

with astonishment, stood speechless. Shūchēē, after some farther discourse, said, she had been informed that she (the hunter's wife) alone could assist her in obtaining the deliverance of her husband. After some moments of reflection, this woman directed Shūchēē to perform the Kalika-vrātū. She obeyed; and poor Indrū, quitting the form of the cat, ascended to heaven, and resumed his place among the gods. No doubt he took care in future not to offend a bramhūn.

*Another scene in the heaven of Indrū, from the Shrēē-bhagvātū.*—On a certain occasion, the heavenly courtezans and others were dancing before the gods, when Indrū was so charmed with the dancing and the person of Oorvūshēē, one of the courtezans, that he did not perceive when his spiritual guide Vrihūspūtee entered the assembly, and neglected to pay him the usual honours. Vrihūspūtee was so incensed at this, that he arose and left the assembly. The gods, perceiving the cause, in the utmost consternation<sup>†</sup> went to Indrū, and made him acquainted with what had passed. The latter intreated the gods to join him in seeking for the enraged Vrihūspūtee; but the spiritual guide had, by the power of yogū, rendered himself invisible. At last they found the angry gooroo in his own house; and the gods, joining their petitions to those of Indrū, entreated that the offence might be forgiven. Vrihūspūtee declared that he had for ever rejected Indrū, and that his resolution would not be changed. Indrū, offended that for so small an offence he should be so harshly treated, declared that he would make no farther concessions, but seek another religious guide. The gods approved of his resolution, and advised him to choose Vishwū-rōōpū, a giant with three heads. In process of time, at the suggestion of his mother, Vishwū-rōōpū began a sacrifice to procure the increase of the power of the giants, the natural enemies of the gods. Indrū heard of this, and, hurling his thunders on the head of the faithless priest, destroyed him in an instant. The father of Vishwū-rōōpū heard of his son's death, and, by the merit of a sacrifice, gave birth to a giant, at the sight of whom Indrū fled to Brūmha; who informed the king of the gods that this giant could not be destroyed by all his thunders, unless he could persuade Dūdhēēchee, a sage, to renounce life, and give him one of his bones. The sage consented, and by the power of yogū renounced life; when Vishwū-kūrma made this bone into a thunder-bolt, and the giant was destroyed. But immediately on his death, a terrific monster arose from the body, to punish Indrū for his bramhūnicide. Wherever the king of the gods fled, this monster followed him with his mouth open, ready to swallow him up, till Indrū took refuge in a place where the monster could not approach him; however he sat down, and watched the trembling culprit. After some time the gods began to be alarmed: there

<sup>†</sup> A Hindoo considers the anger of his spiritual guide as the greatest possible misfortune.





was no king in heaven, and every thing was falling into complete disorder. After consultation, they raised to the throne of heaven, in his bodily state, Nūhooshū, who had performed the sacrifice of a horse one hundred times. When Nūhooshū enquired for Shūchēē, the queen of heaven, he found she was in the parijatū forest. He sent for her; but she declared she would not come, as he had a human and not a divine body. The messengers remonstrated with her, but she fled to Brūmha; who advised her to send word to the new Indrū, that she would live with him, if he would come and fetch her with an equipage superior to whatever had been seen before in heaven. This message was conveyed to the new Indrū; who received it with much joy, but took several days to consider in what way he should go to fetch home the queen. At last, he resolved to be carried to her in the arms of some of the principal sages. As the procession was moving along, the king, in his excessive anxiety to arrive at the parijatū forest, kicked the sacred lock of hair on the head of Ūgūstyū; who became filled with rage, and, pronouncing a dreadful curse on the new Indrū, threw him down, and he fell, in the form of a snake, upon a mountain on the earth.—Vishnū, perceiving that one Indrū was kept a prisoner, and that another had been cursed and sent down to the earth, resolved to find a remedy for this evil, and, cursing the monster who had imprisoned the former king of the gods, restored him to his throne and kingdom.

*Another scene in Indrū's heaven, from the Mūhabharātū.*—Narūdū one day called at Krishnū's, having with him a parijatū flower from the heaven of Indrū. The fragrance of this flower filled the whole place with its odours. Narūdū first called on Rookminēē, one of Krishnū's wives, and offered the flower to her. She recommended him to give it to Krishnū, that he might dispose of it as he chose. He next went to Krishnū, who received him with great respect: 'Well, Narūdū, you are come after a long absence: what flower is that?' 'Can't you tell by its fragrance?' said Narūdū, 'it is the parijatū. I brought it from Indrū's garden, and I now present it to you.' Krishnū received it with pleasure, and, after some further conversation, Narūdū retired into another part of the house and watched Krishnū, to see to which of his wives he would give this flower; that he might excite a quarrel in Krishnū's family, and ultimately a war betwixt Krishnū and Indrū. Krishnū, after Narūdū had retired, went to Rookminēē, and gave the flower to her, warning her to keep it secret, lest Sūtyū-bhama (another of Krishnū's wives) should hear of it. As soon as Narūdū saw to whom Krishnū had given the flower, he paid a visit to Sūtyū-bhama, who received him with great attention. After the first compliments were over, Narūdū fetched a deep sigh, which Sūtyū-bhama noticing, enquired the cause. He seemed to answer with reluctance, which made Sūtyū-bhama still more inquisitive. He then acknowledged that his sorrow was on her ac-



count. Her anxiety was now inflamed to the highest degree, and she begged him to tell her without delay what he meant. 'I have always considered you,' says Narūdū, 'as the most beloved wife of Krishnū; the fame of your happiness has reached heaven itself: but from what I have seen to-day, I suspect that this is all mistake.' 'Why? Why?' asked Sūtyū-bhama most anxiously. Narūdū then unfolded to her, in the most cautious manner, the story of the flower: 'I brought from heaven,' says he, 'a pariātū flower, (a flower which is not to be obtained on earth,) and gave it to Krishnū. I made no doubt but he would present it to you—to whom else should he present it? But instead of that he went secretly to the apartments of Rookminēē, and gave the flower to her. Where then is his love to you?'—Sūtyū-bhama asked what kind of flower this was. Narūdū declared that it was not in his power to describe it. 'Do you not perceive,' said he, 'its odours?' 'I perceived,' said Sūtyū-bhama, 'the most delightful fragrance, but I thought it was from your body.' Narūdū declared that his body was offensive, and that it was the pariātū that diffused its odours all around. 'But,' says he, 'when you see Krishnū, ask him to let you look at it.' 'And do you think then,' said Sūtyū-bhama, 'that I shall speak to Krishnū, or see his face any more!'—'You are right,' said Narūdū: 'he did not even let you see so precious a jewel; but secretly gave it to another.'—The enraged Sūtyū-bhama made the most solemn protestations that she had done with Krishnū for ever. Narūdū praised her for her resolution, but hinted, that if she ever did make up the matter with Krishnū, she should insist upon his fetching one of the trees from heaven, and giving it to her. Narūdū, having thus laid the foundation of a dreadful quarrel betwixt Krishnū and his wife, and of a war with Indrū, withdrew, and Sūtyū-bhama retired to the house of anger\*.—Some days after this, Krishnū went to see Sūtyū-bhama, but could not find her: on asking the servants, they told him that she had on some account retired to the house of anger. Not being able to discover the cause, he went to her, and made use of every soothing expression; but in vain. At last he threw himself at her feet, when, after many entreaties, she consented to be reconciled, on condition that he should fetch one of the trees from heaven, and plant it in her garden. This he engaged to do, and sent Gūroorū to Indrū with his respects: but commissioned Gūroorū in case of refusal to threaten him with war; and if this did not avail, to add, that Krishnū would come and trample on the body of his queen, overturn his throne, and take the tree from him by force. Neither the entreaties nor threats of Krishnū moved Indrū; who, on the contrary, sent him a defiance. Krishnū, on the return of Gūroorū, collected his forces, and invaded heaven. Dreadful havoc was made on both sides. All the heavens were in a state of frightful

\* A house set apart for an angry wife, where she retires till her husband reconciles himself to her.





uproar; and the gods, full of alarm, advised Indrū to submit, as he would certainly be overcome. At length Krishnū let fly a weapon called Soodrshūnū, which pursued the foe wherever he went. The gods again exhorted Indrū to sue for peace, to prevent his immediate destruction: he at length took this advice, and submitted to the enraged Krishnū, who carried off the tree in triumph, and appeased his jealous wife Sūtyū-bhama.

