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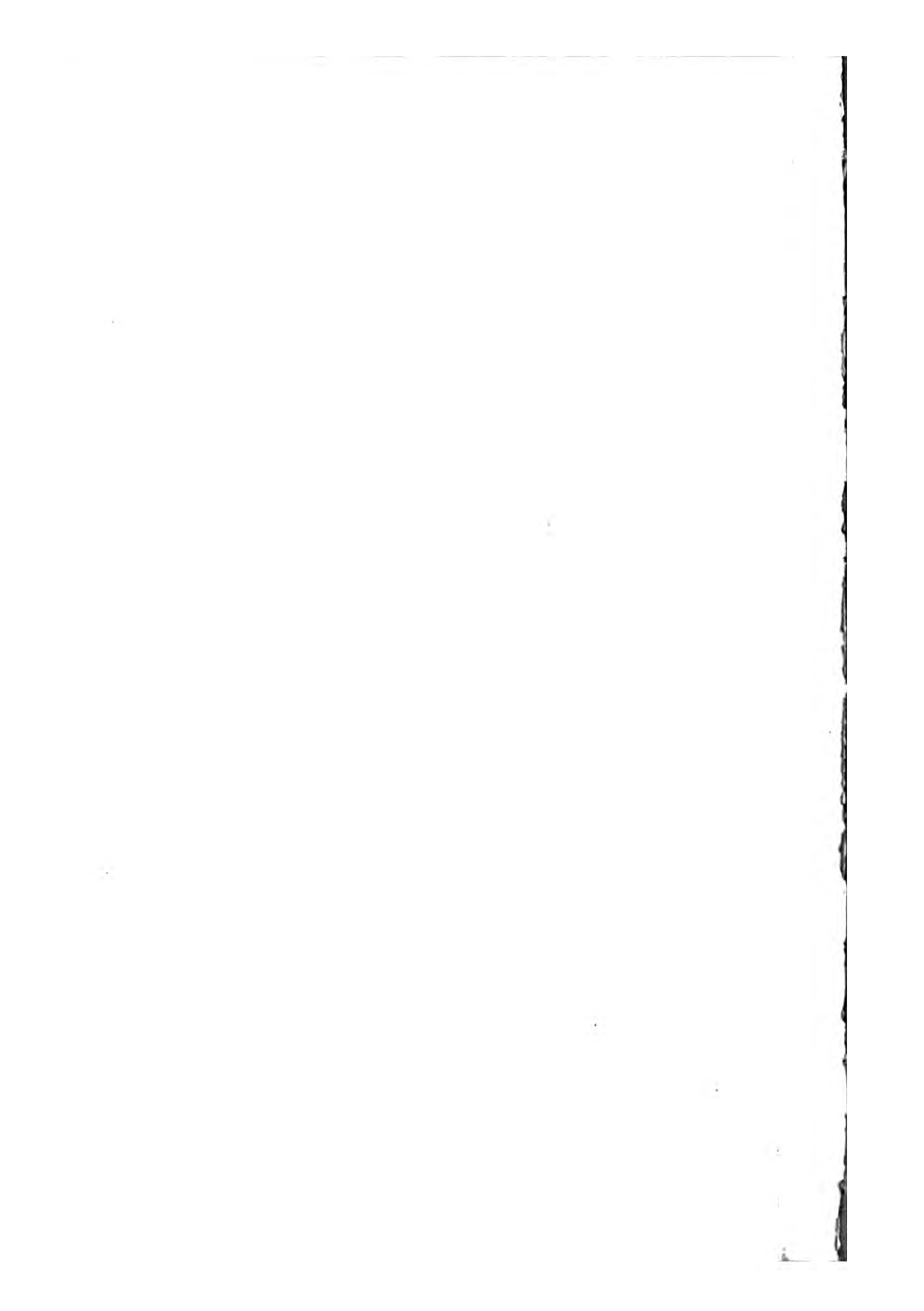
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THE RĠVEDA IN THE SANDHYĀ & OTHER RELIGIOUS SERVICES OF THE HINDUS - M. WILLIAMS.

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**The place which the Rig-veda occupies in the
Sandhyâ, and other Daily Religious Services
of the Hindus.**

By

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My design in bringing the present subject before you is to show how important a part the Rig-veda still plays in the religious services of the Hindus, as performed in the present day, and as I myself saw them performed during my travels in India¹).

1) The duty of lecturing on Vedic literature in connexion with the work of the Boden Chair at Oxford led me, while travelling in India, to inquire how far the Rig-veda forms a constituent part of the daily ceremonial of the modern Hindus. The subject has never before, so far as I am aware, been thoroughly investigated by any Sanskrit scholar, though a confused and imperfect account of the Sandhyâ is given by Colebrooke in his first Essay on the Religious Ceremonies of the Hindus. A great many Manuals, Guides and Directories to the performance of the daily indispensable religious duties (Nitya-karma) of the Hindus are current in India. That which I have myself chiefly followed in the preparation of the present paper is a Manual called Brahma-karma-pustaka, printed at Alibâg in the Konkan, and given to me as the best authority for the ceremonies of the Rig-vedî Brâhmans of the Marâṭha country by a well-known enlightened Brâhman of high

We are so accustomed to give all our attention to the *Ṛig-veda* for purely literary or philological objects that we are apt to forget that directly or indirectly, for good or for evil, this ancient book — the oldest in the world, except perhaps portions of the Jewish Bible — has for three thousand years moulded the faith, inspired the prayers, animated the aspirations, influenced the conduct, shaped the lives of a large proportion of the great *Âryan* race to which we ourselves belong. And to this very day the remarkable spectacle may be seen of millions of Indo-*Âryans* comprising countless tribes of various origin, scattered over a vast area from the Panjâb to Cape Komorin, from Bombay to Assam, living distinct from each other in separate castes and communities, and owning subjection to divers laws and customs, yet all united by the common bond of this *Ṛig-veda*, which they still use as their daily prayer-book, and portions of which they still repeat as a morning and evening sacrifice to the one God whom they all adore under various manifestations.

And this *Ṛig-veda*, in the estimation of those who thus make use of it, is not a book like our Bible or the Muhammadan *Kurân*. It is rather a sacred and eternal Sound heard by inspired sages and transmitted through the living voices of pious *Brâhmans* through in-

rank, the Hon. Rao Bahâdur Gopâl Hari Deshmukh, whose acquaintance I made in Bombay. It must be borne in mind that although variations occur in different parts of India, and that although abbreviated forms are used by persons engaged in secular pursuits, there are many strict *Ṛig-vedî* *Brâhmans* who go through the whole *Sandhyâ*, *Brahmayajña* and *Tarpaṇa* services as described in the present paper; and in no part of India is the detail of the Brahmanical ceremonial so carefully carried out as in the *Marâṭha* country. I ought to state that Mrs. Belnos' book of drawings and illustrations was a meritorious work relatively to the time of its publication; but she was no Sanskrit scholar, and her descriptions, while full of the most obvious inaccuracies make no pretention to completeness.

numerable generations. And hence it is that the very sound of the Veda is considered efficacious in propitiating the Deity. Hence it is that, contrary to the maxim of our Shakespeare ("Words without thoughts never to Heaven go"), the mere words of the sacred texts are believed to go even without the accompaniment of thoughts upwards towards Heaven, and bring down blessings on the utterer.

Standing here, therefore, as I do this day, before the Members of this great International Congress as a Delegate of the Government of India, I must be allowed to say that it redounds greatly to the honour of that Government that in its desire to support the cultivation of Oriental studies in England¹), and in its appreciation of the estimation in which the Veda is held by two hundred millions of Hindus committed to its rule, it supplied the funds which enabled Professor Max Müller to give us a complete edition of the Ṛig-veda with the commentary of Sâyaṇacârya—a great work which could not have been accomplished even on a less costly scale without too large an expenditure of money for private enterprise.

And for the same reason I feel bound to express my regret that among the English versions of the Sacred Books of the East, in the publication of which the Government of India is also liberally assisting, and ten volumes of which have been published since the programme put forth in 1876, no translation of the Ṛig-veda has yet found a place.

Every one here knows that the translation begun by my illustrious predecessor at Oxford, Horace Hayman Wilson, even if it had ever been completed, could not have held its own in the present advanced state of Vedic knowledge. Nor can further translations of works already excellently translated, such as the Upanishads, the Bhagavad-

1) It must not be forgotten that our Government makes a donation of 200 guineas annually to the Royal Asiatic Society of Great Britain.

gîtâ and the Muhammadan Kurân, compensate us English Orientalists for the want of a trustworthy version of the oldest, most important, and by far the most sacred of all India's sacred books. Nor is the absence of a complete English translation of the Rîg-veda made easier for us to bear by our knowledge of the fact that you in Germany who do not govern India, as we do, have already produced two complete German versions.

