudrāya tvā vātāya svāhā, sarirāya tvā vātāya svāhā, anādhṛṣyāya tvā vātāya svāhā, apratidhṛṣyāya tvā vātāya svāhā, avasyave tvā vātāya svāhā, aśimidāya tvā vātāya svāhā.

You with Svāhā to Vāta the sea. You with Svāhā to Vāta the flood.You with Svāhā to Vāta the unconquerable.You with Svāhā to Vāta the irresistible.You with Svāhā to Vāta the protection-seeker.You with Svāhā to Vāta the non-destructive.

38.16

svāhā rudrāya rudrahūtaye, svāhā saṃ jyotiṣā jyotiḥ, ahaḥ ketunā juṣatāṁ sujyotir jyotiṣā svāhā, rātriḥ ketunā juṣatāṁ sujyotir jyotiṣā svāhā, madhu hutam indratame agnāv aśyāma te devagharma namas te astu mā mā hiṁsīḥ.

All-hail to Rudra invoked by worshippers! All-hail! Let light combine with light. May Day together with his sheen, fair-lighted with his light, accept. All-hail! May Night together with her sheen, fair-lighted with her light, accept. All-hail! May we enjoy the mead offered in most Indra-like Agni. Homage to you, divine Gharma! Do not you injure me.

39.2

digbhyaḥ svāhā, candrāya svāhā, nakṣatrebhyaḥ svāhā, adbhyaḥ svāhā, varuṇāya svāhā, nābhyai svāhā, pūtāya svāhā.

To the Quarters Svāhā! To the Moon Svāhā! To the Stars Svāhā! To the Waters Svāhā! To Varuṇa Svāhā! To the Navel Svāhā! To the Purified Svāhā!

Viṣṇusmṛti (ViDh)

Text and translation: Dutt (modified)

73.28

dātāro no abhi vardhantām vedāh samtatir eva ca, śraddhā ca no mā vy agamad bahu deyam ca no astv iti.

Let there be more makers of gifts in our family, let, our knowledge of the Vedas grow from more to more, may our progeny increase. May not reverence for the good depart from our family, and may we have plenty to give.

73.29

annaṃ ca no bahu bhaved atithīṃś ca labhemahi, yācitāraś ca naḥ santu mā ca yāciṣma kaṃ cana.

May our food grains be ample in quantity and may we get Atithis. May many solicit our favour, may we not be obliged to seek any man's bounty.

II. Elements of Newar Rituals

abhiṣeka (Skt.), "sprinkling with water": The ritual bathing or sprinkling with water is made for deities, persons and ritual objects. It is often followed by applying sandalwood paste (*candanādi*) etc., e.g. Dkv_3 27^r, 59^r, 62^r, 69^v; Dkv_4 39^r. Mantra: PG 1.11.4 (Dkv_3 67^v). In *kalaśābhiṣeka* (Dkv_3 28^r, 71^r; VPS p. 50, 63) and *pūrṇapātrābhiṣeka* the water for sprinkling is taken from the vessels. Another special form is the *dhurījala-abhiṣekha* (Nep., Skt.): "sprinkling water from the roof (Nep. *dhurī*)", when at the end of Ihi the Brahmin priest pours water from the roof of a house or a temple. *Abhiṣeka* is also a term for tantric initiation.

abīr (Nep./Skt.), deep red powder, used with yoghurt and rice grains to mark the forehead (*svagā*), or scattered or smeared as powder on auspicious occasions.

ācamana →*nasalā*.

akṣata (Skt., Nev. *ake*; Nep. *akṣatā*), "unbroken (rice)": Husked rice from which all defective grains have been removed used in different rituals, mostly for worshipping deities, but also for burning (e.g. in the →*homa* fire). It is favourable if the rice is husked by hand. As a substitute watered husked rice can be taken. In the texts, *akṣata* often comes together with the offering of flowers. Mantras: VS 2.8 or KS 3.9.6. Cp. Levy 1990: 641f. *Kigaḥ tine* (SVP p. 51, 63) is the scattering of rice grains (to mark dismissal of the deities). *Jaki* (SVP p. 47, 50, 56) are husked rice grains without having removed defective grains.

ala (var. *alaḥ*) *taygu*, "to colour the feet": Colouring of toes with red colour, mostly performed by the barber's wife. This together with the cutting of toenails (→*lusi dhenegu*) is always part of the preliminary rites. It is a part of a purification ritual and never comes with a mantra. It is not mentioned in the texts although it matters during the rituals.

Alīdhyaḥpūjā – a lump of clay worshipped as Śiva or Agni (during Ihi).

annasaṃkalpa (Skt.), "ritual decision (→*saṃkalpa*) for food": A ritual decision for a plate (or, in rare cases, big amounts) of grains, especially rice, given to the priest(s) at the end (Dkv_1 10^v; Dkv_3 28^r) or beginning (Dkv_4 2^v, 4^r) of a ritual. *Annasaṃkalpa* often precedes →*dakṣiṇā* (or *brāhmaṇadakṣiṇā*: Dkv_4 2^v) and *vācana* (Dkv_1 10^v, Dkv_2 6^v-7^r).

arghya or ***argha*** (Skt.), "water" (lit. "worth, respect, respectful reception"): Pouring of sacred water (occasionally with milk or →*pañcāmṛta*) by both hands on a deity or person, for example the bridegroom (Dkv_4 11^r). The water is mostly kept in a copper pot (*argha-* or *arghyapātra*), sometimes in a conch shell, placed on a tripod and decorated with flowers. It is offered to a deity, but also sprinkled with blades of →*dubo* to the participants of the ritual; then it is sometimes called →*abhiṣeka*. Mantras: ŚB 3.3.4.3 (Dkv_3 32^v) or 3.3.4.31 (Dkv_4 11^r), and VS 1.10 (Dkv_1 1^v, 7^r) or 33.43 (Dkv_4 2^r, 8^r); in PG 1.3.29-30 which is quoted in Dkv_3 41^r and Dkv_4 12^v *arghya* is offered with flesh. Since in many contexts *arghya* means sprinkling from the *arghyapātra* (Dkv_1 1^v, 2^r, 7^r, 8^v; cp. *abhiṣeka*), it must be considered that in other contexts too *arghya* is an abbreviation for this ritual act. *Hastārghya* (Dkv_4 8^r) is water for the hands, *pādārghya* (Dkv_4 6^v) is water for the feet; *pratyarghya* (Dkv_4 4^r) is water for repeated washing.

āsana (Skt.), "seat": Offering of a seat for deities as well as for ritual participants (priest, *yajamāna*, *nāyaḥ* and others); the seat is mostly prepared with a drawn diagram (*yantra*), preferably a →svastika (*svastikāsana*: Dkv_1 1^v, Ipv 9, Skv 6^r *et passim*), or lotus (kamala), or built up as a special seat or throne; it is often worshipped with flowers (*puṣpa*) or vermilion; a standard formula is *idam āsanaṃ namaḥ, puṣpaṃ namaḥ* (Dkv_1 13^v). There is no special mantra for offering a seat, but in Dkv_3 32^r the text of PG 1.3.4 is quoted. Another frequently used term for the ritual seat is *viṣṭara* (e.g. Dkv_3 32^r, 38^r; Dkv_4 10^v).

āśīrvāda (Skt.), "blessings": Recitation of auspicious *mantras* or words at the end of a ritual, just before →*visarjana*, sometimes presented with flowers and →*tikā*. At times, *āśīrvāda* follow *svagā* (Dkv_2 7^r, Dkv_3 59^r) or *candanādi* (Dkv_4 5^v), or goes together with →*abhiṣeka* (Dkv_4 6^r), *siphārati* (Dkv_4 6^r, 7^r) and →*pratiṣṭhā* (Dkv_3 61^v); cp. *svastivācana*.

aśmārohaṇa (Skt.), "the ascension of a stone": a traditional subritual in the marriage ritual (Dkv_3 57^r; Dkv_4 33^r); it sometimes goes together with →*lāsālāva yane*, "grinding lentils on a stone".

bali(pūjā) (Skt.), "worship with offerings of food (*bali*)", i.e. cooked rice or beaten rice (*baji*) and/or cooked food (meat, fish, alcohol) to the Aṣṭamātṛkā and other mother goddesses, Kṣetrapālas, spirits, ancestors, and supplementary gods. *Mahābali*, the main *bali*, is generally dedicated to the Nine Mothers (Pgv 3) or identified with Bhairava, often discarded on an absorbing stone (→*chvāsaḥ, pikhālakhu*: Dkv_1 7^v; Dkv_3 50^v) to pacify the ghosts (*piśāca*). The term is also used for the main offering to a tantric deity if it includes animal sacrifices; it then practically means "animal sacrifice". *Pañcabalipūjā* (Dkv_1 16^v; SvVI:4; SvVII:2). Mantras: VS 16.5 (Dkv_1 21^v; Dkv_2 2^r; Dkv_3 23^v, 25^r, 27^v, 60^v; Skv 1^r, 14^r), VS 23.19 (Dkv_3 25^v, 64^v) or VS 20.21 (Dkv_4 35^v).

balī piye, "warding off evil spirits", implies that the *nakhī* touches the right shoulder of the bridegroom and the left shoulder of the bride with pieces of *gvajā* (VPS p. 50).

barā chukayegu, var. *bādhāna chucake*, "offering of unhusked rice" (Dkv_3 28^r, 60^v, 61^v; Pgv 14; Skv 15^v); in *bare chuyegu* it also means almsgiving.

bhuīsinha chāygu or ***tikegu***, "to make a mark with vermilion" onto the forehead and the parting the hair on the occasion of Bāhrā, Ihi and marriage (Ipv 13); cp. *tikā*. The act of marking the parting is also called Skt. *sindūrārohaṇa* (Pgv p. 49; VPS p. 57, 59). Mantra: VS 13.52 (Skv 1^{r}).

cakraphaṇi (Skt./Nev.), "round crown (?)", also called *phalīdyaḥ, phalinī* or *phaṇiṇī*: A representation of a god (*phalīdyaḥ*) in a round cup made of paper painted by the Citrakāras, mostly used in Kaytāpujā and Ihi. For Buddhists, the deity is mostly considered as Tārā. (Nev.) *phalinī* (var. *phalina*) *chāye* also means offering fruits and vegetarian saltless food (Dkv$_3$ 22^{v}, 23^{v}, 24^{v}, 27^{r}, 28^{v}; Dkv$_4$ 8^{r}; Ipv 15; Skv 15v). Mantra: VS 20.50 (Dkv$_2$ 6^{v}; Dkv$_3$ 27^{v}; Skv 14r). Cp. Rospatt 2010: 241-2.

chvāsaḥ vāygu, "to throw, abandon at the *chvāsaḥ*", e.g. Dkv$_1$ 8^{v}; Dkv$_2$ 2^{v}. The *chvāsaḥ* is a stone at cross-roads where impure material is discarded and absorbed (*kalā* or *kalaḥ vāygu*), e.g. impure food, leftovers, the umbilical cord, the dresses and beds of a dead person later collected by ritual specialists, e.g. the Jugīs. However, it remains often uncertain which deity resides in the *chvāsaḥ*. It is frequently regarded as a mother or grandmother deity (*aji, ajimā*), often also called Chvāsah Ajimā, but it is also believed that the unpacified ancestors (*pitri*) and ghosts (*piśāca*) reside there (Toffin 1984: 486, Gellner 1988:107).

cvaki hvalegu, "to scatter rice": →*pratiṣṭhā*.

dakṣiṇā (Skt., Nev. *dachinā, desnā*), ritual "payment" given by a client (*yajamāna*) to the priest and other *ritual* specialists mostly with coins and bank notes. In Newar rituals *dakṣiṇā* is also offered to gods and texts as well as the bridegroom or helpers, e.g. Dkv$_1$ 20^{r}; Dkv$_2$ 8^{v}; Dkv$_3$ 24^{r}. *Dakṣiṇā* is often preceded by →*annasaṃkalpa* and followed by recitation (*vācana*), e.g. VS 1.10 (Skv 16r).