The following are some of the names of this god: Indrū, or, the glorious.—Mūrootwan, he who is surrounded by the winds.—Pakūshasūnū, he who governs the gods with justice. Pooroohōōtū, he who is invited to a sacrifice performed by king Pooroo.—Poorūndūrū, he who destroys the dwellings of his enemies.—Jishnoo, the conqueror.—Shūkrū, he who is equal to every thing.—Shūtūmūnyoo, he who performed a hundred sacrifices.—Divūspūtee, the god of the heavens.—Gotrūbhīd, he who clipt the wings of the mountains.—Būjree, he who wields the thunder-bolt\*.—Vritrūha, he who destroyed the giant Vritrū.—Vrisha, the holy.—Soorū-pūtee, the king of the gods.—Būlaratee, the destroyer of Būlū, a giant.—Hūrihūyū, he who is drawn by yellow horses.—Nūmoochisoodūnū, the destroyer of Nūmoochee, a giant.—Sūnkrūndūnū, he who causes the wives of his enemies to weep.—Toorashat, he who is able to hear all things.—Méghū-vahūnū, he who rides on the clouds.—Sūhūsrakshū, he who has a thousand eyes.<sup>1</sup>

#### SECT. V.—*Söōryū*<sup>m</sup>.

THIS god is said to be the son of Kūshyūpū, the progenitor of gods and men. He is represented as a dark-red man, with three eyes, and four arms; in two hands he holds the water-lily; with another, he is bestowing a blessing, and with the other forbidding fear. He sits on a red water-lily, and rays of glory issue from his body.

The bramhūns consider Söōryū as one of the greatest of the gods, because in glory he resembles the one Brūmhū, who is called téjomūyū, or the glorious. In the védūs also this god is much noticed: the celebrated incantation called the gayūtrēē, and many of the forms of meditation, prayer, and praise, used in the daily ceremonies of the bramhūns, are addressed to him. He is at present worshipped daily by the bramhūns, when flowers, water, &c. are offered, accompanied with incantations.

<sup>1</sup> It is said, that formerly the mountains had wings, and that they flew into all parts of the earth, and crushed to atoms towns, cities, &c.

<sup>k</sup> In this Indrū resembles Jupiter Fulminator.

<sup>1</sup> Mr. Wilkins considers Indrū, with his thousand eyes, as a deification of the heavens.

<sup>m</sup> The Sun.



On a Sunday, at the rising of the sun, in any month, but especially in the month Maghā, a number of persons, chiefly women, perform the worship of Sōōryū: I shall give an account of this worship in the words of a respected friend.—The sun is annually worshipped on the first Sunday in the month Maghā. The name of this worship is called Dhūrmū-bhaoo, or Sōōryū-bhaoo. The ceremonies vary in different places, but in this district the women appear to be the principal actors; though none are excluded, and even Mūstilmans are so far Hindooized as to join in the idolatry. I saw it once thus conducted:—at the dawn of the morning a great number of offerings were carried into the open field, and placed in a row. The offerings consisted of fruits, sweatmeats, pigeons and kids. A small pot was placed by each person's offering, containing about a pint and a half of water. A device made of a water-plant, a species of *Millingtonia*, intended to represent the sun, was placed on the edge of the pot, and a small twig of the mango-tree, with a few leaves on it, put into it, as people in England keep flowers. The pot with all its appendages represented the sun perhaps as the vivifier of nature. By each offering also was placed (what shall I call it?) an incense-altar, or censer called dhoonachee. It resembled a chafing-dish, made of copper, and stood upon a pedestal about a foot long. It contained coals of fire, and a kind of incense from time to time was thrown into it, principally the pitch of the salū-tree, called dhoona. Near each offering was placed a lamp, which was kept burning all day. The women also took their stations near the offerings. At sun-rise they walked four times round the whole row of offerings, with the right hand towards them, and the smoking dhoonachees placed on their heads; after which they resumed their stations again, where they continued in an erect posture, fasting the whole day, occasionally throwing a little incense into the dhoonachee. Towards evening, the bramhūn who attended the ceremony, threw the pigeons up into the air; which, being young, could not fly far, and were scrambled for and carried away by the crowd. The officiating bramhūn perforated the ears of the kids with a needle; after which they were seized by the first person who touched them. About sun-set, the offerers again took up the smoking dhoonachees, and made three circuits round the rows of offerings. After this, the offerings and lighted lamps were taken away by their respective owners, who threw the lamps into a pool of water.

Women frequently make a vow to Sōōryū to worship him, on condition that he give—to one, a son; to another, riches; to another, health, &c. Some perform these ceremonies after bearing a son. This worship is sometimes attended to by one woman alone; at other times by five, six, or more in company.

Sōōryū and the other planets are frequently worshipped in order to procure health. This the Hindoos call a sacrifice to the





nine planets, when flowers, rice, water, a burnt-sacrifice, &c. are offered to each of these planets separately. It is said, that two or three hundred years ago Mūyōōrūbhūttū, a learned Hindoo, in order to obtain a cure for the leprosy, began to write a poem of one hundred Sūngskritū verses in praise of Sōōryū; and that by the time he had finished the last verse, he was restored to health. These verses have been published under the title of Sōōryūshūtūkū, the author at the close giving this account of his cure. Sometimes a sick person procures a bramhūn to rehearse for him a number of verses in praise of Sōōryū, offering at the same time to this god rice, water, and jūva<sup>a</sup> flowers. If the person be very ill, and a man of property, he employs two or three bramhūns, who repeat as many as a thousand verses. This ceremony must be performed standing in the sun: when a thousand verses are rehearsed, the recitation occupies more than a day. The origin of this method of obtaining relief from sickness is ascribed to Shambū the son of Krishnū, one of the most beautiful youths in the three worlds, who was directed in a dream to repeat, twice a day, the twenty-one names of Sōōryū then revealed to him.

The persons who receive the name of Sōōryū, and adopt this god as their guardian deity, are called Sourūs: they never eat till they have worshipped the sun, and when the sun is entirely covered with clouds they fast. On a Sunday, many Sourūs, as well as Hindoos belonging to other sects, perform, in a more particular manner, the worship of this idol; and on this day some of them fast.

The Ramayūnū contains the following story respecting Sōōryū, Hūnoomanū, &c. In the war betwixt Ramū and Ravūnū, an arrow discharged by Pūvūnū pierced the body of Lūkshmūnū: Ramū and all his friends were exceedingly alarmed for the life of Lūkshmūnū; the physicians tried all their efforts in vain. At last one physician declared that if four kinds of leaves could be brought from the mountain Gūndhū-madhūnū, and applied to the wound, Lūkshmūnū might probably be restored to health. The god who had given this arrow to Ravūnū had declared, that whoever was wounded with it in the night should not recover, if a cure were not obtained before day-light. It was night when the wound was inflicted, but Hūnoomanū engaged to bring the leaves before morning. To secure the fulfilment of his promise, he leaped into the air, and alighted on the mountain; but searched in vain for the medicinal leaves. While in his search, Ravūnū, who had heard what was going forward, sent Sōōryū to arise on the mountain at midnight. Hūnoomanū, in a rage, leaped up, and seizing Sōōryū's chariot wheels, placed the blazing god under his arm and the mountain on his head, and carried them to the camp of Ramū; where the friends of Lūkshmūnū searched out the plants, applied

<sup>a</sup> Hibiscus rosa Sinensis.





the leaves, and restored him to health : after which Hūnoomanū permitted Sōōryū to depart.

Sōōryū has two wives, Sūvūrna and Chaya. The former is the daughter of Vishwākūrma. After their marriage, Sūvūrna, unable to bear the power of his rays, made an image of herself ; and, imparting life to it, called it Chaya<sup>o</sup>, and left it with Sōōryū. She then returned to her father's house ; but Vishwākūrma reproved his daughter for leaving her husband, and refused her an asylum ; but promised that if she would return, he would diminish the glory of Sōōryū's rays. Sūvūrna resolved not to return, and, assuming the form of a mare, fled into the forest of Dūndūkū. Chaya and Yūmū, whom Sūvūrna had left with Sōōryū, could not agree ; and Yūmū one day beating Chaya, she cursed him, so that he ever since has had a swelled leg. Yūmū, weeping, went to his father Sōōryū, shewed him his leg, and related what had happened ; upon which Sōōryū began to suspect that this woman could not be Sūvūrna, for no mother ever cursed her own son ; and if she did, the curse could not take effect. He immediately proceeded to the house of his father-in-law, who received him with great respect, but unperceived gave him a seat consisting of different sharp weapons, by which he became divided into twelve round parts. Sōōryū was enraged, and could not be pacified till his father-in-law informed him that his daughter, unable to bear the glory of his rays, had forsaken him. On enquiring where she was gone, the father said he had sent her back to him immediately on her arrival, but that where she now was he could not say. Sōōryū, by the power of dhyantū<sup>p</sup>, perceived that Sūvūrna had become a mare, and was gone into some forest. The story here becomes too obscene for insertion.—Sōōryū and Sūvūrna, in the forms of a horse and a mare, had two children, to whom they gave the names of Ūshwinēē and Koomarū<sup>q</sup>. When Sōōryū returned to his palace, he asked his wife who this woman (Chaya) was. She gave him her history, and presented her to him as a wife ; and from that time Chaya was acknowledged as Sōōryū's second wife.