At any rate the Home Government of India is generously doing its part in this matter, and in India itself I had frequent occasion to admire the sensitiveness of the Viceroy's Government to its duty of fostering and promoting Indian learning. It has established throughout the country great Universities, Colleges, and Schools where even more attention is given to the study of the classical languages of India than to that of the vernaculars, and it is doing what it can to preserve from destruction every kind of literary and archaeological monument, including important inscriptions and manuscripts. More than this, and still more manifestly to its credit, it deals out absolute justice to its multifarious subjects. It holds the scales with perfect impartiality between different castes and religionists. Each man is allowed to practise his own religion according to the dictates of his own conscience without fear of let, hindrance or molestation.

I now proceed to the detail of the subject of my paper¹). In Manu's time (Manu III. 70, 80, 81, IV. 21) there were five principal devotional Services, comprising the Deva-yajña, Pitṛi-yajña, Bhûta-yajña, Nṛi-yajña (that is to say homage paid to the Devas, to the Pitṛis, to the Bhûtas, to human beings) and lastly by far more important than all the others put together, the Brahma-yajña, or

1) The System of transliteration employed in the present paper is in the whole that of my Sanskrit Grammar, 4th. edition. The main exception is that an unmarked *c* is used instead of *ç*, and *ç* instead of *ś*.

homage paid to the Supreme Being through recitation of Vedic texts and hymns (svādhyâya). Now of this Brahma-yajña the Sandhyâ is considered to be a part. The other yajñas may be performed vicariously but the Sandhyâ never. Every individual must go through this religious service for himself as a necessary every day duty choosing, if possible, the side of a sacred river or tank for the purpose¹).

I need scarcely point out that the word Sandhyâ is thought by the Paṇḍits of the present day to have two derivations. It may come from either sandhyai to reflect or sandhâ to unite. The former implies that meditation forms a necessary part of the service, the latter denotes that it must be performed at the junctions of day and night, and properly also at the contact of the Sun with the meridian. But although there are theoretically three Sandhyâs viz. 1. at Dawn (called prâtaḥ-sandhyâ) 2. at Midday (mâdhyâhna-Sandhyâ), 3. in the Evening (sâyam-Sanshyâ), the first and third alone are performed with any regularity in the present day.

Three preliminary acts ought to precede the Morning Sandhyâ. The first is Snâna, bathing.

The second is Bhasma-dhâraṇa, application of ashes to the body, when the puṇḍra or sectarian mark (some times called tilaka and in the South nâma) is also made on the forehead.

The third is Çikhâ-bandhana²), the binding together or tying up in a knot of all the locks on the crown of the head, lest any loose particles of hair thought to convey impurity should fall on the ground or in the water.

1) In default of a river or sacred tank it may be performed at home.

2) The Çikhâ or top-knot of hair is one of the two chief symbols of Brâhmanhood. All the head ought to be shaved leaving a few long locks on the crown. The other symbol is the Brâhmanical thread.

The actual ceremonial of the Sandhyâ service begins with what is called Âcamana, sipping of water, which merely consists in swallowing two or three mouthfuls for internal ablution¹). The water is taken up in the hollowed palm of the right hand or poured from a spoon into the palm and is supposed to cleanse body and soul in its downward course.

During the process of sipping, the twenty-four principal names of the God Vishṇu (taken from the Agni Purâṇa) are invoked; thus: Glory to Keçava, Nârâyaṇa, Mâdhava, Govinda, Vishṇu, Madhusûdana, Trivikrama, Vâmana, Çrîdhara, Hṛishîkeça, Padmanâbha, Dâmodarâ, Sankarshaṇa, Vâsudeva, Pradyumna, Aniruddha, Purushottama, Adhokshaja, Narasiṅha, Acyuta, Janârdana, Upendra, Hari, Kṛishṇa.

The second act is Prâṇâyâma exercise or regulation of the breath. This includes three distinct operations (see Ind. Stud. 9, 26 ff.).

The first called Recaka²) consists in first pressing in the right nostril with the finger and expelling the breath through the left, and then pressing in the left nostril and expelling the breath through the right.

The second called Pûraka consists in first pressing in the right nostril with the finger and drawing in the breath through the left, and then pressing in the left nostril and drawing in the breath through the right.

The third called Kumbhaka consists in pressing in both nostrils with the finger and thumb, and holding in the breath for as long an interval as possible.

1) The direction in the Manual is *dvir âcamya*, but *Manu* (II. 60) directs the worshipper to sip water three times.

2) The *Recaka* operation ought certainly to come first (see *Vedânta-sâra* Section XIII with Commentary), but some Manuals direct that the worshipper should begin with *Pûraka*. Mrs. Belnos places *Pûraka* first and describes the whole process incorrectly.

These preliminary acts, which ought to be concluded before the rising of the sun, are thought to be useful in fixing the mind, concentrating the thoughts and bringing the worshipper into a proper attitude of attention¹⁾ (manaḥ-sthiti-sampâdanârtham). He is now in a position to begin the recitation of his prayers. They must be introduced by the solemn utterance of the Monosyllable Om (called Praṇava), the sound being prolated to the length of three vowels.

This most sacred of all Hindu utterances symbolical of the three fold manifestation of the one Supreme Being (Brahman) in the gods Brahman (Masc.), Viṣṇu and Çiva, is constantly repeated during the Sandhyâ service.

Manu describes it as a monosyllable rightly called Akshara, because as imperishable and eternal as the Supreme Being himself. After Om comes the utterance of the names of the three worlds, Bhûḥ Earth, Bhuvar Atmosphere, Svar Heaven, to which are often added the four higher heavens, Mahar, Janar, Tapar and Satyah.

The utterance of these seven names (called the seven Vyâhritis) preceded in each case by the syllable Om is an act of homage to all the beings inhabiting the seven worlds. It is supposed to induce purity of thought and to prepare the worshipper for offering up his first prayer. Turning towards the Eastern sky he repeats the Gâyatrî or Sâvitri (from R̥ig-veda III. 62, 10).

This prayer, as is well known to every Sanskrit scholar, is the most sacred of all Vedic utterances, and like the Lord's Prayer among Christians, or like the Fâtihah²⁾ among Muhammadans, must always among Hindus take precedence of all other forms of supplication.

1) Manu (II. 83) declares that Prâṇâyâma is param tapan the highest act of penance.

2) That is, the opening chapter of the Kurân.

The words of the Gâyatrî: *tat Savitur vareṇyam bhargo devasya dhîmahî dhiyo yo naḥ pracodayât* may be thus translated: Let us meditate on the excellent glory of the divine vivifying Sun, may he enlighten our understandings!

Next comes a short text from the Taittirîya Âraṇyaka (X. 27).

Om, âpo jyotî raso 'mṛitam Brahma Bhûr Bhuvaḥ Svar Om, Water, light, flavour, the food of immortality, earth, the intermediate sky and heaven are all Brahman (and Brahman is to be apprehended by) Om.

The thoughts are now fixed in meditation (dhyâna) on the personified Dawn Sandhyâ¹) imaged in the mind as a young virgin of red complexion, (rakta-varṇâ) dressed in red garments, with a red mark on the forehead, red garlands and unguents, borne on a swan (haṅsa-vâhanâ), possessing the divine power of Brahman (brahma-devatyâ), taking her stand near the Gârhapatya fire (gârhapatyâgny-upasthânâ), holding in her hand the Rîg-veda-Saṃhitâ, bearing the appellation Brahma-Sandhyâ and the epithet Vedavatî.

At the same time a Sankalpa is formed in the mind; that is to say, the real intention of performing the service is declared, thus: „I will now perform the Dawn Sandhyâ by adoring the goddess Gâyatrî with the object of pleasing the Supreme Being for the sake of getting rid of the sins which will thereby be removed from me“. It may be observed that according to Hindu theologians, such a declaration of intention is essential to the validity of every religious act²).

Then follows another remarkable prayer from the Taittirîya

1) Identified with the goddess Gâyatrî or personified Gâyatrî prayer.

2) A similar intention is necessary in the Muhammadan religion and called Niyyat or Niyat. It is also I believe, necessary to the validity of all religious acts performed by priests in the Roman church.

Âraṇyaka X. 26, addressed to the personified Sandhyâ identified with the goddess Gâyatrî and capable of being freely rendered thus:

Come boon-bestowing goddess, Gâyatrî
Mother of sacred hymn, on thee I call,
Grant me to know the great Eternal Spirit,
Thyself art strength, might, light, the very essence
Of all the gods, the Universe itself,
Source of all life, Superior to all.