dhaubaji nākegu, "to feed yoghurt mixed with flattened rice"; it generally comes *before* the ritual and is offered by relatives of the main person for whom the *saṃskāra* is performed, e.g. Dkv$_2$ 6^{r}; Ipv 42

dhaupati, dhau svagā →*svagā*.

dusala kā →*kumaḥkā*.

dyaḥ chāye, "to offer to a deity", to offer a small portion of food to the *deities* before eating, generally followed by encircling with water drops (Svp p. 59, 63).

gogrās(a) (Nep., Skt.; Nev. *golāybva*), "cow's mouthful": Flattened rice, ginger and pieces of salt placed on a leaf (*jēlālapte*). *Gogrās* is sometimes believed to represent the cow, for instance in the *gaṇa* (=Gaṇeśa) *gogrāsakaumārīpūjā* (Dkv$_1$ 17^{r}; Dkv$_3$ 65^{r}, 69^{v}; Skv 4^{v}; VPS p. 49) that often follows *gogrāsa*. In the Buddhist context *gogrās* is sent to the *caitya*.

gurumaṇḍalapūjā (Skt.), "Worship of the *maṇḍala* of the Guru (Vajrasattva)": the beginning subritual in Buddhist rituals (KbM p. 2; VPS p. 49, 50): see Locke 1980: 81-95, Gellner 1991b and 1992: 149ff., M. Bajracharya 2005.

gvē (var. *gvāy*, Nep. *supārī*, Skt. *pūgīphala*) ***sāye*** (var. *lava lāye*), "to exchange *betel* nuts, i.e. the fruit of areca palm (*Areca catechu* L.)" between the bride and the family members in marriage (KbM p. 4; SvV p. 5, 6; VPS p. 58); or *gvē chāyegu*, to offer betel nut to a deity (VPS p. 52). Though a central ritual act in Hindu and Buddhist marriages, the exchange of betel nuts is not mentioned in the texts. *Gvē biyegu*, "to give betel nuts (to the bride)", is a confirmation ritual of the marriage. The giving of a betel nut together with a coin (*gvay dā biyegu*) is a formal invitation. *putugvē* (var. *putugvay*) are ten betel nuts and a coin wrapped in a colorful cloth to form a pouch that offered by the bride to her family members.

homa (Skt.), "burnt oblation, fire ritual", also *havana* or *yajña*: Burning of fire wood in a pit ritually prepared with ghee and a drawn *svastika*. The Brahmin or Bajrācārya priest and the sacrificer (*yajamāna*) pour ghee and throw grains and other ingredients (fruits, lentils etc.) into the flames – all accompanied by Vedic or Buddhist *mantras*. According to Marāsini's *Vivāhapaddhati* (*Karmakāṇḍabhāskara*) the sequence of *homas* in the marriage ritual is as follows: Preparing the ground (*homapṛṣṭhabhūmisampādana*), ritual intention for the *homa* (*homasaṃkalpa*), *āghārājyahoma, mahāvyāhṛtihoma, pañcavāruṇīhoma, rāṣṭrabhṛddhoma, jayāhoma, abhyātānahoma, guptāhuti*, and *lājahoma*. The terms depend on the ingredients that are thrown into the fire or on the deities to whom it is offered. The Dkv$_{3\text{-}4}$ only know the last five. In the concluding *pūrṇāhūti* all ritual specialists join in the last offering to the fire. In the marriage rituals, the *homa* is not performed any more at Ihi. Cp. Gray 1979, Gellner 1992: 157-159, Kropf 2005: 384ff.

hvākegu (var. *hoṃkegu*), "to join, unite", the subritual of the marriage ceremony in the groom's house in which the heads of the bride and groom are joined. In the Buddhist context the eldest male of the clan pours over the joined heads (DkvGv 8; VPS p. 57).

janta vanegu (var. lā sva vanegu, Nep. *janti*), lit. "to go seeing the road (*lā*)", marriage.

kalaśābhiṣeka →*abhiṣeka*.

kalaśapūjā *or –arcana* (Skt.), "worship of the vase or flask": The worship of a sacred vase is a very common part of almost every Newar ritual. The deity is mentally and ritually invoked and summoned into the sacred vase and then worshipped (see for instance Dkv$_3$ 21^{v}). Often several *kalaśas* or a group of eight auspicious *kalaśas* (*aṣṭakalaśa*: Dkv$_3$ 21^{v}, 48^{v}; Dkv$_4$ 6^{v}, 22^{r}; Skv 14^{r}, 16^{v}; SvV p. 1) are used; the main vase (Skt. *mūlakalaśa* or *pūrṇakalaśa*) is mostly placed in the middle of the sacrificial space. At the end of the ritual the *kalaśas* are often released (*kalaśavisarjana*: Dkv$_1$ 10^{v}; Dkv$_2$ 7^{r}). The Brahmā, and Gaṇeśa or Ināya Kalaśa are especially important for the fulfilment and auspiciousness of the ritual. Cp. Locke 1980: 95-103, Gellner 1992: 151-157.

kāyabhaḥpūjā, "worship of the *kāyabhaḥ* plate (containing both yellow and red vermilion)". The worship of *kāybhaḥ* as Vajravārāhī usually accompanied by the worship of *mvaḥni* (→*tikā*) as Cakrasaṃvara *kāybhū* plate (VPS p. 49, 60).

khau kāyegu, "to take mustard oil (paste)", also *sarvakhau* (Ipv 6), "everything with oil-cake": Applying pulverised oil-cake, mixed with sesame paste and water used for purification, e.g. on the first or tenth day after death, after shaving the boy's head (Dkv_2 8^r) and after paring the girls toenails. Sometimes used together with →*sarvoṣadhi* (Dkv_2 6^r, 8^r).

kigaḥ, *rice grains;* cp. *akṣata*

kisli (var. *kisalī*), from *ki*, "rice" and *salī*, "clay saucer": Offering of a small clay saucer with rice, a betel nut and a small coin, often placed on the →*kalaśa* or hanging from the ceiling or offered to a deity, making mother earth (represented by the clay pot), Dhānya-Lakṣmī (grains), a minister (nut) and the king or the population (coin) witnesses of the rituals. *Kisli* is an essential part of →*mimicā*. Though of essential importance, the term is not found in the texts.

kumaḥkā (var. *kumārīkā*), "the thread (*kā*, Skt. *sūtra*) of the Kumārī", or (Skt.) *śatabṛndikā* (Dkv_3 27^v; Dkv_4 17^v), lit. "pure thread": A yellow or white cotton thread sometimes spun by a virgin (*kumārī*) and used for connecting deities and other purposes. During Ihi rituals the body length of the girls is measured by the thread 108 times and then worn as a garland with 12 offerings knotted to it, and during Kaytāpūjā the height of the boy is sometimes measured two by hundred-and-eight times, or the thread is bound around the head of the boy (Dkv_1 2^r; Dkv_2 6^v). For this purpose, sticks are placed on the head and below the feet around which the thread is 108 times bound. In the Buddhist marriage the *kumārī-kā* is used binding knots in the hair of the bride (VPS p. 62).

lasakusa (var. *laśakuśa*, *lasaḥ kusaḥ*, *lā/lã svaye*): "Welcome" ritual at the threshold of a house or a courtyard, often performed by an elderly women before or during a ritual (Dkv_3 21^r; Pgv 1, 3). The received person gets the hands sprinkled with water and powder of beaten rice with husks (*cvakā baji*). Although a commonly performed welcome ritual, *lasakusa* is mentioned only in Skv 43.

lāsālāva yane, "taking somewhere by pulling hands": The reception of somebody by the eldest male or female of the clan by taking one's hand and leading to a ritual seat or place (Dkv_1 7^r; Dkv_2 1b; Dkv_3 21^v; Skv 14^r), sometimes assisted by somebody who drips water in the front.

lusi (var. *ṛlusi*) *dhenegu* or *pācake*, "paring of the nails": The ritual or symbolic paring of the nails of the feet by a barber's wife (explicitly: Dkv_1 20^v) as part of the body purification prior to several life-cycle ritual. In the case of Kaytāpūjā, the father's sister (*nini*) has to collect the toenails (Dkv_1 20^v; Dkv_2 8^r). It goes often along with colouring the feet with red colour (→*ala taygu*). Since no priest is present during this subritual, no mantra is recited; however, even the priest has to get his toenails pared (Dkv_3 21^r). *Lusi thikegu* is a symbolic paring of the toenails which are just touched with a special knife or tool.

māsa gheḍe yāygu (var. *māy ghiri-ghiri yāygu*, *māy niyegu*), "grinding of (black) lentils": Purification ritual for warding off the evil; see Pgv 9: *oṁ sarvvapāpa mardaya* (read: *sarvapāpamardanāya*) *2 huṃ svāhā* ("Oṁ, salutation to the grinder of all evil, hail!"). Performed by Ihi girls (Ipv 45; Pgv 9; Skv 16^r), bride (Dkv_3 21^v, 61^r, 68^v), or groom (Dkv_3 28^r; Dkv_4 6^v, 7^r, 39^r). Mantra: VS 34.6 (quoted in most references given above).

matā-phã-tācā-pūjā, "worship with lamp, measuring vessel and iron key(s)": Purifying worship with lamp (*matā*, often *sukūdā*), a measuring vessel (*phã*) and iron key(s) (*tacā*) over the head, often held together with two hands. Mantras for *matā-phã-tācā-pūjā*: VS 3.12 (Dkv_3 22^r, 23^v, 25^r, 27^v, 60^v, 67^v, 70^v; Dkv_3 27^v; VPS p. 50 *et passim*), or ṚVKh 2.4.1b (Dkv_1 8^v, 21^r; Dkv_2 4^v, 6^v; Dkv_4 5^v, 7^r; Ipv 3; Skv 14^r) – occasionally together with VS 20.50 (Dkv_1 1^r, 4^v, 7^r) or VS 13.52 (Dkv_3 22^r, 25^r, 27^v, 60^v, 71^r). If there is differentiation of worship and waving, the latter sometimes goes with ṚV 5.51.11 (Dkv_3 22^r, 24^r, 27^v, 67^v, 71^r) or VS 3.63 (Dkv_3 61^v).

matā, "light, lamp" (Skt. *dīpa*), is lighting and waving (*tvaye*) of a lamp performed with the →*sukūdā*, a simple clay saucer with oil and a wick (*pālā*), or just a lit wick; the mantra for *matā* is sometimes VS 22.1 (Dkv_1 1^v; Dkv_3 22^r; Skv 21^r). Cp. *siphārati*.

tācā, "key": In the Buddhist VPS (p. 56) the head, shoulder and elbow of the bride are to be touched with the key three times. The newly married wife is taken into her husband's house by holding the iron keys hold by her mother-in-law or *nakhī* (ibid.).

phã, "the measuring vessel", can be seen as a variation of the ancient *pūrṇapātra* prescribed, for instance in marriage rituals (Winternitz 1892: 82). It is declared as (measuring) vessel (GobhGS 1.9.6), which is according to commentaries filled with *inter alia* (100 or 128) handfuls (Skt. *muṣṭi*) of cereals.

mīmīcā (Nev.), "small tray or flat plate" made out of bamboo with →*kisli* as well as mustard oil in a clay saucer, flour, *svahā* (flower rice), a coin and meat, given to the barber (Ipv 5).

mvaḥni →*tikā*.

nāmaḥ or nāmaskāra (Skt.), "greetings, salutation": Very frequent ritual salutation (mostly with flowers

and invocations) of deities placed on a special seat (→*āsana*) prepared by a diagram (*maṇḍala, yantra*), often with →*svastika*.

nasalā (var. *nusalā*, Skt. *ācamana*) – purification by sprinkling water to the mouth (VPS p. 47, 55, 58; SvV p. 1); in differentiation to *ācamana* it is not mouth rinsing.