There are no temples dedicated to Sōōryū in Bengal. The heaven of this god is called Sōōryū-lokū. A race of Hindoo kings, distinguished as the descendants of the sun, once reigned in India ; of which dynasty Ikshwakoo was the first king, and Ramū the sixty-sixth.

The following are the principal names of Sōōryū : Sōōrū, or, he who dries up the earth.—Sōōryū, he who travels, he who sends

<sup>o</sup> This word means a shadow.

<sup>p</sup> When the old Hindoo ascetics wished to ascertain a fact, they performed what is called dhyantū, viz., they shut their eyes, and began to meditate, when, it is said, the information they sought was revealed to them.

<sup>q</sup> That is, the sons of a mare : these are now physicians to the gods.





men to their work.—Dwadūshatna, he who assumes twelve forms\*. —Divakūrī, the maker of the day.—Bhaskūrī, the creator of the light.—Vivūswūt, the radiant.—Suptashwū, he who has seven horses in his chariot.—Vikūrttūnū, he who was made round by Vishwākūrma in his lathe.—Ūrkū, the maker of heat.—Mihirū, he who wets the earth†.—Pōōshūnū, he who cherishes all.—Dyoomānee, he who sparkles in the sky.—Tūrūnee, the saviour.—Mitrū, the friend of the water-lily‡.—Grūhūpūtee, the lord of the stars.—Sūhūsrangshoo, the thousand-rayed.—Rūvee, he who is to be praised.

#### SECT. VI.—*Gūnēshū.*

THIS god is represented in the form of a fat short man, with a long belly, and an elephant's head". He has four hands ; holding in one a shell, in another, a chūkrū, in another, a club, and in the fourth, a water-lily. He sits upon a rat. In an elephant's head are two projecting teeth, but in Gūnēshū's only one, the other having been torn out by Vishnoo, when in the form of Pūrūsooramū he wished to have an interview with Shivū. Gūnēshū, who stood as door-keeper, denied him entrance, upon which a battle ensued, and Pūrūsooramū, beating him, tore out one of his teeth.

The work called Gūnēshū-khūndū contains a most indecent story respecting the birth of this god ; which, however necessary to the history, is so extremely indelicate that it cannot possibly be given. It is mentioned in this story, that Doorga cursed the gods ; so that they have ever since been childless, except by criminal amours with females not their own wives.

When it was known that Doorga had given birth to a son, Shūnēe and the rest of the gods went to see the child. Shūnēe knew that if he looked upon the child it would be reduced to ashes ; but Doorga took it as an insult that he should hang down his head, and refuse to look at her child. For some time he did not regard her reproofs ; but at last, irritated, he looked upon

\* Alluding to his progress through the twelve signs.

† The Sōoryā-shūtīkā says, the sun draws up the waters from the earth, and then lets them fall in showers again.

‡ At the rising of the sun this flower expands itself, and when the sun retires shuts up its leaves again.

§ Sir W. Jones calls Gūnēshū the god of wisdom, and refers, as a proof of it, to his having an elephant's head. I cannot find, however, that this god is considered by any of the Hindoos as properly the god of wisdom ; for though he is said to give knowledge to those who worship him to obtain it, that is what is ascribed also to other gods. The Hindoos in general, I believe, consider the elephant as a stupid animal, and it is a biting reproof to be called as stupid as an elephant.



Gūnēshū, and its head was instantly consumed \*. The goddess, seeing her child headless †, was overwhelmed with grief, and would have destroyed Shūnēē; but Brūmha prevented her, telling Shūnēē to bring the head of the first animal he should find living with its head towards the north. He found an elephant in this situation, cut off its head, and fixed it upon Gūnēshū, who then assumed the shape he at present wears. Doorga was but little soothed when she saw her son with an elephant's head: to pacify her, Brūmha said, that amongst the worship of all the gods, that of Gūnēshū should for ever bear the preference. In the beginning of every act of public worship therefore, certain ceremonies are constantly performed in honour of Gūnēshū ‡. Not only is Gūnēshū thus honoured in religious ceremonies, but in almost all civil concerns he is particularly regarded: as, when a person is leaving his house to go a journey, he says, 'Oh! thou work perfecting Gūnēshū, grant me success in my journey! Gūnēshū! Gūnēshū! Gūnēshū!'—At the head of every letter, a salutation is made to Gūnēshū. When a person begins to read a book, he salutes Gūnēshū; and shop-keepers and others paint the name or image of this god over the doors of their shops or houses, expecting from his favour protection and success.

No public festivals in honour of Gūnēshū are held in Bengal. Many persons however choose him as their guardian deity, and are hence called Ganūpūtyūs.

At the full moon in the month Maghū, some persons make or buy a clay image, and perform the worship of Gūnēshū; when the officiating bramhūn performs the ceremonies common in the Hindoo worship, presenting offerings to the idol. This god is also worshipped at considerable length at the commencement of a wedding, as well as when the bride is presented to the bridegroom. Great numbers, especially from the western and southern provinces, celebrate the worship of Gūnēshū on the 4th of the new moon in

\* This property is ascribed to Shūnēē, (Saturn,) to point out, no doubt, the supposed baneful influence of this planet. This resembles the fable of Saturn's devouring all his male children. The Ramayān contains a story respecting Dūshūrāt'hū and Shūnēē, in which it is said, that Dūshūrāt'hū was once angry with this god for preventing the fall of rain in his kingdom: he ascended his chariot to make war with him, when Shūnēē, by a single glance of his eyes, set the king's chariot on fire, and Dūshūrāt'hū, in the most dreadful state of alarm, fell from the skies.

† One cause of this misfortune is said to be this: Doorga had laid her child to sleep with its head to the north, which is forbidden by the shastrū. The Anvikū-tītvā declares, that if a person sleep with his head to the east, he will be rich; if to the south, he will have long life; if to the north, he will die; and if to the west, (except when on a journey,) he will have misfortunes.

‡ It will occur to the reader, that in all sacrifices among the Romans, prayers were first offered to Janus.

§ Gūnēshū is famed as writing in a beautiful manner: so that when a person writes a fine hand, people say, 'Ah! he writes like Gūnēshū.' This god is said to have first written the Mēhabharātū from the mouth of Vyāsudevū.





Bhadṛū, when several individuals in each place subscribe and defray the expence. Many persons keep in their houses a small metal image of Gūnēshū, place it by the side of the shalgramū, and worship it daily. At other times, a burnt-offering of clarified butter is presented to this idol. Stone images of Gūnēshū are worshipped daily in the temples by the sides of the Ganges at Benares; but I cannot find that there are any temples dedicated to him in Bengal.

Gūnēshū is also called Hūridra-Gūnēshū. This name seems to have arisen out of the following story :—When Doorga was once preparing herself for bathing, she wiped off the turmeric, &c. with oil, and formed a kind of cake in her fingers<sup>b</sup>. This she rolled together, and made into the image of a child; with which she was so much pleased, that she infused life into it, and called it Hūridra-Gūnēshū<sup>c</sup>. The image of this god is yellow, having the face of an elephant. He holds in one hand a rope; in another, the spike used by the elephant driver; in another, a round sweetmeat, and in another, a rod.

The principal names of Gūnēshū are :—Gūnēshū, or, the lord of the gūnnū dévtas<sup>d</sup>.—Dwoimatoorū, the two-mothered<sup>e</sup>.—Ekū-dūntū, the one-toothed.—Hérūmbū, he who resides near to Shivū.—Lūmbodūrū, the long-bellied.—Gujanūnū, the elephant-faced.

#### SECT. VII.—*Kartikéyū*..

THIS is the god of war. He is represented sometimes with one, and at other times with six faces; is of a yellow colour; rides on a peacock<sup>f</sup>; and holds in his right hand an arrow, and in his left, a bow.