The next division of the ceremonial is called Mârjana, purification. It is a kind of self-baptism performed by the worshipper himself by sprinkling water on the head¹⁾ while the first three verses of Rig-veda X. 9, are recited. These may be thus paraphrased:

O waters give us health, bestow on us,
Vigour and strength, so shall I see enjoyment.
Rain down your dewy treasures o'er our path.
Like loving mothers, pour on us your blessing,
Make us partakers of your sacred essence.
We come to you for cleansing from all guilt,
Cause us to be productive, make us prosper.

This is followed by further sippings of water for internal cleansing called in this case mantrâcamana²⁾, because accompanied with repetition of texts, and notably with another remarkable prayer from the Taittirîya Âraṇyaka (X. 25):

May Sun and Anger³⁾; may the lords of anger⁴⁾

1) Âyâtu varadâ devî aksharam brahma sammitam Gâyatrî chandasâm mâtâ idam brahma jushasva naḥ. Ojo 'si saho 'si balam asi bhrâjo 'si devânâṃ dhâma nâmâ 'si viçvam asi viçvâyuh sarvam asi sarvâyur abhibbûr om Gâyatrîm âvâhayâmi.

2) In the manual called ap-prâçana.

3) That is anger personified and supposed to give power over anger.

4) Those gods who help a man to restrain his anger.

Preserve me from my sins of pride and anger.
 Whate'er the nightly sins of thought, word, deed,
 Wrought by my mind, my speech, my hands, my feet,
 Wrought through my appetite and sensual organs,
 May the departing Night remove them all!
 In thy immortal light O radiant Sun
 I offer up myself and this my guilt¹).

This is succeeded by a second performance of Mârjana, or self-baptism and a repetition of all the nine verses of the Rîg-veda hymn of which the first three verses had been previously recited²). The remaining six verses may be thus freely translated:

4. May the divine Waters be propitious for our protection (a-bhishṭaye).

May they be propitious for our drinking, may they pour upon us health and strength.

5. I implore the Waters the possessors of all desirable things and rulers over all people to grant me a remedy against diseases.

6. Soma has declared to me that all remedies are included in the Waters and fire too which is the source of health to all (is contained in them).

7. O Waters fill me with your medicinal properties as a defence to my body that I may long behold the Sun.

8. O Waters bear away whatever evil may exist in me, whatever evil I may have done to others, whatever untruth I may have told, whatever false oath I may have sworn.

1) Sûryaç ca mâ manyuç ca manyupatayaç ca manyukṛitebhyah pâpebhyo rakshantâm. Yad râtryâ pâpam akârsham manasâ vâcâ hastâbhyâm padbhyâm udareṇa çîṇâ (!) râtris tad avalumpatu. Yat kiṃca duritam mayi idam aham mâm amṛitayonau Sûrye jyotishi juhomi — Svâhâ.

2) This hymn occurs also in the beginning of the Atharva-veda (I. 5—6) but with a little change in the order of the verses.

9. I have recourse this day to the waters. I unite myself with their moisture. Come to me, O Fire, rich in moisture, come and bathe me with thy splendour.

The next act is the repetition of a well-known hymn of the Ṛig-veda (X. 190) called Aghamarshaṇa, Sin-annihilator, supposed to have an all-powerful effect in removing sin. This hymn contains a curious summary of the supposed course of creation which may be thus paraphrased:

From glowing heat sprang all existing things,
Yea, all the order of this universe (Ṛita).
Thence also Night and heaving Ocean sprang;
And from the heaving Ocean sprang the Year,
Dividing day from night. All mortal men
Who close the eyelid are his subjects, he
The great Disposer made in due succession
Sun, moon, and sky, earth middle air and heaven.

Manu (XI. 259) affirms that this short hymn repeated thrice releases from the most heinous sins (pâtaka).

All the ceremonial up to this point is supposed to precede the actual appearance of the Sun above the horizon. The worshipper now prepares to render homage to the rising luminary by what is called Arghya or Arghya-dâna. At other times this is the general name for a respectful offering of water in a boat-shaped vessel called Argha, to a Brâhman or guest of any kind. In the Sandhyâ it is an act of homage to the Sun, by offering water, or throwing it into the air, sometimes from a hollow vessel, but oftener from the two open hands hollowed and joined together¹). The offerer, standing in the water throws a handful of it upwards towards the sun three times,

1) The sacred thread (yajñopavîta) always worn as a type of regeneration and necessary to the validity of every religious act is often at the same time wound round the two thumbs.

each time reciting the Gâyatrî prayer. The more he scatters the water in throwing it the better.

The worshipper now addresses himself to the adoration of the Sun as an Âditya and as identified in that form with the Supreme Being (asâv Âdityo Brahma).

At the same time he repeats a prayer from the Rig-veda (V. 69, 3) addressed to Aditi the female personification of Boundless or Infinite Space regarded as the eternal Mother of all the gods, especially of the Âdityas (including Mitra and Varuṇa, and the other forms of the Sun in different months of the year).

“I pray to Aditi, the ancient goddess
Invoking her at dawn and high-midday¹)
I worship Mitra-Varuṇa at all times,
For health and wealth prosperity and offspring”.

On concluding this prayer he again sips water twice. In the next division of the service the worshipper who has been previously standing sits down on the ground.

The act of sitting down (âsana) is regarded as part of the Sandhyâ ceremonial. It is performed in a solemn manner and with the following prayer to the earth²):

O goddess Earth, the worlds are all possessed
By thee, and thou by all pervading Vishṇu.
Goddess, support me, purify my seat
On this bare ground. Let all the evil spirits
Which swarm around me in this lower world —
Obstructing every good and holy work —

1) When the Sun has attained its highest altitude at Midday.

2) This prayer is in classical Sanskrit, and in the Anuṣṭubh metre. It is almost the only part of the Sandhyâ service not taken from the Veda.

Be scattered far and wide by Çiva's mandate¹).

Next he says:

“Let all demons and evil spirits retire from every quarter. Let the sacred rite be conducted without opposition. Homage to thee O Bhairava (terrific Çiva) who art endowed with sharp teeth and vast body, and who art terrible as the conflagration at the end of the world. Deign to give me permission”²).

This prayer is a preparation for the next division of the service called Kara-Nyâsa or “imposition of fingers”.

Its peculiar ritual is taught in the more modern religious works called Tantras.

Some orthodox Brâhmans omit every kind of Tantrik ceremonial as not sanctioned by the Veda, but with the majority of Hindus it is all important. To understand the Kara-nyâsa we must bear in mind, that the five fingers and the palm of the hand are consecrated to various forms of Vishṇu, and that different gods are supposed to reside in different parts of the body, the Supreme Being occupying the top of the head³). Hence, the act of placing the fingers or hand

1) Om. Pṛithivi tvayâ dhṛitâ lokâ devi tvam Vishṇunâ dhṛitâ
Tvanî ca dhâraya mâm devi pavitraṃ kuru câ ’sanam.
Aparpantu te bhûtâ ye bhûtâ bhûmi-samsthitâḥ
Ye bhûtâ vighna-kartâras te naçyantu Çivâjñayâ.

2) Apakrâmantu bhûtâni piçâcâḥ sarvato-diçam
Sarveshâm avirodhena brahma-karma samârabhe
Tikshṇa-daṅshṭra mahâkâya kalpânta-dahanopama
Bhairavâya namas tubhyam anujñâṃ dâtum arhasi.

3) The right ear is a peculiarly sacred spot with Tântrikas. Fire, water, sun and moon are all supposed to reside in the right ear. It is for this reason that the Sacred thread which is supposed to be polluted by the functions of nature is hung over the right ear.

reverentially on the several organs is supposed to gratify and do honour to the deities whose essences pervade these organs, and to be completely efficacious in removing sin.

The tip of the thumb is held to be occupied by Govinda, the forefinger by Mahîdhara, the middle finger by Hṛishîkeça, the next finger (called the nameless finger) by Trivikrama, the little finger by Vishṇu, the palm of the hand by Mâdhava — all being different forms of the same god Vishṇu¹).

The worshipper then commences the Nyâsa ceremonial by saying: Homage to the two thumbs, to the two forefingers, to the two middle fingers, to the two nameless fingers, to the two little fingers, to the two palms and the two backs of the hands. Then follows another division of the same ceremonial called Indriya-sparça or the act of touching different parts of the body such as the breast, eyes, ears, navel, throat, and head with the fingers. Compare Manu II. 60.