nhāykā kenegu, "to show the mirror": A ritual mirror shown by the priest or the *nāyaḥ* to the participants at the end of the ritual (Dkv_1 20^r). It is said that the mirror is for the auspicious seeing of one's face (Dkv_1 8^v) or soul (*ātmadarśana*), or a representative of the full moon (Dkv_4 39^r; SvV-I p.4) or sun as the witness of the ritual. This act sometimes comes with the recitation of the →*pūrṇacandramantra* (Dkv_1 10^v, 20^r) and is followed by releasing the sun as witness (Dkv_1 10^v; Dkv_2 7^r). The mirror has to be cleaned (ibid.) and is sometimes marked with a →*svastika*, or by drawing a moon (*candra*) or *oṁ* on it. The mirror is also regarded as Śrī and regarded together with the vermilion pot as Lakṣmī (Dkv_1 18^v; Dkv_3 65^v; Dkv_4 26^v; KbM p.7; Pgv 3; Skv 4^r). In the marriage ritual, the father should take the mirror, and the mother the vermilion pot (SvV-I p.6); both present these items to their daughter as a kind of farewell gift. The mantra is mostly VS 12.57 (Dkv_3 52^r, 65^v; Dkv_4 26^v). In VPS p. 47 a leaf is declared as mirror.

nirañjan yāygu; var. *nṛmachana* or *nirmachana*, from (Skt.) *nīrājana*, "making bright" or (Skt.) *nirañjana*, "spotless" (cp. Gellner 1992: 361 fn.17): Waving with a small clay saucer with burning charcoal in which a lit wick, rape and ßßßßmustard seeds, a flower and rice are offered in order to destroy the evil, to remove sins and obstacles (KbM p. 2, 4; Skv 14^r; VPS p. 50). It is waved across and then brought to the threshold stone (*pikhālākhu*). DCN s.v. *nirmmachanādi*: "a ritual act of putting yellow mustard seed and reddish brown mustard seed in a small clay pot and make hands warm and then touch one's eyes".

nisalā (*nislā, nislāḥ*) ***biyegu***, "to give a plate with pure (food)": Prestation or offering of wheat flower, flattened rice, *sweets*, a coin, ginger, or other things given at the end of a ritual to the priest (Ipv 31, 33).

nyāsa (Skt.), mental commitment and ritual assignment of deities and mantras to body parts, usually at the beginning of a ritual or subritual, often before *arghapātra* (Dkv_3 28^v, 47^r; Dkv_4 3^r *et passim*); sometimes it is dissolved with →*visarjana* (Dkv_1 20^r; Dkv_2 7^r; Dkv_3 59^r; Skv 5^r).

pañcagrāsa (Skt.), feeding of five handfuls and eating with five *fingers* in a special way;

pañcāmṛta (Skt.), "five nectars": A mixture of milk, curd, ghee, cow urine and honey (KbM p. 3). Mantras: VS 18.36, 23.32, 13.27, 5.38 or 6.1, 16.24 and 1.10 (Dkv_1 12^v)

phã →*matā-phã-tācā-pūj*

phalīdyaḥ, phalinī, palina →*cakraphaṇi*.

prasād(a) (Nep., Skt.), "clearness, purity, divine grace": Blessed food, flowers, *tikā*, threads etc. given by the priest to participants in the ritual; sometimes the *prasād* can also be taken without a priest handing it over. Though part of almost any worship, *prasāda* is explicitly mentioned in the texts only randomly: Dkv_3 28^r (with VS 25.19); Dkv_4 5^r (as part of MS 11.9.3.32), 8^r (with VS 25.19); Skv 14^r (with VS 10.20); VPS p. 63

pratiṣṭhā (Skt., Nev.), "establishment": Throwing of popped rice across the sacred place at the deities (Dkv_3 56^v and 67^r on the *kalaśa*) and the main ritual participants, mostly at the end of a ritual (Dkv_1 8^v *et passim*). Mantra: VS 2.13 (for references see Mantra index). Computational analysis has shown that before the act is performed, the mantra is recited. In the Buddhist context the dismissal of deities with scattering of rice is called *kigaḥ tine* (VPS p. 51). Cp. Rospatt 2010: 243-6

pūrṇacandra(-verse) (Skt.), "(verse of the) full moon": Recitation of an unidentified verse recited at the end of rituals after which the ritual mirror (→*nhāykā kenegu*) is cleaned and shown to the participants in order to show their soul (Dkv_1 10^v, 20^r; Dkv_2 2^v; Ipv 43). In Dkv_4 39^r the full verse is quoted: "The divine mirror resembling the full moon is (granting) welfare; having seen the shadow image of the self (in the mirror) there will be success and wealth.

puṣpabhājana, "the flower basket or vessel (or *pūjā* plate)": It has to be touched by the *yajamāna* during the →*saṃkalpa* and afterwards to be given to the priest at the beginning of a ritual (Dkv_1 1^v, 7^r; Dkv_2 1^v, 3^r; Dkv_3 47^r, 62^v; Dkv_4 1^v, 2^r, 3^r, 3^v, 27^r; Ipv 1; Skv 1^r, 2^v), often with the *sidhir astu* or →*yathāvāṇa mantra*. In VPS 60 the flower container is called *puṣpabhāṇḍa*

puṣṭikasūkta →*śānti-puṣṭikasūkta*

putugvẽ →*gvẽ*.

sã khāyegu, sā dhene, "to cut or shave the hair": In some rituals the hair is cut (Dkv_1 1^r) and then brought to a nearby river (sã ci*kaygu*), sometimes by the *nini* of the initiated boy.

sagã →*svagã*.

sāit, sāiṭ (Nev./Nep.): The astronomically calculated auspicious moment for the celebration of the core element of a ritual. The moment is calculated by an astrologer (Jośi) and written on paper that is fixed at the wall of the room where the ritual takes place; sometimes it is framed. Cp. *yathākarma*.

samay(a) (Nev./Nep.), "time", or *samaybaji*: Small cold meal of flattened rice (*baji*), popped rice, dried fish, roasted meat of the sacrificial animal, an egg, black soybeans and raw ginger, representing the five elements (*pañcatattva*) fed to deities and participants of a ritual: Dkv_2 7^r; Dkv_4 3^r; Pgv 2.

saṃkalpa (Skt.), "(declaration of) ritual intention, solemn vow", also called *vākya* or *mahāvākya* (Ipv 26): Ritual decision for a certain purpose (see esp. Dkv_3

59^{v}), e.g. for →*anna, kanyadāna* (Skv 16^{v}; VPS p. 49), *phala* (Dkv$_1$ 9^{v}), or *pūjā* (KbM p. 2; Pgv 1; SvV-I p. 1; VPS p. 49). In Newar rituals the *saṃkalpa* is often spoken by the priest in the name of a delegated *yajamāna*, e.g. the *nāyaḥ* or a representative from a *guthī* as the client; cp. Michaels 2005.

śaṅkha (Skt.), "conch": The conch is used for invocation by blowing into it, pouring *argha* water (Dkv$_4$ 11^{r}; VPS p. 56), milk onto a deity. It is mostly placed on a tripod, used by girls on the occasion of Bārhā for the first time.

śāntika-puṣṭikasūkta or ***-mantra*** (Skt.), "Recitation of peace and strength": The *śāntisūkta* or *-pāṭha* is a pacifying recitation of ṚV 2.42.1 (Dkv$_1$ 7^{v}), 5.51.11ff (Dkv$_1$ 7^{v}, 19^{r}; Skv 5^{v}) or 7.35.1-15; VS 36.8-12, or AV 19.9-11, verses that are mostly recited at the end of rituals (Dkv$_1$ 7^{v}; Dkv$_2$ 17^{r}; Dkv$_3$ 69^{r}; Dkv$_4$ 40^{v}; Skv 5^{r}, 17^{r}). It is often recited together with the *puṣṭikasūkta*, twenty verses from VS: see Dkv$_1$ 22^{v}-21^{v} (sic!) and Skv 5^{v}-5^{r}. For the concept of *śānti* in a Newar context see Kropf 2005: 217-233. Comes occasionally with →*svastivācana* (e.g. Dkv$_1$ 19^{r}).

saptapadī (Skt.), "seven steps": In Bare chuyegu, the first seven steps the Buddha has taken after his birth; in the marriage ritual (Dkv$_3$ 58^{r}; Dkv$_4$ 33^{v}) and Ihi (Skv 17^{v}) the first seven steps of the girl. In Newar marriages – in contradistinction to other Hindu marriages – this rite is not performed. Mantra: PG 1.8.1-2.

sarvoṣadhi or sarvauṣadhi (Skt.), "all medicine": A collection of herbs available in local shops used for the "healing" of a *homa* sacrifice and other purposes (Dkv$_2$ 6^{r}, 8^{r}; KbM p.1). Dkv$_4$ 34^{r} has a list of *sarvauṣadhi*. Applied sometimes with →*khau*. It is believed that the fire needs medicine after having digested too many things; cp. Kropf 2005: 552f.

sarvakhau (Skt., Nev.) →*khau*.

śatabṛndikā →*kumaḥkaḥ*.

sinhamhū – "main (pot of) vermilion": cylindrical container with tiered top for pigments (see Levy 1990: 641) for the →*bhuīsinha* or →*tikā*.

siphã (or siphāna) luyegu, "to ritually pour (fruit pieces, popped rice and flowers) from the measuring vessel (*siphã*, probably from Skt. *śrī* and *phala*, cp. Skt. *puṣpavṛṣṭi*, "rain of flowers")" (Dkv$_1$ 2^{v}, 8^{v}; Dkv$_2$ 4^{v}, 7^{v}; Dkv$_3$ 6^{r}; Dkv$_4$ 39^{r}; Pgv 13; VPS pp. 51, 56, 63): Pouring of small pieces of ritual fruits and flowers over the head of participants (Skv 5^{r}), often taken from the *sipha* (mod. Nev. *siphã*), "a wooden measuring vessel," with a mixture of any fruit pieces with popped rice (*lāvā*), flowers, coins etc. Comes often with Skt. ārati ("light"), i.e. *siphārati* (Dkv$_1$ 8^{v}, 20^{v}; Dkv$_2$ 2^{v}, 7^{v}; Ipv 14); Then it mostly means waving lights (in front of an image or person) using the wooden measuring vessel with a →*sukūda* lamp. Mantras: VS 12.89 (Dkv$_1$ 20^{v}), 2.13 (Ipv 14). In Buddhist rituals it is generally poured from the bell. Cp. *puṣpabhājana*.

sukūdā-, sukuṇḍāpūjā (Skt./Nev.), "worship of/with a vessel of oil (Nev. *su*)": a lamp with an oil-container and an image of Gaṇeśa representing, however, Sūrya as the witness (sometimes also Agni-Aiśvaraṇa, or Śiva and Śakti), usually made out of bronze. When something is given to the *sukūḍā*, it is given to Gaṇeśa, not to Sūrya; but when the wick is lit, it represents Sūrya. Mantra: VS 22.1 (see Mantra index for references). Although part of any Newar ritual the *sukūdā* is comparatively seldom mentioned in the texts: KbM p. 2, 7; SvV-I p. 1; SvI-II p. 1; VPS p. 47, 63.

svagã, sagã, svagona, (Nep.) ***sagūn***, (Skt.) *saguṇa*, "well-wishing food" (lit. "with good qualities, with virtue"): Presentation of certain items such new dresses and rice, dried fish, red powder, flowers, eggs, lentil cake (*vaḥ*), coins, alcohol (*aila*) etc. for giving the auspicious *tikā* (Dkv$_1$ 2^{v}; Ipv 4, 13, 44; KbM p. 3; Pgv 12, 14; Skv 5^{r}, 14^{r}; SvV-I p. 5-6). In the Parbatīya tradition *sagūn* is sometimes a *tikā* with yoghurt. Cp. Gellner 1988: 108. Often given from *dhaupati* (Nev.), "flat (bowls of) yoghurt", a pair of small cups or saucers with yoghurt used for a representation, especially in a Buddhist context, of the Four Brahmāvihāras or Eight Immortal Beings (*aṣṭacirañjīvi*), and for a *dhau svagã* (Dkv$_1$ 17^{v}; Skv 4^{v}; SvV-I p. 6), i.e. a mark with yoghurt on the right (men) or left (women) temple.