The reason of the birth of Kartikéyū is thus told in the Koomaru-sūmbhūvū, one of the kavyūs :—Tarūkū, a giant, performed religious austerities till he obtained the blessing of Brūmha, after which he oppressed both bramhūns and gods. He commanded that the sun should shine only so far as was necessary to cause the water-lily to blossom; that the moon should shine in the day as well as in the night. He sent the god Yūmū to cut grass for his horses; commanded Pūvūnū to prevent the wind from blowing any stronger than the puff of a fan; and in a similar manner tyrannized

<sup>b</sup> The Hindoos have a custom of cleaning their bodies by rubbing them all over with turmeric; and then, taking oil in their hands, wiping it off again, when it falls as a paste all round them.

<sup>c</sup> Hūridra the name for turmeric.

<sup>d</sup> These are the companions of Shivū.

<sup>e</sup> One of Gūnēshū's mothers was Doorga, and the other the female elephant whose head he wears.

<sup>f</sup> Juno's chariot was said to be drawn by peacocks.





over all the gods. At length Indrū called a council in heaven, when the gods applied to Brūhma : but the latter declared he was unable to reverse the blessing he had bestowed on Tarūkū ; that their only hope was Kartikéyū, who should be the son of Shivū, and destroy the gaint.—After sometime, the gods assembled again to consult respecting the marriage of Shivū, whose mind was entirely absorbed in religious austerities. After long consultations, Kūndūrpū\* was called, and all the gods began to flatter him in such a manner that he was filled with pride, and declared he could do every thing: he could conquer the mind even of the great god Shivū himself. That, 'says Indrū,' is the very thing we want you to do.' At this he appeared discouraged, but at length declared, that he would endeavour to fulfil his promise. He consulted his wife Rūtēē ; who reproved him for his temerity, but consented to accompany her husband. They set off, with Vūsūntū<sup>h</sup>, to mount Himalūyū, where they found Shivū sitting under a roodrakshū<sup>i</sup> tree, performing his devotions.

Previously to this, Himalūyū<sup>k</sup> had been to Shivū, and proposed that Doorga, his daughter, should wait upon him, that he might uninterruptedly go on with his religious austerities ; which offer Shivū accepted. One day, after the arrival of Kūndūrpū and his party, Doorga, with her two companions Jūya and Vijūya, carried some flowers and a necklace to Shivū. In the moment of opening his eyes from his meditation, to receive the offering, Kūndūrpū let fly his arrow ; and Shivū, smitten with love, awoke as from a dream, and asked who had dared to interrupt his devotions.—Looking towards the south he saw Kūndūrpū, when fire proceeded from the third eye in the centre of his forehead, and burnt Kūndūrpū to ashes<sup>l</sup>. The enraged god left this place for another forest, and Doorga, seeing no prospect of being married to Shivū, returned home full of sorrow. She sought at last to obtain her object by the power of religious austerities<sup>m</sup>, in which she persevered till Shivū was drawn from his devotions, when the marriage was consummated.

The Mūhabharātū and Ramayānū contain accounts of the

\* The god of love.

<sup>h</sup> The spring. The Hindoo poets always unite love and spring together.

<sup>i</sup> From the fruit of this tree necklaces are made, the wearing of which is a great act of merit among the Hindoos.

<sup>k</sup> The mountain of this name personified.

<sup>l</sup> Through the blessing of Shivū to Rūtēē, Kūndūrpū was afterwards born in the family of Krishnū, and took the name of Kamū-dévé ; after which Rūtēē (then called Mayavūtēē) was again married to him.

<sup>m</sup> When this goddess, says a kavyū shastrū, told her mother that she would perform austerities to obtain Shivū, her mother, alarmed, exclaimed—"Ooma ! (Oh ! mother !) how can you think of going into the forest to perform religious austerities ? Stay and perform religious services at home, and you will obtain the god you desire. How can your tender form bear these severities ? The flower bears the weight of the bee, but if a bird pitch upon it, it breaks directly."





birth of Kartikéyū, the fruit of this marriage; but they are so indelicate that the reader, I doubt not, will excuse their omission.

On the last evening in the month Kartikū, a clay image of this god is worshipped<sup>d</sup>, and the next day thrown into the water. These ceremonies differ little from those at other festivals: but some images made on the occasion are not less than twenty-five cubits high; that is, a whole tree is put into the ground, and worshipped as a god. The height of the image obliges the worshippers to fasten the offerings to the end of a long bamboo, in order to raise them to the mouth of the god. This festival is distinguished by much singing, music, dancing, and other accompaniments of Hindoo worship.

The image of Kartikéyū is also made and set up by the side of his mother Doorga, at the great festival of this goddess in the month Ashwinū; and each day, at the close of the worship of Doorga, that of her son is performed at considerable length. In the month Choitrū also the worship of Kartikéyū accompanies that of his mother.—No bloody sacrifices are offered to this idol.

At the time when the above festival is held, some persons make<sup>e</sup> or purchase clay images, which they place in their houses, and before which the officiating bramhūn performs the appointed ceremonies; preceding which a prayer is made for offspring. This is repeated sometimes on the anniversary of this day, for four years together. If the person, long disappointed, should, in these years, or soon after, happen to have a child, particularly a son, the whole is ascribed to Kartikéyū. When persons have made a vow to Kartikéyū, they present offerings to this idol at the completion of the vow. These vows are sometimes made to obtain the health of a child, or a son; a woman, when she makes this vow, thus addresses the god: 'Oh! Kartikéyū t'hakoorū<sup>q</sup>, give me a son, and I will present to thee [here she mentions a number of offerings, as sweetmeats, fruits, &c.]—I do not want a female child.' This vow may be made at any time, or place, without any previous

<sup>d</sup> Vast numbers of these images are made; in some towns as many as five hundred. It is supposed that in Calcutta more than five thousand are made and worshipped.

<sup>e</sup> He who makes an image for his own use is supposed to do an act of much greater merit than the person who purchases one.

<sup>f</sup> A part of the Mūhabharātū is sometimes recited to obtain offspring. The part thus read is a list of the ancestors of Hīree, (a name of Vishnoo.) When a person wishes to have this ceremony performed, he employs a learned native to recite these verses, and another to examine, by a separate copy, whether the verses be read without mistake: if they be read improperly, no benefit will arise from the ceremony. If the person who seeks offspring be unable to attend himself during the ceremony, he engages some friend to hear the words in his stead.—Some verses of praise, addressed to Shivū, are also occasionally read in the ears of a husband and wife who are anxious to obtain offspring.

<sup>q</sup> A term of respect, meaning excellent.





ceremony. When several women are sitting together, another woman perhaps comes amongst them, and, in the course of the conversation, asks the mistress of the house, 'Has your daughter-in-law any children yet?' She replies, in a plaintive manner, 'No, nothing but a girl.' Or she answers altogether in the negative, adding, 'I have again and again made vows to Kartikéyū, and even now I promise before you all, that if the god will give her a son, I will worship him in a most excellent manner, and my daughter-in-law will do it as long as she lives.'

There are no temples in Bengal dedicated to Kartikéyū, nor are any images of him kept in the houses of the Hindoos except during a festival.

The principal names of Kartikéyū, are : Kartikéyū, or, he who was cherished by six females of the name of Krittika\*.—Mūhasénū, he who commands multitudes.—Shūranūnū, the six-faced.—Skūndū, he who afflicts the giants.—Ūgnibhoo, he who arose from Ūgnee.—Gooḥū, he who preserves his troops in war.—Tarūkūjit, he who conquered Tarūkū.—Vishakhū, he who was born under the constellation of this name.—Shikhi-vahūnū, he who rides on a peacock.—Shuktee-dhūrū, he who wields the weapon called shūktee.—Koomarū, he who is perpetually young\*.—Krounchū-darūnū, he who destroyed the giant Krounchū.

It is said that Kartikéyū was never married, but that Indrū gave him a mistress named Dévūséna. He has no separate heaven, nor has Gūneshū: they live with Shivū on mount Koilasū.

#### SECT. VIII.—Ūgnee.

THIS god is represented as a red corpulent man, with eyes, eyebrows, beard, and hair, of a tawny-colour. He rides on a goat; wears a poita, and a necklace made with the fruits of eleocarpus ganitrus. From his body issue seven streams of glory, and in his right hand he holds a spear. He is the son of Kushyūpū and Ūditē.

Ūgnee has his forms of worship, meditation, &c. like other gods; but is especially worshipped, under different names, at the time of a burnt-offering, when clarified butter is presented to him. The gods are said to have two mouths, viz., that of the brahmū, and of fire (Ūgnee).

\* Six stars, (belonging to ursa major) said to be the wives of six of the seven rishees. These females are called Krittika. They cherished Kartikéyū as soon as he was born in the forest of writing-reeds, and hence his name is a regular patronymic of Krittika, because they were as his mothers.