This ought to be accompanied by a repetition of the Vyâhritis and the separate words of the Gâyatrî. Thus, while uttering the word Bhûr he touches his feet and says, homage to the feet! With the word Bhuvar he touches his knees; with Svar, the waist; with Mahar, the navel; with Janar, the breast; with Tapar, the throat; with Satya, the forehead. Lastly with the word Para-brahma he says hail to the head²). Then follows what is called Gâyatrî-nyâsa; that is to say, with the words Tat savitur the worshipper says hail to the heart whose essence is Brahman!³) with Vareṇyam, hail

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- 1) Aṅushṭhâgre tu Govindaṃ tarjanyaṃ tu Mahîdharam
Madhyamâyâṃ Hṛishîkeçam anâmikeyâṃ Trivikramam
Kaishṭhikyâṃ nyased Vishṇuṃ kara-madhye tu Mâdhavam.
Evaṃ ca kara-vinyâsam sarva-pâpa-praṇâçanam.
 - 2) Para-brahma çirase svâhâ.
 - 3) Tat savitur Brahmâtmane hṛidayâya namaḥ.

to the head whose essence is Vishṇu!¹⁾ with Bhargo devasya, hail to the crown of the head whose essence is Rudra!²⁾ with Dhîmahî, hail to the mystic armour (kavaca) whose essence is the Supreme Soul! with Dhiyo yo naḥ, hail to the three eyes whose essence is knowledge! with Pracodayât, hail to the mystic weapon (astra) whose essence is Satya!³⁾

In this way he is required to connect the several words of the prayer with six parts or regions of the body (iti dig-bandhaḥ).

Then follows the declaration of an intention to adore the personified Gâyatrî prayer by a regular formal reiteration of a definite number of repetitions of this all-effective text. The worshipper says: "I desire to repeat the Gâyatrî as often as my strength will allow (yathâçakti Gâyatrî-japam ahaṃ karishye), with the view of entirely delivering myself from all sin (mama açesha-pâpa-kshayârtham) — that Gâyatrî prayer whose Rîshi is Viçvâmitra, whose deity is Savitrî, whose metre is the Gâyatrî, whose mouth is Agni, whose head is Brahman, whose heart is Vishṇu, whose forehead is Rudra, whose feet are three in number, and whose Gotra is that of Sâṃkhyâyana.

1) Vareṇyaṃ Viṣṇvâtmane Çirase svâhâ.

2) Bhargo devasya Rudrâtmane çikbhâyai vashaḥ.

3) Dhîmahî Paramâtmane kavacâyâ hum. Dhiyo yo no jnânâtmane netra-trayâyâ vaushaḥ. Pracodayât satyâtmane astrâyâ phaḥ. What these mean is not very clear. Kavaca is properly a kind of armour or breast plate, but is often applied to a prayer or spell used against evil spirits. Similarly astra is properly a missile weapon but is sometimes applied to a spell. I imagine that the armour, the three eyes and the missile weapon are supposed to belong to the personified Gâyatrî. In fact this prayer seems to be personified as a kind of panoplied warrior whose business it is to fight against demons. In the south of India I have heard the prayer called Brahmâstram the weapon of Brahman. The word hail is perhaps not a good equivalent for the various exclamations svâhâ, vashaḥ, hum etc. in the text, but it is difficult to find a better.

Next he fixes his thoughts in meditation on the personified Gâyatrî and says: I worship the Gâyatrî who possesses a face with three eyes shining with the black and white effulgence of pearls, coral and gold, who has a coronet formed of the moon's digits, who has a complexion consisting of the essence of truth who gives blessings and freedom from fear, who carries in her hand scourges made of Kuça grass, a snare, a skull, a rope, a conch shell, a discus and two lotuses¹).

Before beginning the repetition of the prayer those who follow the Tântrik system go through the process of making various mystical figures called Mudrâs, twenty four in number²), by twisting, interlacing or intertwining the fingers and hands together. Each of these figures, according to its name, bears some fanciful resemblance to animals or objects of various kinds as, for example, to a fish, tortoise, boar, lion (these being forms in which the god Vishṇu became incarnate), or to a cart, noose, knot, garland. The efficacy attributed to these peculiar intertwinings and twistings of the hands and fingers being enormous.

All this prepares the worshipper for perhaps the most important

1) Mukta - vidruma - hema - nîla - dhavala - cchâyair mukhais tryakshair yuktâm indu - kalâ - nibaddha - mukuṭâm tattvârtha - varṇâtmi - kâṃ Gâyatrîṃ varadâbhayâṃ (?) kuça - kaçâḥ pâçam kapâlam guṇam çankham cakram athâ' ravinda - yugalam hastair vahantîm bhaje. The reading of the text here appears to be occasionally doubtful.

2) Named: 1. Sumukha, 2. Sampuṭa, 3. Vitata, 4. Viṣṭrita, 5. Dvimukha, 6. Trimukha, 7. Caturmukha, 8. Pañcamukha, 9. Shaṇmukha, 10. Adhomukha, 11. Vyâpakânjalika, 12. Çakaṭa, 13. Yamapâça, 14. Grathita, 15. Ulmukolmuka, 16. Pralamba, 17. Mushtika, 18. Matsya, 19. Kûrma, 20. Varâhaka, 21. Siṅhâkrânta, 22. Mahâkrânta, 23. Mudgala, 24. Pallava.

part of the service, the Gâyatrî-japa; that is, the regular formal repetition of the Gâyatrî prayer¹).

The orthodox number of repetitions is 108 and to ensure accuracy of enumeration a rosary of 108 beads made of Tulsî wood is generally used, the hand being carefully concealed in a red bag (called Go-mukhî) or under a cloth. In repeating the prayer the worshipper may separate it into six divisions, mentally connecting each with six parts of the body (shaḍ-aṅgaṃ kṛitvâ) as he did before. The repetitions are terminated by eight other Mudrâs or intertwinings of the fingers (called Surabhi, Dhyâna, Çûrpa, Yoni, Kûrma, Pañkaja, Liṅga, Niryaṇa) with the following short prayer: — O beneficent goddess grant me prosperity and bestow on me fame and manly vigour.³)

The next division of the service is called Upasthâna (or mitropasthâna) because the worshipper abandons his sitting posture, stands erect with his face towards the rising Sun, and invokes that luminary under the name of Mitra. The prayer he now repeats is the 59. of the 3. Maṇḍala of the Ṛig-veda:

1. Mitra, raising his voice, calls men to activity.
Mitra sustains the earth and the sky.
Mitra with unwinking eye beholds (all) creatures.
Offer ye to Mitra the oblation with butter.
2. Mitra, son of Aditi, may the mortal who worships thee with

1) The operation of repeating this or other texts of the Veda is sometimes called Japa-yajña. Manu declares this to be the highest duty (paro dharmah), every other duty being subordinate. He affirms that it is ten times superior to Sacrificial ceremonies, a hundred times superior if muttered in a low tone, and a thousand times superior if mentally repeated (IV. 147, II. 85).

2) According to Manu (XI. 194) the expiation for receiving any gift from a bad man is three thousand repetitions of the Gâyatrî.

3) Çubham kurushva me bhadre yaço vîryam ca dehi me.

sacred rites, have food. He who is protected by thee is neither slain nor conquered. Calamity does not reach him from far or near.

3. May we be without disease, rejoicing in food, with steadfast (measured) knees on the wide earth, following the commands (laws) of Âditya, may we be ever in the favour of Mitra.

4. This Mitra has been born adorable, blessed, a king, strong and wise. May we abide in his favour.

5. This great Âditya who rouses men to exertion, who is favourable to his worshipper, is to be approached with reverence. Offer in fire this acceptable oblation to that most adorable (praiseworthy) Mitra.

6. The advantageous (generous) aid of the man supporting divine Mitra is glorious and fraught with varied wealth (fame).

7. The vast (far-renowned) Mitra who in his greatness transcends the sky is he who presides over the earth in his glory.

8. The five races of men have recourse to (or are subject to) Mitra, powerful in rendering aid. He supports all the gods.

9. Mitra (the friend) among gods and living beings confers on the man who prepares the sacrificial grass, strength to the utmost of his wishes.

The use of this hymn in the morning service of every Hindu is an interesting fact in its connection with the identification of the Indian Mitra with the Persian god Mithra, mentioned by Herodotus, and with the Zoroastrian Mithra of the Avesta. At the end the worshipper invokes the personified Dawns in the words of Rig-veda IV. 51, 11.

“Hail brilliant Dawns, daughters of Heaven, I invoke you, bearing (or having) the oblation as a sign (of my devotion). May we be honoured among men, may heaven and the divine earth effect that (for us)”.