svastika, a mark on persons or things denoting good luck; cp. āsana.

svastivācana or ***-vākya*** (Skt.) "declaration of wellbeing": Recitation of auspicious verses, especially ṚV 5.51.1ff (Dkv^{1} 19^{r}, 20^{v}; Dkv$_2$ 3^{r}, 3^{v}; Dkv$_4$ 19^{v}). Cp. VbP p. 27 and *Monier*-Williams, s.v. *svastivācana*, "a religious rite preparatory to a sacrifice or any solemn observance (performed by scattering boiled rice on the ground and invoking blessings by the repetition of certain Mantras)." For the Buddhist *svastivācana* see VPS-II pp. 48, 50; full text in Appendix 1, Buddhist Mantras and Dhāraṇīs, s.v.: *svasti vaḥ kurutāṃ*.

svayaṃvara, "voluntary choice (of the husband)" in the marriage (SvV; VPS p. 49-51); among Newars the ritual is practised only since few decades.

tācā, "key": Traditional iron key to touch head and shoulders and used to be waved over the head of participants (→*matā-phā-tācā-pūjā*) or to knock on the *chvāsaḥ*. When entering the bridegroom's parent's house the bride is led by holding the iron key (VPS p. 56).

tikā, Nep. *ṭīkā*, Skt. *tilaka*, "mark": A mark on the forehead usually made with vermilion or sandalwood (*candana*: Dkv$_1$ 1^{v}, 2^{r}, 10^{v}, 12^{r}, 20^{v}; Dkv$_2$ 7^{r}; Dkv$_4$ 39^{r}; Ipv 45; Skv 5^{r}; VPS p. 56) to honour someone; →*svagã*. Often given by the priest or elder member of the lineage (KbM p.7). Mantra: VS 13.52 (Dkv$_1$ 8^{v}, 20^{v}), or VS 33.35 (Dkv$_1$ 20^{v}; Dkv$_2$ 8^{v}; Skv 1^{r}; SvV-I p. 1). The vermilion is taken from the *sinhamhū* (Nev.), "main (pot of) vermilion", cylindrical container for

pigments (see Levy 1990: 641) for the *sinha* or *tikā*, or from the →*kāybhaḥ*. For a golden *tikā* see Skv 14^{r}; for stroke of soot on the forehead (*mvaḥni* or *mohanī*) signifying the sharing a sacrifice, see VPS p. 49, 62. Cp. *bhuī sinha tekegu* and *svagã*.

vākijāki (Nev.): Mixture of unhusked (*vā*) and uncooked husked (*jāki*) rice, also called *matāki*. The rice mixture is often used as the base for →*sukūda* and the sacred vase (→*kalaśa*).

varabandhana (Nev. *kalyā nhyākegu*) – a subritual of marriage ceremony where the bride is presented a golden bangle (*kalyā*) (VPS pp. 47-8).

veda (Skt.), "knowledge, holy scripture": In Newar ritual texts, *veda* mostly means the recitation of Vedic *mantras* beginning generally with *oṁ* (Dkv$_1$ 1^{v} *et passim*).

visarjana (Skt.), "removal": Dismissal, ritual release of the deities and cleaning of the ritual place (Dkv$_1$ 7^{v} et passim).

yathākarma(*sa* or *tvam*), "as it fits for the ritual", the auspicious time for the core act in a ritual (Dkv$_1$ 7^{r}, 9^{v}, 21^{v}; Dkv$_2$ 1^{v}, 3^{r}, 4^{r}; Dkv$_3$ 21^{r}, 25^{r}; Dkv$_4$ 6^{v}, 32^{v}; Ipv 2; Skv 14^{r}, 16^{v}. In the texts *yathākarma* is sometimes identified with →*sāit* although some priests use *yathākarma* also for the auspicious time of sub-rituals or for a pause between two ritual acts.

yathāvāṇa (v.l. *yathābāṇ*): abbreviation for a formula (*kavaca*) for protecting the ritual: *siddhir astu kriyārambhe vṛdhir astu dhanāgame puṣṭir astu śarireṣu śāntir astu gṛhe tava sarvavighnaprasamanaṃ sarvaśāntikaraṃ paraṃ, āyu putraṃ ca kāmaṃ ca lakṣmī saṃtānavardhanaṃ, yathā bāṇa(pra)hārāṇāṃ kavacam bhavati vāraṇam*. "May the beginning of the rite be well! May there be an increase in gaining wealth! May there be vigour in the bodies! May there be peace in your house! (May) all the obstacles be calmed down, (may) there be all embracing highest peace, (may you attain) long life, (many) son(s), (fulfilment of) desires, increase in wealth and progeny. Like a shield protects from the blows of arrows (similarly this ritual will be a protective shield against the blows of all sorrows)." The formula is mostly spoken while handing over the *pūjā* plate of offering water (*sūryārghya*): see Dkv1 fol. 12v, SvV p. 1, or Rāj p. 20; and Kropf 2005: 247f. and Gutschow/Michaels 2008: 203.

III. Glossary

N.B. Entries marked with an asterisk (*) are elaborated in more detail in App. II.

āba, var. āmvaḥ (Skt. *āmalaki*, Nep. *amalā*) – emblic myrobalan (*Phyllanthus emblica* L.)
**abhiṣeka* (Skt.) – "sprinkling (with water)": ritual bath, ablution
ābhyudayikaśrāddha →*nāndī(ka)śrāddha*
**abīr* – deep red powder, used with yoghurt and rice grains to mark the forehead (→*svagā*)
Ācāju – Hindu Tantric priest
ācā luyegu – Tantric initiation of a Vajrācārya which makes him a fully ordained Vajrācārya priest
ācamana (Skt.) – ritually sipping water (cp. *nasalā*)
āgāchẽ – house (*chẽ*) or temple for →*āgādyaḥ*
āgādyaḥ – esoteric deity of a clan or subcaste
ailā, var. *aylāḥ* – wine, liquor (made of wheat)
ajimā – grandmother, midwife, evil spirit, the Goddess Hārītī
akṣamālā (Skt.) – rosary
**akṣata* – (Skt.; Nev. *ākhe*; Nep. *akṣat*) – rice used in rituals from which all defective grains have been removed; cp. *kigaḥ*
**ala* (var. *alaḥ*) *tayegu* – to colour the feet: colouring of toes with red colour
Alīdyaḥ – a lump of clay worshipped as Śiva or Agni (during Ihi)
āmvaḥ →*āba*
āmvaḥ-hāmvaḥ – a mixture of dried emblic myrobalan (*Phyllanthus emblica* L.) and black sesamum
annaprāśana (Skt.) →*macā jākva*
**annasaṃkalpa* (Skt.) – "the decision for food"
āratī (Skt.) – offering of light (cp. *siphāratī*)
**argha, arghya* (Nep., Skt.) – water (lit. "worth, respect"): pouring of sacred water
arghapātra, arghyapātra (Skt.) – a pot for →*argha*
**āsana* (Skt.) – "seat", offering of a seat for deities and ritual actors
**āśīrvāda* (Skt.) – "blessings": recitation of auspicious mantras or words
**aśmārohaṇa* (Skt.) – "ascending a stone"
aṣṭamaṅgala (Skt.) – eight auspicious signs: endless knot, lotus flower, flag, flask, fish(es), banner, →*cāmara* (fan), whisk
Aṣṭamātṛkā – group of eight Mother Goddesses
āvāhana (Skt.) – invocation of a deity at the beginning of a ritual

baji – beaten rice
Bajrācārya →Vajrācārya
**bali* (Skt.) – offering of cooked food; cp. *pañcabali, tribali*
**balī piye* – "warding off evil spirits",
**balipūjā* (Skt.), worship with →*bali*:
**barã chukayegu*, var. *bādhāna chucake* – to touch the head with an offering of unhusked rice
bāre (var. *bare*) *chuyegu* (Skt. *pravrajyā*) – Buddhist initiation ritual for the sons of Bajrācārya and Śākya
bārhā tayegu (*bārhā chuyegu*) – pre-menarche ritual of 12 days confinement
bel (Nep., Nev. *byāḥ*, Skt. *bilva, śrīphala*) – wood-apple or Bengal quince, *Aegle marmelos* (L.) Corr. ex Roxb.
bhaumacā (var. *bhamacā*) – bride, newly married woman, daughter-in-law
bhoj (Nep., Skt. *bhojana*) – feast
**bhuisinha chāygu* or *tikegu* – "to put vermilion"
bhvaḥ (var. *bhvay*) *pāhā* – families whose entire members are invited to join feasts
bhvay (Skt. *bhojana*) – offering of a joint meal (*bvay*), (full plate of food = *bva*)
bihā, bibaha, bihāha (Nep., Skt. *vivāha*) – marriage
bilva (Skt.) →*bel*
byā →*bel*

caitya (Skt.), *cibhāḥ* (Nev.) – a *stūpa*.
cākapūjā (Skt. *cakrapūjā*) – worship of a group of deities in a *maṇḍala* at the end of a ritual
Cālā (Nep. Divākar) – marginally pure sub-caste of funeral torch-bearers
cāmara – fan made of yak's hair, one of the eight auspicious signs (→*aṣṭamaṅgala*)
canā – chick peas
candana (Skt.) – sandalwood
cāpūjā – worship of clay that is used for making the →Alīdyaḥ
caru (Skt.) – a mixture of rice, barley, sesamum and pulse with ghee for the *homa* sacrifice
caturthī (Skt.) – ritual of the fourth day after the wedding
cetamuṅa →*sinhamhū*
Chatharīya (Nep.) – caste group whose members consider themselves to rank second only to Brahmins with former courtiers such as Malla, Rajbhaṇḍārī, Hādā, Jośī, Pradhānaṅga, Tīmīlā, Pakuvā, Saĩju, and Bhauju or Bhaukaji
chẽ – house
**chvāsaḥ* – protective stone
cibhāḥ →*caitya*
cipā thiye – "to make the food impure", to start eating
Citrakār →Pũ

dakabaji – mixture of yoghurt and flattened rice →*dhaubaji*
**dakṣiṇā* (Skt.) – a gift mostly presented by a client to the priestly officiant
daṃbātā – a set of short stands with dish-like shapes on top of which one contains yellow vermilion paste and another one contains camphor, a banana leaf folded to resemble a flower and some herbs to be used for rubbing the hands of the bride's family members

daphaḥsvā, var. *daphvasvā/dvāphvaḥsvā* (Skt. *kundapuṣpa*) – winter jasmine (*Jasminum multiflorum* ROTH)
darbha (Skt.) →*kuśa*
Dasāĩ (Durgāpūjā, Nev. Mvaḥni) – festival in autumn for a period of ten days to celebrate the mythic victory of Durgā over the demon Mahiṣa
daśakriyā (Nep., Skt.) – "the ten works"; death rituals of the first ten days; group of ten life-cycle rituals
daśasaṃskāra (Skt.) – ten life-cycle rituals
dayãpau – religious certificate for keeping a vow
degudyaḥ, var., *deguli* →*dugudyaḥ*
Deobāju →Rājopadhyāya
dhālā – a small beer pot
dhāraṇī (Skt.) – Buddhist verse or mantra
dhau – yoghurt
**dhaubaji* – mixture of yoghurt and flattened rice
**dhaupati* (var. *dhaupaṭṭu*) – a pair of small cups with yoghurt
**dhau svagā* – ritual food with yoghurt
dhūp (Nep., Skt. *dhūpa*) – incense
dhusaḥ mhicā – a bag made of red cloth containing unhusked betel nuts carried by the groom's family during *janti*
digudyaḥ (var. *dugudyaḥ*) – ancestral deity
digudyaḥpūjā – worship of the ancestral deity
dīpa (Skt.) →*matā*
dubo (Nep., Skt. *dūrvā*, Nev. *situ*) – a species of grass (*Cynodon dactylon* (L.) Pers.) common to marshland, survives the dry season, considered as one of the substitutes for the *soma* plant
dugudyaḥ, →*digudyaḥ*
dukhāpikhā – "inner gate and outer gate", the space in front of the threshold
dūrālambha – concluding rite of the fourth day; →*caturthī*
dūrvā (Skt.) →*dubo*
dusala kā – thread (*kā*) bound on the preparatory day of rituals (in Ihi called *kumaḥkāḥ*)
dusva, var. *dusala* – first preparatory day of rituals that last several days
dusva jā, var. *dusala jā* – meal with cooked rice concluding the preparatory day of rituals
dyaḥ – god, deity
dyaḥbva – variety of food offered to a deity
dyaḥchẽ – god-house
**dyaḥ chāye* – "to offer to a deity"