\* Under sixteen years of age.





At the full moon in the month Maghū, when danger from fire is considerable, some persons worship this god before the image of Brūmha, with the accustomed ceremonies, for three days. When any particular work is to be done by the agency of fire, as when a kiln of bricks is to be burnt, this god is worshipped; also when a trial by ordeal is to be performed.

Some bramhūns are distinguished by the name sagnikū, because they use sacred fire in all the ceremonies in which this element is used, from the time of birth to the burning of the body after death. This fire is preserved in honour of the god Ūgnee, and to make religious ceremonies more meritorious<sup>1</sup>.

Ūgnee, as one of the guardian deities of the earth, is worshipped at the commencement of every festival. He presides in the S. E.

Bhrigoo, a sagnikū bramhūn and a great sage, once cursed his guardian deity Ūgnee, because the latter had not delivered Bhrigoo's wife from the hands of a giant, who attempted to violate her chastity when she was in a state of pregnancy. The child, however, sprang from her womb, and reduced the giant to ashes, Bhrigoo doomed the god to eat every thing. Ūgnee appealed to the assembled gods, and Brūmha soothed him by promising, that whatever he ate should become pure. Ūgnee was also once cursed by one of the seven rishees, who turned him into cinders.

Ūrjoonū, the brother of Yoodhisthirū, at the entreaty of Ūgnee, set fire to the forest Khūndūvū, in order to cure him of a surfeit contracted in the following manner:—Mūrootū, a king, entered upon a sacrifice which occupied him twelve months, during the whole of which time clarified butter had been pouring on the fire, in a stream as thick as an elephant's trunk: at length Ūgnee could digest no more, and he intreated Ūrjoonū to burn this forest, that he might eat the medicinal plants, and obtain his appetite again.

Swaha, the daughter of Kūshyāpū, was married to Ūgnee. Her name is repeated at the end of every incantation used at a burnt-offering, as well as in some other ceremonies. The reason of this honor is attributed to Ūgnee's uxoriousness.

The heaven of this god is called Ūgnee-lokū. His principal names are.—Vūnhee, or, he who receives the clarified butter in the burnt-sacrifice (homū).—Vēētihotrū, he who purifies those who perform the homū.—Dhūnūnjūyū, he who conquers (destroys) riches.—Kripēētūyonee, he who is born from rubbing two sticks together.—Jwūlūnū, he who burns.—Ūgnee, he to whom fuel is presented.

<sup>1</sup> There may be some resemblance in this to the custom of the Romans, in preserving a perpetual fire in the temple of Vesta.



SECT. IX.—*Pāvānū*.

THIS is the god of the winds, and the messenger of the gods<sup>a</sup>. His mother Ūditēē, it is said, prayed to her husband, that this son might be more powerful than Indrū : her request was granted ; but Indrū, hearing of this, entered the womb of Ūditēē, and cut the foetus, first into seven parts, and then each part into seven others. Thus Pāvūnū assumed forty-nine forms<sup>x</sup>. He is meditated upon as a white man, sitting on a deer, with a white flag in his his right hand.

Pāvūnū has no separate public festival, neither image, nor temple. As one of the ten guardian deities of the earth, he is worshipped, with the rest, at the commencement of every festival. He is said to preside in the N. W. Water is also offered to him in the daily ceremonies of the bramhūns ; and, whenever a goat is offered to any deity, a service is paid to Vayoo, another form and name of Pāvūnū. In the work called Ūdikūrūnū-mala, a burnt-sacrifice of the flesh of goats<sup>y</sup> is ordered to be offered to this god.

The following story is related of Pāvūnū in the Shrēē-bhagūvūtū :—On a certain occasion Narūdū paid a visit to Sooméroo<sup>z</sup>, and excited his pride in such a manner, that he protested the god Pāvūnū could not approach his summit. Narūdū carried the news of Sooméroo's insolence to Pāvūnū, and advised him to go and break down the summit of Sooméroo ; which, even to the depth of 800 miles below the surface, was of solid gold. Pāvūnū went, and produced such a tempest, that the earth trembled to its centre ; and the mountain god, terribly alarmed, invoked Gūroorū, who came to his relief, and, covering the mountain with his wings, secured it from the wrath of Pāvūnū. For twelve months, however, the storm raged so that the three worlds were hastening to destruction. The gods desired Narūdū to prevail on Pāvūnū to compose the difference with Sooméroo : instead of complying with which the mischievous rishee went, and calling Pāvūnū a fool for exciting such a storm to no purpose, told him that as long as Gūroorū protected the mountain with his wings, there was no hope ; but that, if he would attack Sooméroo, when Gūroorū was carrying Vishnū out on a journey, he might easily be revenged. This opportunity soon occurred : all the gods

<sup>a</sup> I can find no agreement betwixt this god and either Mercury or Æolus.

<sup>x</sup> The forty-nine points. The Hindoos have 49 instead of 32 points ; and the pooranās, which contain a story on every distinct feature of the Hindoo philosophy, have given this fable ; and in the same manner all the elements are personified, and some remarkable story invented to account for their peculiar properties.

<sup>y</sup> The goat, it will be remembered, was slain in the sacrifices of Bacchus.

<sup>z</sup> The mountain of this name personified.





(330,000,000) were invited to Shiv's marriage with Parvūtē, among whom were the mountains Sooméroo, Trikōōtū, Oodūyū<sup>a</sup>, Ūstū<sup>b</sup>, Vindhyū, Malyūvanū, Gūndhūma-dūnū, Chitrūkōōtū, Mūlūyū, Nilū, Moinakū<sup>c</sup>, &c. Vishnoo, riding on Gūroorū, also went to the marriage, and all the heavens were left empty. Seizing this opportunity, Pūvūnū flew to Sooméroo, and, breaking the summit of the mountain, hurled it into the sea<sup>d</sup>.

Pūvūnū is charged with an adulterous intercourse with Ūnjūna, the wife of Késhūrēē, a monkey. The fruit of this intercourse was Hūnoomanū.

Pūvūnū was once inflamed with lust towards the hundred daughters of Kooshūnabhū, a rajūrshee; and because they refused his offers, he entered the body of each, and produced a curvature of the spine. They were made straight again by a king named Brūmhū-dūttū, to whom they were married.

The name of the heaven of this god is Vayoo-lokū. His principal names are :—Shwūsūnū, or, he who is the giver of breath.—Spūrshūnū, the toucher.—Vayoo, he who travels.—Matūrishwa, he who gave his mother sorrow<sup>e</sup>.—Prishūdūshwa, he who rides on the deer.—Gūndhūvūhū, he who carries odours.—Ashoogū, he who goes swiftly.—Marootū, without whom people die.—Nūbhūswātū, he who moves in the air.—Puvūnū, the purifier.—Prūbhūngjūnū, the breaker.

#### SECT. X.—Vūroonū.

THIS is the god of the waters. His image is painted white; he sits on a sea-animal called mūkūrū, with a rope in his right hand.

Vūroonū's name is repeated daily in the worship of the bramhūns; but his image is never made for worship, nor has he any public festival or temple in Bengal. He is worshipped however as one

<sup>a</sup> Mountains over which the sun rises.

<sup>b</sup> Behind which the sun sets.

<sup>c</sup> Some of these belong to the snowy range north of India, and others to the tropical range dividing south from north India. These and other mountains are personified, and by the Hindoo poets are designated as the residence of the gods, and by poetical licence ranged among the inferior gods.

<sup>d</sup> Here it became the island of Ceylon, (Lūnka.)

<sup>e</sup> When Indrī cut him into forty-nine pieces in the womb.

<sup>f</sup> This weapon is called pashū, and has this property, that whomsoever it catches, it binds so fast that he can never get loose. All the gods, giants, rakshūsis, &c. learn the use of this weapon.



of the guardian deities of the earth; and also by those who farm the lakes in Bengal, before they go out a fishing: and in times of drought people repeat his name to obtain rain<sup>g</sup>.