He concludes this part of the ceremonial by a prayer to the personified Sandhyâ:

“Let the goddess Sandhyâ to whom all created things movable and immovable always both morning and evening render homage, protect me¹⁾“.

The next act is the solemn adoration of the quarters of the sky (Diçâ-namaskâra) ten in number, including the point overhead, and that below the feet, each presided over by a deity. The worshipper standing up, turns his body round towards each point of the compass in succession saying:

Homage to Indra in the East²⁾, to Agni in the South-east, to Yama in the South, to Nirṛiti in the South-west, to Varuṇa in the West, to Vâyu in the North-west, to Kuvera in the North, to Îçâna or Çiva in the North-east, to Brahman above my head, to the eternal serpent (Ananta) beneath my feet³⁾.

Next follow a few words of praise: — Homage to the goddess Sandhyâ, to Sarasvatî, to Gâyatrî, to Sâvitri, to all the gods (sarvebhyo Devebhyo namaḥ).

The service now draws to a close. The last act but one is a recitation of the family pedigree (gotroccâra); for every high caste man is supposed to be under the religious obligation of preserving the memory of his ancestors, and maintaining the line of his family descent unbroken. Not only, therefore, does he worship his departed forefathers with offerings and prayers at the Çrâddha services but the recitation of his own genealogy forms an important part of the daily Sandhyâ ceremonial. For example the worshipper says: —

I belong to a particular Gotra (or tribe of Brâhmans), I have three ancestors: Âṅgirasa, Çainya, and Gârgya; I am a student of

- 1) Yâm sadâ Sarva-bhûtâni sthâvarâṇi carâṇi ca
Sâyam prâtar namasyanti sâ mâṃ Sandhyâ 'bhirakshatu.
- 2) Prâcyai diçe Indrâya namaḥ etc.
- 3) Ūrdhvâyai diçe Brahmane, Adharâyai Diçe Anantâya.

These prayers to the quarters of the sky are sometimes called Parikramaṇa-mantrâḥ.

the Âçvalâyana-sûtra and follow the Çâkâla-çâkhâ of the Rîg-veda. O preceptor, O goddess, I Deva-çarman salute you. Homage to Govinda, to Kṛishṇa, the god of the pious (brahmaṇya-devâyâ), the friend of cows and Brâhmans (go-brâhmaṇa-hitâyâ), the benefactor of the Universe (jagaddhitâyâ)!

The personified Sandhyâ is then permitted to depart¹⁾, the worshipper addressing her thus: — O goddess, born in the earth, on the summit of the mountains, on the highest peak, having received permission, depart from us Brâhmans according to thy pleasure²⁾.

The ceremonial concludes with a general hymn of praise and an acknowledgment that the one Supreme Being is the real object of adoration throughout the whole service.

“Glory to the world of Brahman, to the world of Rudra, to the world of Vishṇu, to Sandhyâ, to Sarasvatî, to the Veda, to the one Supreme Male of the Veda, to all the gods, to all the Brâhmans.

As the water that falls from the sky flows into the Ocean, so these acts of worship offered to all the gods come back to Keçava. May the One Supreme Lord of the Universe be pleased with this my morning service”³⁾.

1) This in conformity with the usual Eastern custom of dismissing a visitor. When Brahmins and natives of high rank visited me in India etiquette required that they should not leave my presence till requested to depart.

2) Uttame çikhare jâte bhûmyâm parvata mûrdhani
Brâhmaṇebhyo 'bhyanujnâtâ gaccha devi yathâsukham.

A few lines which follow in the text of the Manual appear to be corrupt.

3) Brahma-lokâya, Rudra-lokâya, Vishṇu-lokaya, Sandhyâyai, Sarasvatyai, Vedâyâ, Veda-purushâyâ, sarvebhyo devebhyah, sarvebhyo brâhmaṇebhyo namaḥ.

Âkâçât patitaṃ toyam yathâ gacchati sâgaram
Sarvadevanamaskâraḥ Keçavam prati gacchati
Anena prâtaḥ-sandhyâkhyena karmaṇâ Çrî-parameçvaraḥ priyatâm.

The last act like the first, is an internal purification of the body by âcamana or the sipping of water twice¹).

With regard to the midday Sandhyâ (mâdhyâhna-sandhyâ) though now very rarely performed, it is fully described in all the most trustworthy manuals of the R̥ig-vedi Brâhmans²).

The worshipper begins with two or three sippings of water (âcamana) followed by the usual exhalations, inhalations and suppressions of breath (prâṇâyâma) as before.

Then, the thoughts are to be fixed in meditation on the personified Mid-day Sandhyâ supposed to have assumed the form of a young woman of white complexion, dressed in white garments, with a white mark on the forehead, white garlands and unguents, borne on a bull, possessing the divine power of Rudra, taking her stand near the Dakshina fire, holding in her hand the Yajurveda-saṃhitâ, bearing the appellation Rudra-sandhyâ and the epithet Dharmavati³).

The worshipper then declares his intention as before: "I will devote myself to the Mid-day Sandhyâ with the object of pleasing the Supreme Being by getting rid of the sins which will thereby be removed from me".

Next comes the Mâjjana or sprinkling of water on the head with the first three verses of R̥ig-veda X. 9: — as before.

In the Mantrâcamana, or sipping of water with repetition of texts, a passage out of the Taittiriya Âraṇyaka X. 23, different from

1) Karmânte dvir âcâmet. One of the manuals in my possession, enjoins Çikhâ-mukti untying the top-knot with repetition of a text as the final act.

2) As in the one I have chiefly used called Brahma-karma-pustaka.

3) Mâdhyâhna-Sandhyâ yuvânâ (!) çvetâ çveta-varṇâ çveta-vastrâ çveta-gandhâ çveta-mâlyânulepanâ vṛishabha-vâhanâ Rudra-daivatya dakshinâgny-upasthânâ Yajur-veda-saṃhitâ Rudra-sandhyâ Dharmavati nâmnî.

that used in the morning, is recited¹). The meaning of this remarkable passage according to the commentator Sâyaṇâcârya is as follows: —

“Let the waters purify the earth and let the pure earth purify me. Let the waters purify the keeper (teacher) of the Veda, and let the Veda which is pure in itself purify me. Let the waters purify the leavings (of another’s food) as well as what I have eaten that ought not to be eaten, and what has been done amiss by me, and let them purify the presents I may receive from impure persons”.

To this succeeds the second performance of mârjana with the repetition of the nine verses of R̥ig-veda X. 9, as in the morning service. The Arghya-dâna, or offering of water to the Sun follows with two new mantras from the R̥ig-veda. The first is from R̥ig-veda I. 35, 2.

“Moving on through the dark firmament the divine Savitṛi travels in his golden chariot, looking on all beings and bringing rest to mortals and immortals”.

The second is known as the Haṅsavatî R̥ic, from R̥ig-veda IV. 40, 5, thus translateable: — “He is the Haṅsa (a name of the Sun as identified with the Supreme Being) who dwells in light, the Vasu who dwells in the firmament, the sacrificer who dwells on the altar (i. e. fire), the guest who dwells in the house, the dweller among men, in the most excellent sphere, in the order of the universe (ṛita), in the sky, produced from the waters, from the earth (go), from the universal law of nature (ṛita), from the solid rock (adri), and himself the essence of universal law”.

During these Mantras water is thrown towards the Sun as in

1) Âpaḥ punantu Pṛithivîm Pṛithivî pûtâ punâtu mâm, punantu Brahmaṇas-patir Brahma pûtâ punâtu mâm. Yad ucchishṭam abhojyam yadvâ duçcaritam mama sarvam punantu mâm âpo ’satâṃ ca pratigraham.

According to Sâyaṇa Brahmaṇas-patir = vedasya pratipâlakam âcâryam (nom. case for acc. case). Brahma pûtâ = veda-svarûpam pûtam.

the morning Arghya-dâna. Then follows the repetition of the Gâyatrî prayer.

In the Upasthâna, or standing erect for the worship of the sun, the Sûrya or Saura-sûkta, a well-known hymn to the Sun (Ṛig-veda 1.50) is repeated, instead of the Mitra hymn (III.59) recited in the morning. The first ten verses of the Sûrya-sûkta may be freely translated thus: --

“Behold the rays of Dawn, like heralds, lead on high
 The Sun, that men may see the great all-knowing god.
 The stars slink off like thieves, in company with Night,
 Before the all-seeing eye, whose beams reveal his presence,
 Gleaming like brilliant flames, to nation after nation.
 With speed, beyond the ken of mortals, thou, O Sun,
 Dost ever travel on, conspicuous to all.
 Thou dost create the light, and with it dost illumine
 The universe entire; thou risest in the sight
 Of all the race of men, and all the host of heaven.
 Light-giving Varuṇa! thy piercing glance doth scan
 In quick succession all this stirring active world,
 And penetrateth too the broad ethereal space,
 Measuring our days and nights and spying out all creatures.
 Sûrya with flaming locks, clear sighted god of day,
 Thy seven ruddy mares bear on thy rushing car.
 With these thy self-yoked steeds, seven daughters of thy chariot,
 Onward thou dost advance. To thy refulgent orb
 Beyond this lower gloom and upward to the light
 Would we ascend, O Sun, thou god among the gods”.