garbhādhāna (Skt.) – insemination ritual
gāyatrīmantra (Skt.) – ṚV 3.62.10 considered to be the condensation of the Veda
ghaṇṭā (Skt., Nep.) – bell
ghyaḥ (Nep. *ghiu*, Skt. *ghṛta*) – clarified butter
godāna (Skt.) – ritual offering of a cow
**gograās* (Nep., Skt. *gograsa*) – "cow's mouthful": food placed on a leaf (→*jẽlālapte*)
gotra (Skt.) – ancestral paternal lineage named after legendary seers (*ṛṣi*)
Gubhāju, var. Guruju – Buddhist Vajrācārya priest
Guruju →Gubhāju
**gurumaṇḍalapūjā* (Skt.) – "worship of the *maṇḍala* of the Guru (Vajrasattva)"
guthī – socio-religious association; designation of the congregation of its members
guthīchẽ – house (*chẽ*) of a *guthī*
gvajā (var. *gvaḥjā*) – "round cooked rice": conical piece of cooked rice, watered beaten rice or barley with some vermilion (→*bhuisinha*), used in Hindu and Buddhist Tantric rituals as offerings to deities or spirits
**gvẽ* (var. *gvay*) – betel nut, fruit of areca palm (*Areca catechu* L.)
**gvẽ/gvay sāyegu* – offering of betel nuts by the bride and the groom to family members
gvaymū – smaller betel nut
gyaḥ (Nep. *ghī*) – clarified butter

halu – turmeric (*Curcuma longa* L.)
hāsā – winnowing tray made of bamboo
havana (Skt.) – sacrifice, oblation
**homa* (Skt., Nev. *jage*) – "burnt oblation, fire ritual", also *havana* or *yajña*
**hvākegu* (var. *hoṃkegu*) – "to join", "to unite", the sub ritual of the marriage ceremony
hyāũsinhaḥ – red powder used to mark the forehead

ihi – initiation ritual for girls, marriage with the →*bel* fruit
ihipā – marriage; in Patan also: earthen bowl used in the Ihi ritual
ikāpakā – rape and broad-leaf mustard seeds, put on burning charcoal prior to many rituals to drive away evil spirits
iṣṭadevatā (Skt.) – the deity chosen by the worshipper as a personal deity

jajmān (Skt. *yajamāna*) – ritual sponsor or client of a priest or ritual specialist
jāki – husked rice
jalakalaśa (Skt.) – vase with (purified) water
janti – marriage procession
jātaḥ →horoscope
jātakarma(n) (Skt.) – birth purification ritual (equated with *macābu byẽkegu*)
jẽlālapte, (var. *jyonālapte, jenālapte*) – a leaf of a plant of the curcuma variety
jeri – ring-shaped pastry soaked in sugar water
jicābhāju, var. *jilājā* – husband of a daughter or sister, wife taker
Jośi – sub-caste of astrologers
Jugi (Kusle, Kapāli, Darśandhārī) – sub-caste of tailors, musicians and purity specialists
jvaḥkvataḥ – a set of big round brass containers with folded necks that is brought by the groom's side with the *jantī* carried by a Gāthā

jvālānhāykā – ritual mirror surrounded by flames usually made of brass or silver
Jyāpu – sub-caste of farmers
jyonālapte →*jēlālapte*

kājal (Nep.) – soot
Kalādyaḥ (var. Kalaḥdyaḥ) – the non-iconical deity that receives the ritual waste (*kalaḥ*)*kalaḥ*
kalaḥ ajimā – a deity residing in a stone in public space absorbing offerings to the spirits →*chvāsaḥ*
kalāḥ vāy(e)gu – to discard the remainder of a feast at a →*chvāsaḥ* stone
kalaśa (Skt.) – ritual vase or flask containing water and/or milk
kalaśābhiṣeka (Skt.) – ritual bathing with the water from the *kalaśas* at the end of a ritual
**kalaśapūjā, -arcana* (Skt.) – "worship of the sacred vase"
kalyā – a bangle made of gold which is sent by the bridegroom to the bride prior to the marriage
kanyādāna (Skt.) – "gift of the virgin", climax of the marriage ritual
karāṅganyāsa (Skt.) – placing mantras on different parts of the priest's hands
karuvā (Nep.) – water pitcher
katāmari – doll
katu – ball of cotton
Kau (Nakarmi) – sub-caste of Blacksmiths
kavaḥ – branch of a lineage
kāyabhaḥpūjā – "worship of the *kāyabhaḥ* plate (containing two types of vermilions)"
kaytāpūjā (Skt. *mekhalābandhana*) – initiation ritual of boys
khāythala – "pot of yoghurt and oil": a pot with diluted yoghurt with oil, salt and turmeric used during Tantric rituals
khē svagā – offering of eggs (*khē*), meat, fish, lentil cake, and alcohol
khvaḥ svayegu (var. *khvā svaye*) – seeing the bride's face by the members of her family some days after the marriage
kigaḥ – rice grains used in rituals; cp. *akṣata*
**kisli*, var. *kisalī* – small clay saucer with rice, a betel nut and a small coin
koḍa (var. *kola*) – a powder made of rice or barley used for cleaning the face and the body
kula (Skt.) – family, lineage
kulchē – house of origin of a patrilineal group
kule – wooden measuring vessel or container measuring two *mana* (*mana* = 0.545 litre or ca. 0.5 kg)
**kumaḥkā* (var. *kumbhakā*) – "the thread of the Kumārī": a yellow or white cotton thread –
kumārī kā (var. *kumārī sūtra*) →*kumaḥkā*.
Kumārī (Skt.) – (pre-pubescent) girl, maiden, (unmarried) virgin; virgin Goddess
kumārīpūjā (Skt.) – feeding and worshipping virgins
kumbhakā →*kumaḥkāḥ*
kundapuṣpa →*daphaḥsvā*
kuśa (Skt., *darbha*) – couch grass (*Desmostachya bipinnata* L. Stapf), the most sacred of Indian grasses, stands for longevity
Kusle →Jugi
kvacikā sāykegu – "to apply the rice powder and oil", smearing oil and rice powder on the body
kvalā (var. *kolā, khvalā*) – copper bowl, exclusively used in rituals
kvataḥ – ritual container usually made of brass and of same shape as →*jvaḥkvataḥ*, but smaller

lākhāmari – pastry used in the marriage
lapte – leaves sewn together to form a plate used during rituals and feasts
lasabhū – the joyous feast
lami (var. *lāmi*) – negotiator, middleman or matchmaker of a wedding
**lasakusa* (var. *lasaḥ kusaḥ*) – ritual welcoming at the threshold of a house
**lāsālāva yane*, "taking somewhere by pulling hands"
limi – a basket woven of bamboo reeds
lūdhvākhā (var. *ludhvākā*) – golden gate, especially of the Bhaktapur palace
**lusi dhenegu* – "to par the nails"
lūsvā – golden flower

madhuparka – a mixture of yoghurt, ghee and honey
māitī ghar (Nep.) →*thaḥ chē*
mālā (Skt.) – garland
maṅgalāṣṭaka – auspicious verses sung during rituals
māmā (Nep.) – maternal uncle; →*pāju*
mandaḥ (Skt. *maṇḍala*) – diagram based on a circle
māri – bread, sweets (*marhi*)
marikasi – pot filled with sweetmeats
**māsagheḍe yāye* (var. māy ghiri-ghiri yāygu) – the grinding of black lentils
masalā – spices
masalāpvaḥ (var. *mvasipvaḥ*) – pouches containing dry fruits, nuts, sweets and spices
**matā* (Skt. *dīpa*, var. *mata*) – light, lamp
**matā-phā-tācā-pūjā* – "worship with lamp, measuring vessel and iron key(s)"
mau – wrist band made of silver presented to the bride
māy (Skt. *māṣa*) – black lentils
mekhalābandhana →*kaytāpūjā*
melāneuta (var. *melānevata, melānivaḍa*) – Probably a ritual of fire (*me*), water (*lā*) and *naivedya*. According to DCN, "a kind of ritual implement"
mhāpūjā – worshipping the body on the first day of the bright moon in October/November, the first day of the Year according to Nepāl Saṃvat
mhāsusinhaḥ – yellow powder used to mark the forehead
mhyāymacā – married daughter
**mimicā* – small tray, a small flat plate made out of reed with →*kisli* given to the barber

misābhū – "women's feast", feast for mother-in-law and bride in which they feed each other
mudrā (Skt.) – a mark, ritual hand gestures
muhūrta (Skt.) →*sāit*
mukh herne →*khvāḥ sāyegu*
mūladevatā (Skt., *pradhānadevatā*) – main deities
mūlakalaśa (Skt.) – main sacred vase
mvaḥni (Skt. *mohinī*) – black mark of soot on the forehead signifying the sharing of a sacrifice

nāgapva – serpent flask
naivedya (Nep., Skt.) – offering food, mostly fruits and sweets, to a deity
nakhī (var. *nakī*) – the wife of the eldest male of a household or lineage
nakunakhī – the wife of the second eldest male of a household or lineage assisting the *nakhī* during a ritual
**nāma, nāmaskāra* (Skt.) – "greetings, ritual salutation"
nāndīkaśrāddha (*vṛddhi-, ābhyudayikaśrāddha*) (Skt.) – ancestor worship
**nasalā* (var. *nusalā*) – purification by sprinkling water
Nau (Nāpit) – sub-caste of barbers
Navadurgā – Nine Mother Goddesses
Nāy (Kasāī/Kasaī, Khadgī, Śāhī) – sub-caste of butchers
nāyaḥ (Skt. *nāyaka*, Nep. *thakāli*) – head of a group, the eldest male of a family lineage or of a clan
**nhāykā kenegu* – "to show the mirror"
nhepāḷā →*saptapadī*
nini – paternal aunt
niniāji – paternal grandaunt
**nīrājana* or *nirañjan(a) yāyegu* – waving with a small clay saucer with burning coals etc.
**nyāsa* (Skt.) – mental commitment in rituals
nyāsaḥbātā – a metal container wrapped in a red cloth and filled with sweets brought by the bridegroom's family and handed over to the bride's family during →*janti*