A story of this god is contained in the Pūdmū pooranū to this purport:—Ravūnū was once carrying an ūnadee-lingū from Himālāyū to Lūnkā<sup>h</sup>, in order that he might accomplish all his ambitious schemes against the gods: for it was the property of this stone, also called kamū<sup>i</sup>-lingū, to grant the worshipper all his desires, whatever they might be. Shivū, however, when permitting Ravūnū to remove this his image to Lūnkā, made him promise, that wherever he suffered it to touch the ground, there it should remain. When the gods saw that Ravūnū was carrying this stone to Lūnkā, all the heavens were in a state of agitation: for the gods knew, that if Ravūnū could be permitted to accomplish his wishes, neither Indrū nor any other god would continue on his throne. Council after council was held, and applications made to different gods in vain. It was at last resolved that Vūroonū should enter the belly of Ravūnū, who would thereby be compelled to set the stone down, while discharging his urine<sup>k</sup>. Vūroonū accordingly entered the belly of Ravūnū, as he was carrying the lingū on his head; and the latter soon began to feel the effects of his visit. His belly swelled prodigiously:—he proceeded however on his journey, till at last he could wait no longer. At this moment Indrū, in the form of an old bramhūn, meeting him, Ravūnū, after asking who he was, and where he was going, entreated him to hold the lingū for a short time, promising to bestow on him the greatest favours; to which the bramhūn consented, agreeing to hold the stone an hour, but no longer. Ravūnū told him he would not detain him half that time; and squatted on his hams to rid himself of Vūroonū. After he had thus sat for four hours, the bramhūn, complaining he could hold the stone no longer, threw it down—when the lower part sunk into the world of the hydras, and the top is said to be visible to this day at Vaidyū-na'thū, a place in the zillah of Beerbhoom, where the river Khūrsoo is believed to have arisen from the urine of this enemy of the gods<sup>l</sup>. Ravūnū, when he arose, and saw what had taken place, went home full of

<sup>g</sup> At the time of a drought, it is common for bramhūns to sit in crowds by the sides of the Ganges, or any other river, and address their prayers to this god. A bramhūn once informed me, that he remembered when Krishnū-Chāndrū, the rajā of Nāvū-dwēpū, gave presents to vast multitudes of bramhūns thus employed; and that, in the midst of their prayers, Vūroonū sent a plentiful supply of rain.

<sup>h</sup> Ceylon.

<sup>i</sup> Kamū means desire.

<sup>k</sup> Ravūnū could not hold the lingū while in this act, as a person hereby becomes unclean until he has bathed. This is the strict rule of the shastrī: at present, however, should a person, in the midst of his worship, be compelled to discharge urine, he does not bathe, but only changes his clothes.

<sup>l</sup> The Hindoos do not drink the water of this river, but bathe in and drink the water of a pool there, which they have called Nāvū-gāṅgā, viz., the New Gāṅgā.





rage and disappointment : some accounts add, that he went and fought with the gods in the most furious manner.

The heaven of this god, called Vūroonū-lokū, is 800 miles in circumference, and was formed by Vishvūkūrma, the divine architect. In the centre is a grand canal of pure water. Vūroonū, and his queen Varoonēē, sit on a throne of diamonds ; and around them the court, among whom are Sūmoodrū, Gūnga, and other river gods and goddesses<sup>m</sup>; the twelve Adityūs, and other deities ; the hydras ; Oiravūtū ; the doityūs ; the danūvūs, &c. The pleasures of this heaven consist in the gratification of the senses, as in the heavens of Indrū and others. There does not seem to be a vestige of any thing here, but what would exactly meet the wishes of a libertine.

*A scene in the heaven of Vūroonū.* :—Nimee, a king, invited Vūshisht'hū to preside as priest over the ceremonies at a sacrifice he was about to perform. Vūshisht'hū, being engaged at that time as priest to perform a sacrifice for some other king, from whom he expected very large presents, excused himself for the present ; when Nimee, after using entreaty in vain, employed another sage as priest. Vūshisht'hū, having concluded the sacrifice in which he was engaged, proceeded to the palace of Nimee ; but hearing that the king had employed another priest, was filled with rage, and pronounced a curse on the king, by which he was reduced to ashes. Before the curse took effect, however, the king cursed Vūshisht'hū, and reduced his body also to ashes. The soul of Vūshisht'hū ascended to Brūmha, to enquire how he was to procure a body again. Brūmha said, 'Go to the gods Vūroonū and Sōōryū.' He went, and obtained his body in the following manner ; Sōōryū, captivated with the sight of Oorvūshēē, a courtesan, as she was dancing in Indrū's heaven, invited her to his house. As she was going, Vūroonū met her, and became enamoured of her also. [Here the story becomes too filthy to be written.—] From the inflamed passions of these two gods, Ūgūstyū, an eminent ascetic, was born, and Vūshisht'hū, one of the most exalted of the Hindoo saints, obtained a new body. The priests who had been employed by Nimee, fearing they should lose all employment hereafter if they suffered the king thus to perish, at the close of the sacrifice formed from the ashes a young man, to whom they gave the name of Jūnūkū ; who became the father of Sēēta, the wife of Ramū.

The meaning of the name Vūroonū is, he who surrounds.—This god is also called Prūchēta, or the wise.—Pashēē, he who holds a rope.—Yadūsang-pūtee, the lord of the watery tribes.—Ūppūtee, the lord of waters.

<sup>m</sup> Among these deities are included gods of wells, pools, lakes, basins, whirlpools, &c.



SECT. XI.—*Yŭmū*.

THIS god is called the holy king, who judges the dead. His image is that of a green man, with red garments; inflamed eyes; having a crown on his head, and a flower stuck in his hair<sup>a</sup>; sitting on a buffaloe, with a club in his right hand. His dreadful teeth, grim aspect, and terrific shape, fill the inhabitants of the three worlds with terror.

An annual festival is held in honour of *Yŭmū* on the second day of the moon's increase in the month *Kartikū*, when an image of clay is made, and worshipped with the usual ceremonies for one day, and then thrown into the river. No bloody sacrifices are offered to this god.

*Yŭmū* is also worshipped at the commencement of other festivals, as one of the ten guardian deities of the earth. He presides in the south.

Every day the Hindoos offer water to *Yŭmū*, in the ceremony called *tŭrpŭnū*, as well as annually on the 14th of the month *Ūgrāyānū*, when they repeat several of his names.

At the time of other festivals, the Hindoos sometimes make an image of the mother of *Yŭmū*<sup>b</sup>, and worship it. At other times children in play make this image, and pretend to worship it.

On the first of the month *Kartikū*, a curious ceremony takes place in every part of Bengal:—the unmarried girls of each house engage a near relation to dig a small pit near the front of the house, at the four corners of which they sow rice, or barley, or wheat, and plant some stalks of the plantain or other tree: they also plant other branches in the midst of the pit. The place being thus prepared, every morning for a month these girls, after putting on clean apparel, and sprinkling their heads with the water of the Ganges to purify themselves, present flowers, &c. to *Yŭmū* by the side of this small pit, repeating an incantation. Each day they put a single *kouree*<sup>c</sup> in an earthen pot, and at the end of the ceremony present the thirty *kourees* to the person who dug the pit. They perform this ceremony to procure from *Yŭmū* either husbands, or sons, or happiness, and also that they may escape punishment after death.

<sup>a</sup> It is very common to see a flower, which has been presented to an image, stuck in the bunch of hair which the Hindoos tie behind the head. This is done under the idea that the flower has some virtue in it. Several *shastrīs* prescribe this practice, and promise rewards to the person who places in his hair flowers which have been presented to his guardian deity, or to any other god.

<sup>b</sup> A very old woman, who is at the same time a great scold, is called by the Hindoos the mother of *Yŭmū*.

<sup>c</sup> Shells from the Maldivé islands, which pass for money in Bengal. More than six thousand of these shells may be bought for a rupee.





I have heard of some Hindoos, who, rejecting the worship of other gods, worship only Yūmū; alleging that their future state is to be determined only by Yūmū, and that they have nothing therefore to hope or to fear from any beside him.

Yūmū is judge of the dead. He is said to hold a court, in which he presides as judge, and has a person to assist him, called Chitrū-goopṭū<sup>1</sup>, who keeps an account of the actions of men. A number of officers are also attached to the court, who bring the dead to be judged. If the deceased persons have been wicked, Yūmū sends them to their particular hell; or if good, to some place of happiness. The poor Hindoos, at the hour of death, sometimes fancy they see Yūmū's officers, in a frightful shape, coming to fetch them away.

Yūmū is said to reside at Yūmalūyū, on the south side of the earth. All souls, wherever the persons die, are supposed to go to Yūmū in four hours and forty minutes; and a dead body cannot be burnt till that time have elapsed.