The 11. and 12. verses of this hymn are also recited. They are quite distinct from the others and are held to be very efficacious in preventing diseases. They contain a strange prayer as follows: —

“Rising, to-day, O thou of beneficent might, rising to the highest heaven,

O Sun, do thou remove all my heart-sickness and yellowness of body (jaundice). Let me transfer my yellowness to the parrots (çuka), thrushes (ropaṇâkâ) and Haritâla trees¹⁾ (hâridrava)".

The 13th verse is also recited and runs thus: — "This Âditya has risen with all his mighty power, subjecting the enemy (disease) to me; may I never be subject to the enemy".

The service concludes with a prayer to the personified Sandhyâ and the usual act of homage to the Supreme Being as the one true object of all worship.

The evening Sandhyâ (Sâyam-sandhyâ) is like the morning, with the following exceptions: — The evening form of the personified goddess Sandhyâ on whom the thoughts are to be fixed is that of an aged woman of dark complexion, with a black mark on the forehead, black garments and unguents, borne on Garuḍa (the vehicle of Vishṇu), possessing the divine power of Vishṇu, taking up her station near the Âhavanîya fire, holding in her hand the Sâma-veda Samhitâ, bearing the appellation Vishṇu-sandhyâ, and the epithet Satyavati²⁾.

The Mantrâcamana prayer from the Taittirîya Âraṇyaka (X. 24) begins — "May Fire and Anger", instead of "May Sun and Anger" etc., and the word day is, of course, substituted for night³⁾.

1) The Hâridrava is a kind of yellow tree, also called Haritâla. The Ropaṇâkâ is said to be like a thrush.

2) Sâyam-sandhyâ vṛiddhâ kṛishṇâ kṛishṇa-varṇâ kṛishṇa-vastrâ kṛishṇa-gandhâ kṛishṇa-mâlyânulepanâ Garuḍa-vâhanâ Vishṇu-devatyâ âhavanîyâgny-upasthânâ Sâma-veda-samhitâ Vishnu-sandhyâ satyavatî nâmnî.

3) Satye is also substituted for Sûrye. The text is as follows: —

Agniç ca mâ Manyuç ca Manyupatayaç ca manyukṛitebhyah pâpebhyo rakshantâm. Yad ahnâ pâpam akârsham manasâ vâcâ hastâbhyâm padbhyâm udareṇa çinâ (!) ahas tad avalumpatu. Yat kiṃ ca duritam mayi idam aham mâm amṛita-yonau satye jyotishi juhomi — Svâhâ.

In the Arghya-dâna, or offering of water to the Sun, the Gâyatrî prayer is repeated three times as before, but the offering is specially made to Varuṇa as an Âditya identified with the Supreme Being (Brahman).

The Upasthâna prayer consists of ten verses of Rig-veda I. 25, (instead of III. 59 and I. 50, repeated in the morning and mid-day services). These ten verses may be freely rendered thus: —

1. As often as, O Varuṇa, we infringe thy law like other men every day. 2. So often deliver us not over to death, nor to the blows of the angry, nor to the wrath of the enraged. 3. As a charioteer his tethered steed, so do we set free thy thoughts by our hymns, O Varuṇa, to turn towards us graciously. 4. My wishes fly forth towards thee, as birds to their nest that I may receive thy blessing, (vasy as may mean excellent wealth). 5. When shall we induce the far-seeing ruler (or leader) Varuṇa, glorious in his sovereignty, to be propitious to us. 6. Partake together (O Mitra and Varuṇa) of the very same oblation, being both of you propitious to us; depart not from those who present offerings and remain true to their vows. 7. He (Varuṇa) who knows the path of the birds flying through the air, he abiding in the ocean knows also the ships. 8. He the maintainer of law (and order) knows the twelve months with their children; he knows also the month which is born afterwards (i. e. the thirteenth or supplementary month of the Hindu year). 9. He knows the path of the wind, the far-reaching, lofty, mighty (wind) and those (Maruts) who are enthroned above it. 10. Varuṇa, the maintainer of law (and order) sits in his palace to exercise universal sovereignty, doing good acts, the almighty one”.

The recitation of this remarkable hymn marks the chief difference between the morning and evening services.

So much for the evening Sandhyâ.

We must now advert to the supplementary ceremonial observances which are necessary to the completion of the morning Sandhyâ.

The first act is the performance of Brahma-yajna. And here it must be borne in mind that the Sandhyâ service is itself regarded as a part of Brahma-yajna. Every portion of it is held to be Brahma-prîty-artham for the sake of pleasing Brahman, but the use of the term Brahma-yajna is more usually restricted to the Brahma-yajna par excellence, that is to the special worship of Brahman as identified with the Veda.

How then is this special Brahma-yajna to be performed? We must remember that in Hinduism every religious idea, including that of revelation, is exaggerated.

Instead of sixty-six Books to which our own Sacred Scriptures extend, the Hindu scriptures consist of a far larger number of works, all of which are accepted as either directly revealed or founded on revelation. Even works on pronunciation, etymology and grammar are included in the list as part and parcel of the sacred canon.

How, then, is this mass of sacred literature to be dealt with by those religious Brâhmans who wish to fulfil the duty of repeating portions of it daily?

It cannot of course be affirmed of any Hindu, however pious, that he reads his own Bible, as a Christian does his, much less studies it. We have seen how portions of the first three Vedas are repeated at the daily Sandhyâ prayers. Portions also of the Mahâ-bhârata (such as the Bhagavad-gîtâ) and of the Purâṇas (for example the Bhâgavata and Mârkaṇḍeya Purâṇa) are occasionally read and recited at other times. But the duty of paying homage to Brahman by repeating the words of divine revelation is held to be sufficiently fulfilled by the daily exercise of repeating the first lines of all the principal sacred books immediately after the morning Sandhyâ.

The repeater begins as in all other services with sipping water

(âcamaṇa). This must be followed by the usual exhalations, inhalations and suppressions of breath (prâṇâyâma).

He is then to mention the time and place of the act he is about to perform, thus: —

“I will to-day perform the Brahma-yajna on the Southern bank of the Godâvarî, on this auspicious day of a particular fortnight, of a particular month, of a particular season, of a particular year of the Çâlivâhana era¹), in order to please the Supreme Being (Parameçvara-prîty-artham) by the gratification of the gods, Sages, (Rishis) and religious teachers, and in order to obtain the reward promised by the Çruti, Smṛiti and Purâṇas”.

He next takes his seat on the ground, at the same time repeating the prayer to the Earth used at the morning Sandhyâ. This is followed by an invocation of the goddess Câmuṇḍâ (a form of the goddess Durgâ) and a prayer that the crowd of evil spirits, who hover near and are ever on the watch to obstruct religious acts, may be driven away.

The worshipper then says: — “I begin the Brahma-ceremony without hindrance from any being”. Here he touches water and places his hand hollowed in a particular manner (brahmânjali) on his right knee. He now commences by repeating Om, the Vyâhritis or names of the seven worlds (Bhûr, bhuvah, svar etc.) and the Gâyatrî prayer three times.

Then the whole first hymn of the Rig-veda, beginning Agnim îḷe, and consisting of nine verses, as well as the first mantra of the second hymn, beginning Vâyav â yâhi darçatâ. This may be recited according to any one or more of the five different Pâthas-

1) The efficacy of prayer and religious services of all kinds among the Hindus (as among the Pârsîs) is thought to be greatly enhanced by naming the year, month and day on which they are offered up or performed.