pāju (Nep. *māmā*) – maternal uncle
pañcabali (Nep., Skt.) – five offerings
pañcagavya (Nep., Skt.) – the five products of a cow: cowdung, urine, milk, curds and butter
pañcagavyaśodhana (Skt.) – purification with the →*pañcagavya*
**pañcagrāsa* (Skt.) – feeding of five handfuls and eating with five fingers in a specific way
**pañcākūśa* (Skt.) – a handful of meat (Nev. *choylā*) served with alcohol towards the end of a ritual
**pañcāmṛta* (Skt.) – "five nectars": mixture of milk, curd, ghee, sugar, and honey
pañcāyana (Skt.) – group of five deities present in many rituals, often Sūrya, Śiva, Viṣṇu, Gaṇeśa and the Giddess or the lineage deity (*iṣṭadevatā*); in SvV p. 5: Sūrya, Sadāśiva, Nārāyaṇa, Gṛhalakṣmī and Varuṇa
pañcopacārapūjā (Skt.) – offering of five materials – flowers, incense, light, water and food to a deity
Pāñctharīya (Nep.) – group of high sub-castes inferior to →Chatharīya
pāṇigrahaṇa (Skt.) – "taking hands", marriage
pāsā, var. *pāsāḥ* – friend, helper
pavitra (Nep. *kuśāūti*) – ring of →*kuśa; pavitratriṇi* – three blades of the *kuśa* grass for making the strainer
pavitratriṇi – three blades of the *kuśa* grass for making the strainer
**phā* – measuring vessel, →*matā-phā-tācā-pūjā*
phalīmari– a kind of bread
**phalina*, var. *phanina* – food without salt such as fruits, ghee, honey, or milk
**phaṇinī* (var. *phalīdyaḥ, phalinī*) – paper cylinder used during Ihi
phukī – lineage group, close agnates up to the third generation, shares the same →*dugudyaḥ*, all members are →*dumhā*, polluted for a period of ten days
picā – small basket made of reed
pikhālākhu – stone guarding the threshold of houses and temples, absorbs ritual waste on various occasions
pitaraḥ (Skt.) →*pitṛ*
pīth (Skt. *pīṭha*) – seat of a deity in non-iconic form, placed generally outside of the town
pitṛ (Skt.) – forefathers, ancestor of a family or clan, manes (pl. *pitaraḥ*)
pradhānadevatā (Skt.) →*mūladevatā*
Prajāpati →Kumhāḥ
prāṇa (Skt.) – breath, vital force
praṇītāpātra (Skt.) – vessel with pure water necessary in fire rituals
**prasāda* (Skt.) – blessed food, flowers, *tikā*, threads etc. given to participants of a ritual
pratimā (Skt.) – image (of a deity)
**pratiṣṭhā* (Skt.) – "establishment": in Newar rituals throwing of popped rice across the sacred place at the deities
prokṣaṇīpātra (Skt.) – vessel with pure water (*prokṣaṇī*) used for purifying in the fire rituals
Pū (Citrakār) – sub-caste of Painters
**pūrṇacandra(-mantra)* (Skt.) – "(verse of the) full moon": recitation of hymns at the end of rituals
pūrṇāhuti (Skt.) – the full or final offering
pūrṇakalaśa (Skt.) – principal sacred vase
purohita (Nep.) – house priest
puṣpa (Skt.) – "flower": presenting of flowers to a deity, salutation (*nāma*) with flowers
**puṣpabhājana* (Skt.) – "flower basket", a plate handed over to the priest by the patron at the beginning of a ritual
**puṣpabhājanamantra* (Skt.) – "the *mantra* for (handing over) the flower vessel (or *pūjā* plate)"
puṣṭikasūkta (Skt.) →*śānti-puṣṭikasūkta*
**putugvẽ* (var. *putugvay*) – four or ten betel nuts and a coin packed in a pouch

Pvaḥ (Dyaḥla, Mātaṅgī, Poḍe) – sub-caste of sweepers, classified as untouchables
pvatāy – powder of soft white stone for making drawings in a ritual ground

rahasyamaṇḍala (Skt.) – a sub ritual performed after *kāybhaḥpūjā*; the patron scatters 21 pieces of flowers to represent the Merumaṇḍala and offers it to the guru
rājguru – royal mentor
Rājopādhyāya – Newar Brahmins

sagā →*svagā*
sahabhojana (Skt.) – a joint meal of the bride and the groom
**sāit*, var. *sāiṭ* (Nev./Nep., Skt. *muhūrta*) –astronomically calculated auspicious moment
salāpā – earthen bowl to keep the →*bel* fruit and receive offerings of rice
samādhi dane – contemplation on the deity of a ritual usually performed after *gurumaṇḍala*
samalikachī (var. *samilu*) – bridesmaid who accompanies the bride during the wedding ceremony
**samay(a)* – small cold meal of beaten rice (→*baji*) etc.
saṃgha (Skt.) – congregation, monastic order
**saṃkalpa* (Skt., *vākya*) – "(declaration of) ritual intention"
saṃ pyākegu (Skt. *keśabandhana*) – "hair-binding", to make plaits of the bride's hair as a part of marriage ritual
saṃskāra (Skt.) – life-cycle ritual
**śaṅkha* (Skt.) – "conch": the conch is used for invocation by blowing into it, pouring →*argha* water, milk onto a deity
śānti (Skt.) – pacification, peace
**śāntika-puṣṭikasūkta, -pāṭha* or *-mantra* (Skt.) – recitation of verses or hymn addressed to peace
sapākhvaḥ – block print to be fixed on the forehead
**saptapadī* (Skt., Nev. *nhaypalā*) – "seven steps" ritual
**sarvauṣadhi* or *sarvoṣadhi* (Nep., Skt.) – "all medicine", a collection of herbs
śatavṛndikā (Skt.) – a 108-fold yellow thread, cp. *kumārikā*
śatākṣara – the hundred-syllabled *mantra* of Vajrasattva
śeṣāhuti (Skt.) – offering of the remaining seeds and ghee into the fire
sindūra (Nep.) – vermilion (Nev. *sinha*)
sinha – any colour or substance (e.g. ashes) used for →*tikā*
sinhamhū – "main (pot of) vermilion"
**siphā* – measuring vessel with pieces of fruits etc.
**siphā luyegu* – "to pour (fruits and petals) from the wooden measuring vessel (*siphā*)" on somebody
**siphārati* – waving lights with a lamp (in front of an image or person)
Śivācārya →Tinī
śrāddha (Skt.) – ancestor ritual
śrīphala (Skt.) →*bel*
śrīvatsa (Skt.) – endless knot, one of the eight auspicious signs (→*aṣṭamaṅgala*)
śruvā (Skt., Nev. *dhagaḥ, catuvā*) – sacrificial ladle or spoon
stotra (Skt.) – religious verse or hymn
sujaphva, var. *sūjapho* (Skt. *jotiṣmati*) – ballon-vine (*Cardiospermum halicacabum* L.), its fruit that is never used in a domestic ritual, one of the ten or twelve offerings twisted into the →*kumāḥkāḥ/dusala* thread in Ihi and marriage
**sukūda* (Skt. *sukuṇḍā*) – an oil-lamp of bronze or clay with a cup for oil and a Gaṇeśa image
supārī (Nep.) →*gvē*
sūryasākṣī (Skt.) – the sun as witness
sūryārgha (Skt.) – offering of *arghya* water to the Sun
svā – flower
svabhāvapūjā (Skt.) – a part of →*gurumaṇḍala* worship beginning with the bathing of the deity Vairocana, ritual bathing of the self, recitation of Vairocana →*dhāraṇī*, and making offerings to Vairocana, Gaṇeśa and Mahākāla
**svagā*, var. *sagā/svagona* – "well-wishing food"
svagā kāygu – to take ritual food on auspicious occasions
**svastika* (Skt.) – a *yantra*, sometimes marked on persons or things denoting good luck
**svastivācana, svastivākya* (Skt.) – "recitation of auspicious verses"
svayaṃvara (Skt.) – "voluntary choice (of the husband)" in the wedding

**tācā* – traditional iron; →*matā-phā-tācā-pūjā*
tamanācā – box for keeping vermilion in separate sections
tarpaṇa (Skt.) – water libation
taumakaḥ – a multi level container that carries roasted beans, sweets
tāy (var. *tāy*) – popped rice

tāymālā – garland of popped rice
techva (var. *tachva*) – barley
thachẽ – designation of the maternal home of women (Nep. *maiti ghar*)
thakālī (Nep.) – the eldest male of the clan (Nev. →*nāyaḥ*)
thakūcā – a broom like hair brush made of bamboo reeds
thāpī – a ritual jar for rice beer (*thvā*)
thar – sub-caste
thāybhū – "plate for *thāybvaḥ*": a plate (often on a tripod), together with supposedly eighty-four varieties of food or food without salt
thvā – rice beer
**tikā* (Skt. *tilaka*, Nep. *ṭīkā*) – "mark": a mark on the forehead
tīpvā – a bundle of reed wrapped with cotton strings and dipped in oil to burn

Tinī – the priest for death rituals; also known as Ghāsuācāju, Śivācārya
trisamādhi (Skt.) – the contemplation of Cakrasaṃvara done in three stages
tvāḥ (Nep. *ṭol*) – well defined quarter of a town
tyāga formula – a formula following the oblations implemented during the *homa* rituals (common form: *idaṃ* N.N. (Dative) *na mama*; "this is for N.N., it is not mine")

upacāra (Skt.) – offerings in *pūjā*; cp. *pañcopacāra*
upanayana (Skt.) – Hindu initiation ritual, girdling with the sacred thread, →*vratabandha*

vā – unhusked rice
vajra (Skt.) – "thunderbolt, diamond", Buddhist ritual instrument
Vajrācārya (Skt.) – Buddhist priest
Vajrasattva (Skt.) – the highest ranking deity in Vajrayāna
Vajravārāhī (Skt.) – consort of Cakrasaṃvara
vākya (Skt.) →*saṃkalpa*
**varabandhana* (Skt., Nev. *kalyā nhyākegu*) – a sub ritual of marriage ceremony where the bride is presented a golden bangle (*kalyā*)
vastra (Skt.) – clothes offered during the ritual
**veda* (Skt.) – "knowledge, holy scripture
vihāra (Skt., Nev. *bāhā, bihār*) – Buddhist monastery
vijayadaśamī (Skt./Nep., *dasāīdaśamī*) – Victorious Tenth; the 10th day after the new moon in October
visarjana (Skt.) – "removal": dismissal, ritual release of the deities and cleaning of the ritual place
viṣṭara (Skt.) – a bundle of grass used for the ritual seat
viśvedevāḥ (Skt.) – semi divine forefathers, demigods
vivāha (Skt.) – marriage
vratabandha(na) (Skt., Nep. *bartamān*, Nev. *kaytāpūjā*) Hindu initiation of boys, girdling with the sacred thread →*upanayana*
vṛddhiśrāddha (Skt.) →*nāndī(ka)śrāddha*

yajamāna (Skt.) →*jajmān*
yajña (Skt.) – sacrifice (cp. *homa*)
yajñakuṇḍa (Skt.) – fire pit
yajñamaṇḍapa (Skt.) – sacrificial place
yajñopavīta (Skt.) – "holy thread": sacred thread given to deities and in the *vratabandhana* ritual to the boy
yakṣa, (f.) *yakṣī/yakṣ(iṇ)ī* (Nep., Skt.) – a kind of ghost or spirit
yantra (Skt.) – (sacrificial) diagram
**yathākarma* (Skt.) – "at the auspicious time", a pause between sub rituals
**yathāvāṇa* (v.l. *yathābāṇa*) – abbreviation of a formula for protecting the ritual
yavodaka (Skt.) – ancestor worship by making an offering of barley-water, cp. *nāndīkaśrāddha, nāndīmukhaśrāddha*

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VSK *Vājasaneyisaṃhitā,* Kāṇva recension: see YV.