The following account of Yūmalūyū, and of Voitūrūnēē, the river to be crossed after death, is taken from the Mūlabharitū:—After Brūmha had created the three worlds, viz., heaven, earth, and patlū, he recollected that a place for judgment, and for the punishment of the wicked, was wanting. He therefore called Vishwūkūrma, the architect of the gods, and gave him orders to prepare a very superb palace. Opposite the south door Vishwūkūrma made four pits for the punishment of the wicked. Three other doors were reserved for the entrance of the good, that they might not see the place of punishment when they went to be judged. Brūmha, taking with him the gūndhūrvūs, the giants, &c. went to see the place, and gave it the name of Sūnjēē-vūnēē. The gūndhūrvūs asked Brūmha to give them this beautiful palace. Brūmha asked them if they were willing to inflict the punishments on the wicked: to which they replied in the negative. The giants were next about to seize the place by force; to prevent which Brūmha ordered Vishwūkūrma to form a vast trench around, and to fill it with water, which became the river Voitūrūnēē. Brūmha next ordered Ūgneē to enter the river, and the waters became hot. Having thus surrounded the hall of judgment with a river of boiling water, the creator ordered, that after death each one should be obliged to swim across. This, however, subjected the good to punishment: to prevent which it was ordained, that the offering of a black cow to a bramhūn should cool the river, and render the person's passage easy. It was still necessary, that some one should occupy this place, and judge the dead; and Brūmha assigned this work to Yūmū.

<sup>1</sup> That is, he who paints in secret; or, he who writes the fates of men in secret.

<sup>2</sup> One Hindoo sometimes jokes with another, by asking him where he is going, as he seems to be proceeding southwards.

<sup>3</sup> I do not find that the Hindoos have any ferryman, like Charon, or boat to cross this river; though they talk of crossing it by laying hold of the tail of the black





The Ramayānū contains the following story about Yūmū :— Soon after Gūnga came down to the earth, Yūmū was very angry with the gods, as she left him nothing to do in his office of judge ; all the people, however sinful, through her power ascending to heaven. His officers, in a rage, were about to give up their places, and leave him. On applying to Indrū, he advised him not to place his messengers in any situation where the wind, passing over Gūnga blew ; for that all persons touched even by the wind of this sacred river had all their sins removed, and would go to heaven<sup>1</sup>.

Many other stories are to be found in the pooranūs, some of them supposed to be related by persons who have been at Yūmalūyū: the following are of this description.—In a certain village lived two persons of the same name ; one of whom had lived out his whole time, the other had many years to live. Chitrū-goopṭū, examining his register, sent Yūmū's messengers to fetch the person whose appointed time was expired : the messengers went, but brought the wrong person. On re-examining his records, Chitrū-goopṭū found out the mistake, and directed the officers to hasten back with the soul before the relations had burnt the body. While at Yūmalūyū, this person looked all around, and saw, in one place, the punishments inflicted on the wicked : Yūmū's officers were chastising some, by casting them into pits of ordure ; others, by throwing them into the arms of a red hot image of a woman<sup>2</sup>; others, by making their bellies immensely large, and their mouths as small as the eye of a needle ; others, by feeding them with red hot balls ; others, by throwing them into pits filled with devouring worms and insects, or with fire. In other places he saw those who had practised severe mortifications living in a state of the greatest magnificence ; and women who had been burnt on the funeral pile, sitting with their husbands, enjoying the greatest delights. As he was coming away, he saw preparations making for the reception of some one in the highest style of grandeur, and asked the messengers who was to enjoy this. The messengers replied that it was for one of his neighbours, a very holy man, whose appointed time was nearly expired ; and who, in fact, died soon afterwards.

A story very similar to this is often related of a person named Būlūramū, of the voidyū cast, who lived some years ago at Choopēē, near Nūdēya. This man, to all appearance, died ; and was lying by the side of the Ganges, while his relations were collecting the wood and other materials to burn the body. Before the fire was

cow which they offered in order to obtain a safe passage. It is very common in Bengal for a herdsman to cross a river by taking hold of a cow's tail.

<sup>1</sup> Whatever the Hindoos may think of Gūnga's taking away their sins, it is acknowledged by all, that the inhabitants who live on the banks of the Ganges are the most corrupt and profligate of all the Hindoos.

<sup>2</sup> This instrument is used for the punishment of adulterers. When Ravṛnū was carrying off Sūta by force, she reminded him, that for this crime he would have to go into the burning arms of this image after death.





lighted, however, the body began to move, and in a little while the dead man arose, and told his friends of his having been carried by mistake to Yūmalūyū, where he saw terrific sights of the punishments of the wicked. This man lived fifteen years after this journey to Yūmū's palace.

The following story was invented, no doubt, in order to check excessive sorrow for deceased relations.—A rich bramhūn had only one son, who grew up to manhood, and was loved almost to distraction by his parents\*. This son, however, died in his youth, and his wife was burnt with him on the funeral pile. The father and mother were so overwhelmed with distress, that for years they refused all comfort. During this time an old servant, who had served the bramhūn many years, and had eaten of his food†, died, and, for his merit, was made one of Yūmū's officers. This man was going one day to fetch the soul of some one from the village where he had once lived, and saw his former master weeping by the side of the road for the loss of his son. Assuming his old form, he raised up his master, and endeavoured to comfort him, but in vain. He then told him, that he was become one of Yūmū's officers, on account of the merit he had obtained by serving him (the bramhūn), and eating of his food; and that now, to remove his sorrow, he would take him and shew him his son. The old man got on his back, and the officer immediately carried him to the residence of Yūmū, and shewed him his son and daughter-in-law in the greatest happiness, surrounded with every delight, playing at chess. But the son, having lost all affection for his parent, would not even look at him, though exhorted to it by his wife. He replied, that in numerous transmigrations, it was very likely that this old man might have been *his* son again and again. The old man was so incensed, to see that his daughter-in-law had more affection for him than his own son, for whom he was dying with grief, that he desired the constable to carry him back. The old bramhūnēē would not believe that her son's affections were thus alienated from them: the constable, therefore, carried her also to see him; but she met with the same treatment. They both immediately renounced their grief for a son who had lost all his filial affection, and resolved to think no more about him.

Other stories abound in the pooranūs respecting Yūmū, some of which relate to disputes betwixt the messengers of this god and those of some other god, about the soul of a departed person, whether it shall be happy or miserable. I insert two of these stories:—

\* The Hindoos in general carry their attachment to children, especially to sons, to the greatest excess.—They are amazed at the supposed want of affection in Europeans, who leave their parents in order to traverse foreign countries; some of them without the hope of ever seeing them again.

† It is a very meritorious action for a shōdrū to eat the leavings of a bramhūn. Hence a shōdrū will serve a bramhūn for rather less wages than another person.



TABLES RESPECTING HIM.

When the sage Ūnimandūvyū was a child of five years old, he put a straw into the tail of a locust, and let it fly away. In advanced years, while once employed in performing religious austerities, he was seized as a thief by the officers of justice, and, as he gave no answer on his trial, the king took it for granted that he was guilty, and ordered him to be impaled. After he had been impaled four years, his body had undergone no change, and, though he appeared perfectly insensible to human objects, he was evidently alive. The king, being informed of this, was filled with astonishment, and declared that he was certainly some great ascetic, equal to one of the gods. He then immediately ordered him to be taken down; but in endeavouring to extract the wood upon which he had been impaled, it broke within his body. The sage was then suffered to depart, and, after sometime, his religious abstraction was interrupted; though his mind had been so set upon his god, that neither impaling him for four years, nor breaking the stake within his body, had disturbed his intense devotion. On awaking from this state he discovered what had been done to him, and that he had suffered all this from the hands of Yūmū, for having pierced the locust when he was a child. He was exceedingly angry with Yūmū for such unrighteous judgment. To punish a person for a sin committed at the age of five years, and for so small a crime to impale him for four years, was what he could not bear. He then cursed Yūmū, and doomed him to be born on earth, and to take the name of Vidoortū, the son of a servant girl in the house of the mother of Vēdū-vyasū.—How the administration of justice in the other world was carried on after Yūmū assumed human birth, this story does not relate.—What an excellent religion for a wicked man: the criminal can punish his judge!