Samhitâ, Pada, Krama, Jaṭâ and Ghana — wonderful devices for securing the accuracy of the Vedic text. Then the first words of the Aitareya Brâhmana (Agnir vai devânâm avamo) and of each of the five Books of the Aitareya Âraṇyaka, thus: 1. Atha Mahâvratam, 2. Esha panthâ etat karma, 3. Athâ 'taḥ samhitâyâ upanishat, 4. Vidâ maghavan vidâ. 5. Mahâvratasya pañcaviṅcatim sâmidhenyaḥ. Then the first words of the white Yajur-veda (ishe tvâ ūrje tvâ); of the Atharva-veda (Çaṃ no devîr abhisṭaye)¹); of the Nirukta (Athaitasya samâmnâyasya²) samâmnâyah samâmnâtaḥ); of the Chandas (Mayarasatajabhanalaga sammitan); of the Nighaṇṭu (Gauḥ gmâ); of the Jyotisha (pañca-saṃvatsaramayam); of the Çikshâ (atha çikshâm pravakshyâmi); of Pânini's grammar (Vṛiddhir âd aic). Then certain passages from the Atharva-veda called Indra-gâthâ (beginning Yad Indrâ 'do etc., Atharva-veda XX. 128, 12, and Idam janâ upa çruta XX. 127, 1); then the first words of Yâjñavalkya's lawbook (Yogîçvaram Yâjñavalkyam); of the Mahâ-bhârata (Nârâyaṇam namaskṛitya); of Kaṇâda's Vaiçeshika-Sûtra (Athâ 'to dharmaṃ vyâkhyâsyâmah); of the Pûrva-Mîmânsâ of Jaimini (Athâ 'to dharma-jijñâsâ); of the Vedânta-sûtra of Vyâsa (Athâ 'to Brahma-jijñâsâ).

Then follows what are called Çânti-mantras from the Taittirîya Âraṇyaka III.1, (tac chaṃ yor âvṛiṇîmahe gâtum yajnâya etc.³) and from Taittirîya Âraṇyaka II.20: "Homage to the Supreme Being (Brahman); homage to Agni; homage to the Earth, homage to plants; homage to Speech; homage to Vâcaspati; I perform homage to the great Vishṇu"⁴). These words are repeated three times.

1) Ath.1, 6, 1; See Ind. Stud. 5, 78. 13, 433. 14, 441.

2) These words are wanting in Roth's edition of the Nirukta p. 31.

3) The full text is: — Tac chaṃ yor âvṛiṇîmahe, gâtum yajnâya gâtum yajna-pataye, daivî svastir astu naḥ, svastir mânushebhyaḥ, ūrdhvaṃ jigâtu bhesajam, chaṃ no astu dripade, chaṃ catushpade, Çântiḥ, Çântiḥ, Çântiḥ. Om. See also Vâjasaneyi-Samhitâ XXXVI. 8. Çam no astu dripade chaṃ catushpade.

4) The text is: Namô Brahmaṇe namô astv agnaye namaḥ pri-

The Brahmajajna service concludes thus: —

Om, Brahma, Bhûr, Bhuvah, Svah, Peace, Peace, Peace! (Çântih, Çântih, Çântih).

As the Prâtaḥ-sandhyâ is not complete without the special service called Brahma-yajña so that service ought to be followed by another called Tarpaṇa.

Indeed Tarpaṇa is sometimes regarded as the concluding act of Sandhyâ and Brahmajajña and a really pious Brâhman of the orthodox school is careful to go through all three ceremonies one after another without omitting any one of the three.

He also likes, if possible to perform all three on the bank of a river or sacred tank.

The Tarpaṇa ceremony is properly a triple act, which consists in making offerings of water for refreshment (tarpaṇa) to the gods, Rishis and Pitris. It is accordingly divided into three parts.

In the first part called Deva-tarpaṇa “refreshing of the gods” the sacred thread is worn over the left shoulder and under the right, arm, the worshipper being then called Upavîtin.

Water is taken up in the right hand and poured out over the straightened fingers¹) with repetition of the words: — “Let the Gods of the sacred places be pleased, let Prajâpati, Brahman (Masc.), the Vedas, the gods, the sages (Rishis), the metres, the syllable Om, the word Vashaḥ, the Vyâbritis, the Sâvitri, the Sacrifices, the Heaven and Earth, the Middle region, the Days and Nights, the Numbers, the Saints (Siddhas), the Seas, the Rivers, the Mountains, the Fields, the Herbs, the Trees, the Gandharvas, the Nymphs (Apsarasas), the Serpents,

thivyai nama oshadhîbhyaḥ. Namo vâce namo vâcaspataye namo Vishṇave vṛihate karomi, om, Çântih, om.

1) The part of the hand at the tips of the fingers is called Daiva and sacred to the gods — compare Manu II. 51.

the Birds, the Cows, the Pure ones (Sâdhyâs) ¹), the Brâhmaṇas, the Yakshas, the evil spirits (Râkshasas), the Demons (bhûtâni); let all these be refreshed by the water I now offer.

In the second part of the Tarpaṇa Service called R̥ishi-tarpaṇa, "refreshing of the R̥ishis", the sacred thread is worn round the neck like a necklace (the worshipper being then called Nivîtin).

The water is then offered so as to flow over the side of the palm between the root of the thumb and forefinger, the finger being bent inwards²).

The words uttered are "Let the Çatarcins" (R̥ishis of the 1. Maṇḍala of the R̥ig-veda), the Mâdhyamas (R̥ishis of the middle portion of the R̥ig-veda, from the 2. to 7. Maṇḍala), Gṛitsamada (R̥ishi of the 2. Maṇḍala), Viçvâmitra (R̥ishi of the 3. Maṇḍala), Vâmadeva (of the 4. Maṇḍala), Atri (of the 5. Maṇḍala), Bharadvâja (of the 6. Maṇḍala), Vasishṭha (of the 7. Maṇḍala), the Pragâthas (Hymns or R̥ishis of the 8. Maṇḍala), the Pâvamânyas (Hymns or R̥ishis of the 9. Maṇḍala), the R̥ishis of the short hymns (at the end of the 10. Maṇḍala), the R̥ishis of the long hymns (of the 10. Maṇḍala 1—128) be refreshed.

The worshipper now changes the position of his sacred thread, and placing it over his right shoulder and under his left arm (being then called Prâçînâvîtin) makes offerings of water to the Âcâryas or inspired religious teachers. This is called Âcârya-tarpaṇa and is regarded as supplementary to the R̥ishi-tarpaṇa and not as a distinct division of the service. The words are "Let Sumantu, Jaimini, Vaiçampâyana, Paila; let the religious teachers of the Sûtra, Bhâshya,

1) These are an order of Superhuman beings who have attained to great perfection and purity like the Siddhas.

2) The part of the hand between the thumb and the fore finger is called pitrya and is sacred to the Pitris. (Compare Manu II. 51).

Bhârata, Mahâbhârata, let Jânanti, Bâhavi, Gârgya, Gautama, Çâkalya, Bâbhavya, Mândavya, Mândûkeya, be refreshed. Let (the female religious teachers) Gârgî Vâcaknavî, Vaḍavâ Prâtîtheyî, Sulabhâ Maitreyî be refreshed. I refresh Kahola, Kaushîtaka, Mahâkaushîtaka. Paiṅgya, Mahâpaiṅgya, Suyajna, Sâṃkhyâyana (! Çânkh^o), Aitareya, Mahaitareya, Çâkala, Bâshkala, Sujâtavakra, Audavâhi, Mahaudavâhi, Saujâmi, Çaunaka, Âçvalâyana; let all other religious teachers also be refreshed. Let the Supreme Being be satisfied with this rite called Brahmajajna which is not performed for myself. It is an act of devotion to the Supreme Being only.

The third division of the Tarpaṇa service is called Pitṛi-tarpaṇa refreshing of the Pitṛis.

The thread is worn over the right shoulder as in âcârya-tarpaṇa, but the water is poured out over the side of the palm opposite to the root of the thumb. The words uttered are "Let the Devarshis, the Pitṛis, the human beings — from the highest to the lowest order of beings, let the mothers and grandmothers be refreshed, let this water containing tila (sesamum seeds) be intended for all who inhabit the seven worlds as far as the abode of Brahman (the seventh world), though they exceed many ten millions of families. Let the water consecrated by my sacred thread be accepted by those members of our family who have died without any sons. Let Janârdana-Vâsudeva (Kṛishṇa) be pleased with this Pitṛitarpaṇa¹).

This concludes the series of services.