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idaṃ viṣṇur vi cakrame (VS 5.15) – Dkv_3 48^v, 52^r, 63^v; Dkv_4 20^r, 20^v, 22^r, 26^v; Skv 15^v
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indrāgnyoḥ pakṣatiḥ (VS 25.5) – Dkv_1 15^v; Dkv_4 24^r; Skv 3^r
indro viśvasya rājati (VS 36.8) – Dkv_4 34^v
indhānās tvā śataṃ himāḥ (VS 3.18) – Dkv_4 18^v
imaṃ devā asapatnaṃ suvadhvaṃ mahate kṣatrāya mahate jyaiṣṭhyāya mahate jānarājyāyendrasyendriyāya (VS 10.18 ≈ VS 9.40) – Dkv_1 1^v, 13^v; Dkv_3 24^r, 48^v; Dkv_4 7^r, 16^r, 22^v; Skv 2^r
imaṃ devā asapatnaṃ suvadhvaṃ (ŚB 5.3.3.12) – Dkv_4 16^r
imaṃ me gaṅge yamune sarasvati (ṚV 10.75.5) – Dkv_4 21^v
imaṃ me varuṇa śrudhi (VS 21.1) – Dkv_1 14^v; Dkv_3 49^r; Dkv_4 3^r, 23^r; Ipv 7; Skv 2^r
imā rudrāya tavase kapardine (VS 16.48) – Dkv_1 17^v; Dkv_3 50^v; Dkv_4 26^r; Skv 4^r
iṣiro viśvavyacā vāto gandharvaḥ (VS 18.41) – Dkv_3 53^r; Dkv_4 31^r
iṣe tvā ūrje tvā (VS 1.1) – Dkv_4 19^v, 27^r, 27^v, 28^r, 39^v
iha gāvo niṣīdantu (PG 1.8.10) – Dkv_3 58^v; Dkv_4 34^r
irāvatī dhenumatī hi bhūtam (VS 5.16) – Dkv_3 48^v, 63^v; Dkv_4 22^r; Skv 15^v
īrmāntāsaḥ silikamadhyamāsaḥ (VS 29.21) – Dkv_1 10^v; Dkv_2 3^v
ut tiṣṭha brahmaṇas pate (VS 34.56 ≈ ṚV 1.40.1) – Dkv_4 38^r
ud uttamaṃ varuṇa pāśam asmat (VS 12.12) – Dkv_4 30^v, 35^r
ud u tyaṃ jātavedasam (VS 7.41) – Dkv_1 16^r; Dkv_3 50^r; Dkv_4 25^r; Skv 4^v
udgāteva śakune sāma gāyasi (ṚV 2.43.2) – Dkv_1 23^r; Skv 2^r
ud budhyasvāgne prati jāgṛhi tvam (VS 15.54) – Dkv_1 13^v; Dkv_3 48^v; Dkv_4 23^r; Skv 2^r
ud vayaṃ tamasas pari (VS 20.21 ≈ VS 27.10) – Dkv_2 7^r, 8^v; Dkv_4 2^v, 35^v, 36^r
upahvare girīṇām (VS 26.15) – Dkv_1 16^r; Dkv_3 50^r; Dkv_4 21^v, 25^r; Skv 4^v
uru viṣṇo vi kramasva (VS 5.38) – Dkv_3 63^v; Dkv_4 22^r
ūrjaṃ vahantīr amṛtaṃ ghṛtaṃ payaḥ kīlālaṃ parisrutam (VS 2.34) – Dkv_4 5^v
uṣṇena vāya udakenehi (PG 2.1.6) – Dkv_1 1^r
ūrjasvatī payasā pinvamānā (VS 12.70) – Skv 5^r
ṛcaṃ vācaṃ prapadye (VS 36.1) – Dkv_4 34^v
ṛtavas te yajñaṃ vitanvantu (VS 26.14) – Dkv_1 14^r; Dkv_3 38^r, 49^v; Dkv_4 24^v; Skv 3^r
ṛtava stha ṛtāvṛdhaḥ (VS 17.3) – Dkv_4 10^r, 19^r
ṛtava stheti ṛtavo (ŚB 9.1.2.18) – Dkv_4 10^r
ṛtāṣāḍ ṛtadhāmāgnir gandharvaḥ (VS 18.38) – Dkv_3 52^v; Dkv_4 31^r,
ekam iṣe (PG 1.8.1) – 2) – Dkv_3 58^r; Dkv_4 33^v
etat te rudrāvasaṃ tena paro mūjavato'tīhi (VS 3.61) – Dkv_1 22^r; Skv 5^r
eṣa te rudra bhāgaḥ (VS 3.57) – Dkv_1 22^r; Skv 5^v
eṣā kanyā iva vahatum (ṚV 4.58.9) – 10) – Dkv_4 16^r
eṣāṃ vai bhūtānāṃ (BĀU 6.4.1) – Dkv_3 34^v
eṣo ha devaḥ pradiśo 'nu (VS 32.4) – Dkv_4 20^r
omāsaś carṣaṇīdhṛtaḥ (VS 7.33) – Dkv_4 4^r
oṣadhe trāyasva (VS 4.1) – Dkv_1 1^r; Dkv_2 5^r
kanikradaj januṣaṃ prabruvāṇaḥ (ṚV 2.42.1) – Dkv_1 7^v, 23^v; Sk^v 5^v
kanyā iva vahatum etavā u (ṚV 4.58.9 ≈ VS 17.97) – Dkv_3 46^r; Dkv_4 15^v; Skv 16^r
kayā tvaṃ na ūtyā (VS 36.7) – Dkv_4 34^v
kayā naś citra ā bhuvat (VS 27.39 ≈ VS 36.4) – Dkv_1 13^r; Dkv_3 47^v, 48^v; Dkv_4 20^v, 23^v, 34^v; Skv 2^r
kas tvā vi muñcati sa tvā vi muñcati (VS 2.23) – Dkv_4 38^r
kas tvā satyo madānām (VS 36.5) – Dkv_4 34^v
kāṇḍāt) – kāṇḍāt prarohantī (VS 13.20) – Dkv_1 1^r, 20^v; Dkv_2 4^v; Dkv_3 22^r, 24^r, 61^v, 48^v; Dkv_4 7^r, 29^r, 39^r; Ipv 4; Skv 14^r
kāmaṃ kāmadughe dhukṣva (VS 12.72) – Dkv_3 45^r; Skv 16^r; Dkv_4 15^r, 35^v
kāya svāhā (VS 22.20) – Dkv_4 28^v
kiṃ candaḥ kā (ŚB 10.3.2.13) – Dkv_4 15^v
kukkuṭo'si madhujihvaḥ (VS 1.16) – Dkv_4 27^r, 39^v
kuvid aṅga yavamanto yavaṃ cit (VS 10.32) – Dkv_1 14^v; Dkv_3 49^r; Dkv_4 23^r; Skv 2^r
ketuṃ kṛṇvann aketave (VS 29.37) – Dkv_1 13^r; Dkv_3 48^v; Dkv_4 23^r
ko'dāt kasmā adāt (VS 7.48) – Dkv_3 37^r, 44^v; Ipv 27; Skv 16^r; Dkv_4 14^v
kṛtāya karmaṇe svāhā (KŚ 2.2.23) – Dkv_4 38^v
kṛṣṇo'sy ākhareṣṭhaḥ (VS 2.1) – Dkv_4 28^r
kravyādam agniṃ pra hiṇomi (VS 35.19) – Dkv_4 19^r

krāṇā śiśur mahīnām (ṚV 9.102.1) – Dkv_1 15^r; Dkv_3 49^v; Dkv_4 24^v; Skv 3^r

gaṇānāṃ tvā gaṇapatiṃ havāmahe (VS 23.19) – Dkv_1 12^r, 17^r, 17^v; Dkv_3 47^v, 50^v, 51^r; Dkv_4 6^r, 17^v, 21^r, 25^v; Skv 2^v, 4^r; SvV 2

gandhadvārāṃ durādharṣām (ṚVKh 2.6.9) – Dkv_1 2^r

garbho asy oṣadhīnāṃ (VS 12.37) – Dkv_4 28^v

gṛbhṇāmi te saubhagatvāya hastam (PG 1.6.3) – Dkv_3 57^r; Dkv_4 33^r

ghṛtaṃ ghṛtapāvānaḥ pibata (VS 6.19) – Dkv_1 12^v, 17^r; Dkv_2 7^r; Dkv_3 50^v; Dkv_4 17^v, 26^r; Skv 1^r, 4^r

catvāri śṛṅgā trayo asya pādāḥ (VS 17.91) – Dkv_1 12^r, 16^r; Dkv_3 47^v, 50^r, 54^r; Dkv_4 21^r, 25^r; Skv 2^v, 4^v; SvV 2

cittaṃ ca cittiś ca (PG 1.5.9) – Dkv_3 53^v, 54^r; Dkv_4 31^v

jarāṃ gacha pari dhatsva vāsaḥ (PG 1.4.12) – Dkv_3 35^r, 41^v; Dkv_4 13^r

jātavedase sunavāma somam (ṚV 1.99.1) – Dkv_1 17^r, 17^v; Dkv_3 35^r, 41^v, 50^v, 51^r, 51^v, 52^r; Dkv_4 5^v, 17^v, 25^v, 26^r, 26^v; Skv 4^r, 4^v

tac cakṣur devahitam (VS 36.24) – Dkv_1 22^r, 58^r; Dkv_4 1^v, 33^v, 35^r, 40^r; Ipv 8; Skv 1^r, 17^v

tat tvā yāmi brahmaṇā vandamānaḥ (VS 18.49) – Dkv_1 12^r; Dkv_3 47^v, 63^r, 54^r; Dkv_4 2^r, 18^r, 21^r; Skv 2^v; SvV 2

tad evāgnis tad ādityaḥ (VS 32.1) – Dkv_4 29^r

tanūpā agne'si (VS 3.17) – Dkv_4 38^v

tam īśānaṃ jagatas tasthuṣas patim (VS 25.18) – Dkv_4 2^r; Skv 2^v

taṃ vo dasmam ṛtīṣaham (VS 26.11) – Dkv_4 28^r

taraṇir viśvadarśataḥ (VS 33.36) – Dkv_4 10^r

tava vāyav ṛtaspate (VS 27.34) – Dkv_1 2^r, 14^v, 21^r; Dkv_2 6^r, 7^v; Dkv_3 23^v, 25^r, 27^v, 28^r, 49^r, 57^v, 60^v, 61^v; Dkv_4 2^v, 5^v, 6^v, 7^v, 8^r, 23^r, 33^v; Skv 2^r, 17^v

tasmā araṃ gamāma vaḥ (ṚV 10.9.3 ≈ VS 36.16) – Dkv_3 58^r; Dkv_4 20^v, 33^v, 35^r

tā asya sūdadohasaḥ (VS 12.55) – Dkv_1 13^r; Dkv_3 49^r; Dkv_4 23^r; Skv 2^r

tā vā etāḥ pañcadevatā etena kāmapreṇa (ŚB 11.1.6.20) – Dkv_4 16^v

tīvrān ghoṣān kṛṇvate vṛṣapāṇayaḥ (VS 29.44) – Dkv_1 14^r; Dkv_2 5^v; Dkv_3 49^v, 50^v; Dkv_4 23^v; Skv 3^v

tūṣṇīm āsīnaḥ sumatiṃ cikiddhi naḥ (ṚV 2.43.3) – Dkv_1 22^v

tejo'si śukram amṛtam āyuṣpāḥ (VS 22.1) – Dkv_1 1^v, 2^v, 2^r, 7^r, 8^v, 18^r, 21^r; Dkv_2 2^r, 4^r, 4^v, 6^v, 7^v; Dkv_3 22^r, 22^v, 23^v, 24^r, 25^r, 27^r, 27^v, 28^r, 52^r, 60^v, 61^v; Dkv_4 1^v, 2^v, 3^r, 5^v, 6^r, 18^v, 19^r, 26^v, 28^r; Ipv 10; Skv 1^r, 4^r, 14^r

tubhyam agre pary avahan (PG 1.7.3) – Dkv_3 57^v; Dkv_4 33^v

tubhyaṃ tā aṅgirastama (VS 12.116) – Dkv_4 36^r

trātāram indram avitāram indram (VS 20.50) – Dkv_1 1^r, 2^r, 7^r, 14^v, 21^r; Dkv_2 4^v, 7^v; Dkv_3 27^v, 49^r; Dkv_4 7^v, 23^r, 28^r, 34^v; Ipv 3; Skv 2^r, 14^r

trīṇi padā vi cakrame (VS 34.43) – Dkv_1 14^v; Dkv_3 49^r; Dkv_4 23^v; Skv 2^r

tryambakaṃ yajāmahe (VS 3.60) – Dkv_1 22^r; Dkv_3 59^r; Dkv_4 26^v, 29^r, 34^r; Skv 5^r; SvV 5

tryāyuṣaṃ jamadagneḥ (VS 3.62) – Dkv_1 22^r; Dkv_2 5^v; Dkv_4 38^v; Ipv 41; Skv 5^r

tvaṃ no agne varuṇasya vidvān (VS 21.3) – Dkv_3 52^v; Dkv_4 30^v, 35^r

tvāṃ vṛtreṣv indra satpatiṃ naraḥ (ṚV 6.46.1c) – Dkv_4 18^r; 18^v

tvaṃ yaviṣṭha dāśuṣaḥ (VS 13.52 ≈ VS 68.2) – Dkv_1 8^v, 12^r, 17^v, 20^v; Dkv_2 2^r, 6^v, 7^r, 7^v, 8^v; Dkv_3 22^r, 22^v, 24^r, 25^r, 26^r, 27^r, 27^v, 34^v, 38^r, 41^v, 46^r, 50^v, 60^v, 61^v; Dkv_4 1^v, 10^r, 13^v, 15^v, 18^r, 20^v, 25^v; Ipv 12; Skv 1^r, 4^r; SvV 2

tvaṃ yaviṣṭha dāśuṣaḥ iti (ŚB 7.5.2.39) – Dkv_3 34^v, 46^r; Dkv_4 15^v

dakṣiṇata u haika upadadhati (ŚB 8.4.4.11) – Dkv_3 25^r, 26$_v$

dadhikrāvṇo akāriṣam (VS 23.32) – Dkv_1 12^v, 17^v, 20^v; Dkv_2 2^r, 6^v, 7^r, 7^v, 8^v; Dkv_3 22^v, 24^r, 26^r, 27^r, 27^v, 50^v, 60^v; Dkv_4 1^v, 25^v; Skv 1^r, 4^r; SvV 5,6

daivyāya karmaṇe śundhadhvaṃ devayajyāyai (VS 1.13e) – Dkv_4 27^v

dātāro no 'bhivardhantāṃ (ViDh 73.28) – Dkv_4 5^r

divo vā viṣṇa uta vā pṛthivyāḥ (VS 5.19) – Dkv_3 48^v, 63^v; Dkv_4 22^v; Skv 15^r

dīrghāyutvāya balāya varcase (VSK (KS) 3.9.6) – Dkv_1 1^r, 17^v, 18^v; Dkv_2 4^r, 4^v, 5^r, 8^r; Dkv_3 22^r, 24^r, 50^v; Dkv_4 7^r, 25^v, 26^r, 40^r; Skv 4^r, 15^v, 16^r

dīrghāyus ta oṣadhe khanitā (VS 12.100) – Dkv_2 8^v

devakṛtasyainaso'vayajanam asi (VS 8.13) – Dkv_4 35^r

devaśrutau deveṣv ā ghoṣatam (VS 5.17) – Dkv_3 48^v, 63^v; Dkv_4 22^v; Skv 15^v

deva savitaḥ prasuva yajñaṃ prasuva yajñapatiṃ bhagāya (VS 9.1) – Dkv_4 4^r

devasya tvā savituḥ prasave'śvinor bāhubhyāṃ pūṣṇo hastābhyām agnaye juṣṭaṃ gṛhṇāmi (VS 1.10 *et passim*) – Dkv_1 1^v, 2^r, 7^r, 12^r, 12^v, 20^v, 20^r, 21^r; Dkv_2 4^v, 6^r, 7^r, 7^v, 8^v; Dkv_3 23^v, 27^v, 37^v, 39^v, 47^v, 60^v, 61^v; Dkv_4 5^v, 6^v, 9^v, 11^v, 15^v, 18^v, 21^r, 2825.19^r, 36^r; Skv 2^v, 16^r; SvV 2

devā gātuvido gātuṃ vittvā gātum ita (VS 8.21) – Dkv_3 31^v; Dkv_4 6^r, 9^v, 35^v

devīr āpo agreguvo agrepuvo'gra imam adya yajñaṃ nayatāgre yajñapatiṃ sudhātuṃ yajñapatiṃ devayuvam (VS 1.12b) – Dkv_4 27^v, 28^r

devo vaḥ savitā hiraṇyapāṇiḥ pratigṛbhṇātv achidreṇa pāṇinā (VS 1.16e) – Dkv_4 27^r

dṛte dṛha mā jyok (VS 36.19) – Dkv_4 35^r

dṛte dṛha mā mitrasya (VS 36.18) – Dkv_4 35^r

dyaus tvā dadātu pṛthivī tvā pratigṛhṇātu (PG 3.15.22) – Dkv_3 36^r, 43^r; Dkv_4 14^r

dyauḥ śāntiḥ (VS 36.17) – Dkv_1 18^r, 21^v, 21^r; Dkv_4 2^v, 26^v, 34^r, 34^v, 35^r, 35^v; Ipv 9; Skv 5^r

dyāṃ mā leklīḥ (VS 5.43) – Dkv_3 50^r; Dkv_4 6^r, 25^v; Skv 16^r

drupadād iva mumucānaḥ (VS 20.20) – Dkv_4 36^r

dvāro devīr anv asya viśve (VS 27.16) – Dkv_1 12^r; Dkv_3 47^v; Dkv_4 21^r; Skv 2^v; SvV 2

dhāmachad agnir indraḥ (VS 18.76) – Dkv_3 22^v, 63^v; Dkv_4 22^r; Skv 15^r

dhūr asi (VS 1.8) – Dkv_1 18^r; Dkv_3 52^r; Dkv_4 2^v, 26^v, 28^v

dhānyam asi dhinuhi (VS 1.20) – Dkv_4 27^r, 39^r

dhruvam asi dhruvaṃ tvā paśyāmi (PG 1.8.19) – Dkv_3 58^v; Dkv_4 34^r

dhruvāsi (VS 5.28) – Dkv_3 45^r; Dkv_4 15^r

na tasya pratimā asti (VS 32.3) – Dkv_4 29^r
nakṣatriyebhyaḥ svāhā (VS 22.28) – Dkv_1 15^r; Dkv_3 49^v; Dkv_4 24^r; Skv 3^r
namas te astu vidyute (VS 36.21) – Dkv_4 35^r
namas te rudra manyave (VS 16.1) – Dkv_1 22^v; Skv 5^v
namas te harase śociṣe (VS 36.20) – Dkv_4 35^r
namaḥ parṇāya ca parṇaśādāya ca (VS 16.46) – Dkv_1 17^v; Dkv_3 50^v; Dkv_4 25^v
namaḥ śaṃbhavāya ca mayobhavāya ca (VS 16.41) – Dkv_1 13^v; Dkv_2 6^v; Dkv_3 47^v, 51^v, 63^v; Dkv_4 1^v, 2^v, 21^r, 26^v; Skv 2^v, 2^r; SvV 3
namaḥ śyāvāsyāyānnāśane yat ta āviddhaṃ tat te niṣkṛntāmi (PG 1.3.18) – Dkv_3 39^v; Dkv_4 12^r
namaḥ śvabhyaḥ śvapatibhyaś ca vo namaḥ (VS 16.28) – Dkv_1 16^r; Dkv_3 48^r, 50^r; Dkv_4 22^r, 25^r; Skv 4^v
namaḥ sabhābhyaḥ sabhāpatibhyaś ca vo namaḥ (VS 16.24) – Dkv_1 12^v, 18^v; Dkv_3 50^v, 51^r; Skv 1^r
namo gaṇebhyo gaṇapatibhyaś ca vo namaḥ (VS 16.25) – Dkv_4 6^r, 25^v, 26^r
namo babhluśāya vyādhine (VS 16.18) – Dkv_1 17^r; Dkv_3 50^v, 51^r; Dkv_4 17^v, 26^r; Skv 4^r
namo brahmaṇe namo astv agnaye (TA 2.12.1) – Dkv_4 36^r
namo 'stu sarpebhyaḥ (VS 13.6) – Dkv_3 50^r, 51^v; Dkv_4 6^r, 25^r; Skv 15^r
na tvevāmāṃso 'rghaḥ (PG 1.3.29) – Dkv_3 41^r; Dkv_4 12^v
ni vartayāmy āyuṣe'nnādyāya prajananāya rāyaspoṣāya suprajāstvāya suvīryāya (VS 3.63b) – Dkv_2 5^v; Skv 5^r
pañca nadyaḥ sarasvatīm (VS 34.11) – Dkv_1 16^r; Dkv_4 21^v, 25^r; Skv 4^v
padmānane padmaūrū (RVKh 2.6.17) – Dkv_4 18^v
payaḥ pṛthivyāṃ paya oṣadhīṣu (VS 18.36) – Dkv_1 12^v, 18^r, 22^r; Dkv_3 66^r; Dkv_4 1^v, 26^v, 35^v, 36^r; Ipv 19; Skv 1^r, 5^r; SvV 2
paraṃ mṛtyo anu parehi panthām (ṚV 10.18.1) – Dkv_3 56^v; Dkv_4 32^v
parāpūtaṃ rakṣaḥ (VS 1.16d) – Dkv_4 27^r
paridhāsyai yaśodhāsyai (PG 2.6.20) – Dkv_3 33^v, 41^v; Dkv_4 13^r
pavitre stho vaiṣṇavyau (VS 1.12) – Dkv_1 2^r; Dkv_2 6^v; Dkv_4 27^r; Dkv_4 28^r, 40^r
paśavo hetiḥ (VS 15.15b) – Dkv_1 16^v; Skv 4^v
pālāśam bhavati tena (ŚB 5.3.5.11) – Dkv_4 10^r, 15^v
pāhi no agna enase svāhā (TA 10.6.1) – Dkv_4 35^r
punas tvādityā rudrā vasavaḥ samindhatām (VS 12.44) – Dkv_4 36^r
pṛṣṭo divi pṛṣṭo agniḥ pṛthivyām (VS 18.73) – Dkv_4 19^v
prajāpatir viśvakarmā mano gandharvaḥ (VS 18.43) – Dkv_3 53^v; Dkv_4 31^v
prajāpate na tvad etāny anyaḥ (VS 10.20) – Dkv_1 15^v; Dkv_3 28^r, 49^r, 60^v, 61^v, 63^v; Dkv_4 22^r, 23^v; Skv 3^v, 14^r, 15^r, 17^v
pra tad viṣṇu stavate vīryeṇa (VS 5.20) – Dkv_3 48^v, 63^v; Dkv_4 22^v; Skv 15^r
pratyuṣṭaṃ rakṣaḥ pratyuṣṭā arātayaḥ (VS 1.29 cd) – Dkv_4 20^r, 27^r, 27^v, 32^v, 39^r
prathamā dvitīyaiḥ (VS 20.12) – Dkv_4 36^r
pradakṣiṇid abhi gṛṇanti kāravaḥ (ṚV 2.43.1) – Dkv_1 23^r; Skv 15^r
pra no yachatv aryamā (VS 9.29) – Dkv_4 25^v
prāṇāya svāhā (VS 22.23) – Dkv_2 2^v; Dkv_4 28^v
bṛhaspate ati yad aryo arhāt (VS 26.3) – Dkv_1 12^r, 13^r, 18^v; Dkv_3 47^v, 48^v, 48^r, 50^v, 51^v, 51^r, 52^r, 63^v; Dkv_4 6^r, 21^r, 22^r, 23^r, 26^v; Skv 2^v, 2^r, 4^r; SvV 2
brahmaṇas pate tvam asya yantā (VS 34.58) – Dkv_1 2^r, 14^v; Dkv_3 24^r, 27^v, 48^r, 49^r, 60^v, 63^v; Dkv_4 21^v, 23^v; Skv 2^r
brahma jajñānaṃ prathamaṃ purastāt (VS 13.3) – Dkv_1 13^v; Dkv_3 47^v, 48^r, 63^v; Dkv_4 20^v, 21^r, 22^r, 28^v; Skv 2^v,15^r; SvV 3
brāhmaṇāsaḥ pitaraḥ somyāsaḥ (VS 29.47) – Dkv_1 16^v; Dkv_3 50^r; Dkv_4 25^r; Skv 4^v
bhagāya svāhā (PG 1.7.5) – Dkv_3 58^r; Dkv_4 33^v
bhadram adhastān no vada (ṚVKh 2.2.3) – Dkv_1 23^r
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