1) This conclusion of the Tarpaṇa ceremonies is in Çlokas as follows: —

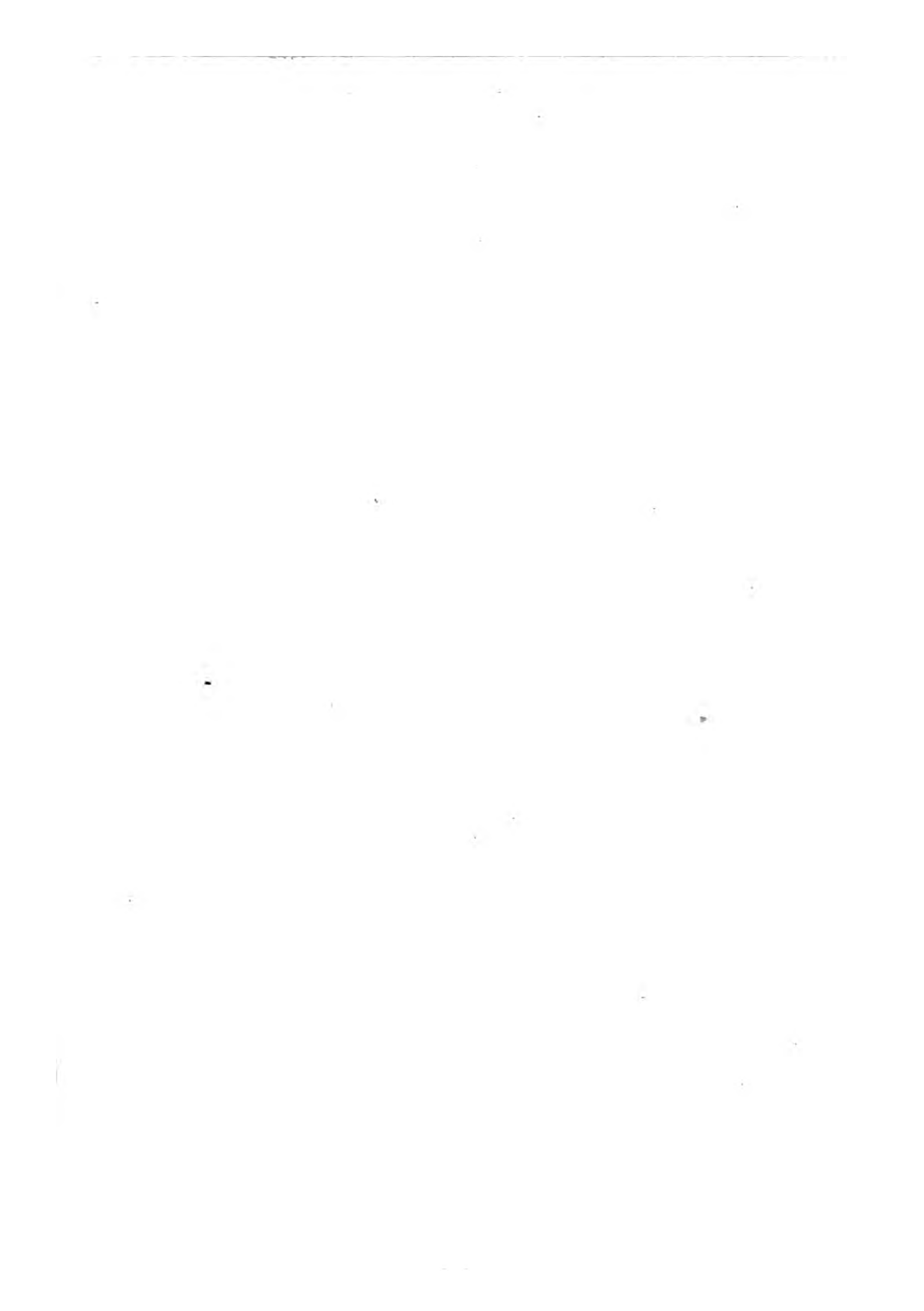
Â-brahma-stambha-paryantam devarshi-pitṛi-mânavâḥ
 Tṛipyantu pitarah sarve mâṛi-mâtâmahâdayah.
 Atîta-kula-koḥinâṃ sapta-dvîpa-nivâsinâṃ
 Â-brahma-bhuvanâl lokâd idam astu tilodakam.

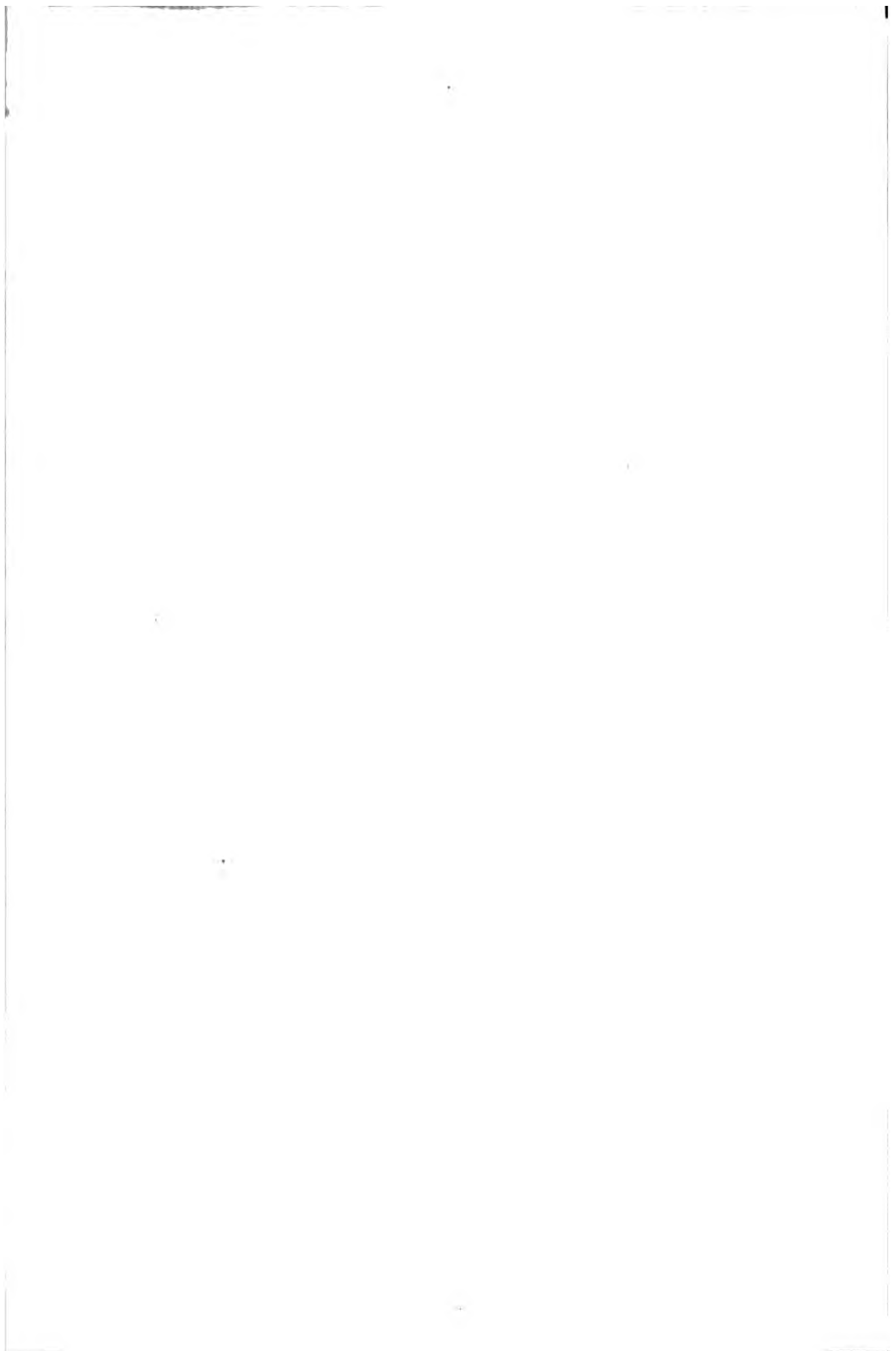
Let me now introduce to you Paṇḍit Çyâmajî Krishṇavarmâ. I have requested him to give you a few illustrations of the Sandhyâ ceremonial and to recite some of the hymns used according to the different Pâṭhas. When I was in India he was quite a youth; yet I found that even then he had acquired a considerable reputation as a Sanskr̥it scholar, and especially for his mastery of Pânini's grammar and his great fluency in speaking Sanskr̥it.

He has had to overcome the prejudices of caste and the opposition of friends and caste-fellows in coming to England, where he is making rapid progress in various branches of European learning. He would prefer speaking to you in Sanskr̥it, but as his pronunciation might not be understood by European scholars, he will address you in English.

Let me add that without the encouragement given to education and the stimulus held out to self-improvement by the Government of India and without the protection it affords to those who break away from the thralldom of caste, Paṇḍit Çyâmajî would in all probability never have had the honour and pleasure of standing before you this day.

Ye ke câ 'smat-kule jâtâ aputrâ gotriṇo mṛitâḥ
Te grihṇantu mayâ dattam sūtra-nishpîḍanodakam.
Anena pitṛi-tarṇaṇena Janârdana-vâsudevaḥ prîyatâm.





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