Ūjamilū had committed the most enormous crimes, having killed cows and brambhūns, drank spirits, and lived in the practice of evil all his days. He had four sons; the name of one was Narayūnū. In the hour of death Ūjamilū was extremely thirsty, and thus called to his son: 'Narayūnū, Narayūnū, Narayūnū, give me some water.' After his decease, the messengers of Yūmū seized him, and were about to drag him to a place of punishment, when Vishnū's messengers came to rescue him. A furious battle ensued, but Vishnū's messengers were victorious, and carried off Ūjamilū to Voikoontū, the heaven of Vishnū. The messengers of Yūmū, enraged, returned to their master, threw their clothes and staves at his feet, and declared that they would serve him no longer, as they got nothing but disgrace in all they did. Yūmū ordered Chitrū-gooptū, the recorder, to examine his books. He did so, and reported that this Ūjamilū had been a most notorious sinner, and that it was impossible for him to reckon up his sins, they were so numerous. Yūmū hastened to Voikoontū, and demanded of Vishnū an explanation of this affair. Vishnū reminded him, that however wicked this man might have been, he had repeated the



name Narayānū in his last moments; and that he (Yāmū) ought to know, that if a man, either when laughing, or by accident, or in anger, or even in derision, repeated the name of Vishnū, he would certainly go to heaven, though, like Ūjamīlū, covered with crimes, he had not a single meritorious deed to lay in the balance against them—This is the doctrine that is universally maintained by the great body of the Hindoos: hence, when a person in a dying situation is brought down to the river side, he is never exhorted to repentance, but is urged in his last moments to repeat the names of certain gods, as his passport to heaven. A Hindoo shopkeeper one day declared to the author, that he should live in the practice of adultery, lying, &c. till death; and that then, repeating the name of Krishnū, he should, without difficulty, ascend to heaven. How shocking this sentiment! How dreadful this mistake!

*Description of the heaven of Yāmū, from the Mūhabharātū.* This heaven, formed by Vishwākūrma, is 800 miles in circumference. From hence are excluded the fear of enemies, and sorrow both of body and mind; the climate is mild and salubrious; and each one is rewarded in kind, according to his works: thus he, who has given much away on earth, receives a far greater quantity of the same things in heaven; he who has not been liberal, will have other kinds of happiness, and will see food, houses, lands, &c. but will receive nothing. All kinds of excellent food are here heaped up into mountains\*. To this heaven have been raised a great number of Hindoo kings, whose names are given in the Mūhabharātū. The pleasures of this heaven are like those of Indrūpoorū: the senses are satiated with gratifications as gross as the writer of this pooranū, the licentious Vyasū, could make them.

Yāmū married Vijūyū, the daughter of Vēērū, a bramhūn. The Bhāvishyūt pooranū contains the following story respecting this marriage:—Yāmū was so pleased with this female, on account of her having performed the Boodhashtāmē vrūtū, that he appeared to her, and offered her marriage. She was alarmed at the sight of this stranger, and asked him who he was. When she found it was Yāmū, the judge of the dead, who was thus paying his addresses to her, she was filled with terror. Yāmū calmed her fears, and permitted her to acquaint her brother; as he would be full of distress after her departure, if he were left in ignorance. Her brother told her she was certainly mad:—What, to be married to Yāmū! A fine husband truly! She however consented, and Yāmū conveyed her to his palace, but charged her never to go to the southwards. She suspected that there Yāmū had another favourite, and would not be satisfied till he had explained to her, that his reasons for forbidding her to go southwards were, that there the wicked were punished, and that she would not be able to bear so dreadful a sight. All these warnings, however, were given in vain: while

\* This seems to be of heaven for gluttons!





Yümū was one day busy, she took another female or two, and went southwards, till the cries of the damned had nearly terrified her to distraction: to add to the horror of the scene, she saw her mother in torments. On her return, Yümū found her in a state of the greatest distress, and soon discovered the cause. She insisted on Yümū's delivering her mother that very day, or he should see her face no more. Yümū declared this to be impossible; that her own bad conduct had brought her there, and that she could only be delivered, according to the forms of the shastrū, after suffering the punishment due to her. Vijūyū became impatient and clamorous; till Yümū told her, that if she could get the merit of the Boodhas-tāmēē vrātū, transferred to her by some one, she might deliver her mother. Yümū further informed her, that on earth a certain queen, who had performed the Boodhashtāmēē vrātū, had been three days in the pains of child-birth; and that, if she would perform a certain ceremony, which he described to her, the queen would be delivered, and would in return transfer the merits of this vrātū to her mother, who would immediately be delivered from torments. Vijūyū took this advice, and thus procured the deliverance of her mother from hell.

Yümū's principal names are: Dhūrmū-rajū, or, the holy king.—Pitripūtee, the lord of the ancients.—Sāmūvurttee, he who judges impartially.—Prētū-rat, the lord of the dead.—Kritantū, the destroyer.—Yūmoona-bhrata, the brother of Yūmoona<sup>a</sup>.—Shū-mūnū, he who levels all.—Yümū-rat, the chief of the fourteen Yümūs<sup>b</sup>.—Yümū, he who takes out of the world.—Kalū, time.—Dāndudhūrū, he who holds the rod of punishment.—Shraddhā-dévū, the god of the ceremonies paid to deceased ancestors; or, he who eats his share of the shraddhū.—Voivūswātū, the son of Vivūswāt, or Sōōryū.—Ūntūkū, he who kills, or puts an end to life.

#### SECT. XII.—*The Worship of the "Host of Heaven"*

THE HINDOOS, like other idolatrous nations, have gone into the worship of the heavenly bodies. The planets, the constellations, the signs of the zodiac, the stars in general, the star Canopus<sup>c</sup>, the star Kalū-poorooshū, &c. have all been deified, and are worshipped with appropriate forms of petition, praise, &c. some of them at the festivals of other gods, and others at different times. The constellations are worshipped separately at the births of children, as well as at the anniversaries of these births till the time of death.

<sup>a</sup> The river Yūmoona.

<sup>b</sup> Yümū has thirteen assistants, whose names are here given as different names of this judge of the dead.

<sup>c</sup> Called by the Hindoos Ugūstyū, the sage.





Some persons suppose, that the worship of the elements was the primitive idolatry of the Hindoos, and that of heroes the invention of later times. It is plain, however, that the védus, supposed to be the most ancient of the Hindoo writings, countenance the worship of deified heroes. These books contain accounts of Brümha, Vishnoo, and Shivü, and most of the other deities. A paragraph in the Rig-védü speaks of the gods choosing Indrū to be their king, whom they placed on a throne fancifully constructed with texts of the védü: (amongst all the gods none are charged with greater crimes than Indrū, who seduced the wife of his spiritual guide :) indeed from a variety of facts it is highly probable, that to the védüs we are to attribute the foundation of this whole fabric of superstition. These books contain prayers to procure the destruction of enemies, as well as encourage the burning of widows alive<sup>a</sup>, which is surely a far greater crime than any thing done in the presence of the images of Ramū or Krishnū. The ancient idolatry, therefore, seems to have been as corrupt as any thing practised at present.—Is it not probable that the horrid worship of Moloch was really that of the element of fire?

I do not find, however, that the heavenly bodies are worshipped on the tops of houses, as appears to have been the case among those nations from whom the Jews learnt their idolatry. It is said of Manasseh, that 'he worshipped all the host of heaven, and served them.' Josiah, the son of Manasseh, put down all that burnt incense unto Baal, to the sun, and to the moon, and to the planets, and to all the host of heaven. By the prophet Jeremiah, God threatens, that the people shall bring out the bones of the king of Judah, of the princes, priests, prophets, and people; and adds, 'And they shall spread them before the sun, the moon, and all the host of heaven, whom they have served; they shall not be gathered nor be buried; they shall be for dung upon the face of the earth.' By the prophet Zephaniah, God threatens to cut off them 'that worship the host of heaven upon the house-tops.' Stephen, in rehearsing the history of the children of Israel before the Jewish council, declares, that God formerly gave up their forefathers to worship the host of heaven; and mentions among other objects of worship the star of the god Remphan.

This worship, which has been so general among heathen nations, seems to have originated in judicial astrology, and in the belief that the heavenly bodies have a great influence upon human events. Hindoos, whose birth under a supposed evil planet has been ascertained, are often filled with melancholy; some abandon themselves to despair, careless of what becomes of an existence

<sup>a</sup> 'O fire, let these women, with bodies anointed with ghee, eyes (coloured) with stibium and void of tears, enter the parent of water, that they may not be separated from their husbands, may be in union with excellent husbands, be sinless, and be jewels among women.' *Rig-védü*.



connected with such omens. The reader will perceive, in reading the account of Saturn, to what a degree the Hindoos dread the influence of this planet, especially at the time when it is in a certain sign. Against fears of this kind the prophet Jeremiah warned the Jews: 'Learn not the way of the heathen, and be not dismayed at the signs of heaven, for the heathen are dismayed at them.'

SECT. XIII.—*The Worship of the Nine Grāhās\*, or Planets.*

AT the great festivals a small offering is presented to all the planets at once; but except on these occasions they are never worshipped together. They are, however, frequently worshipped separately by the sick or unfortunate, who suppose themselves to be under the baneful influence of some planet. At these times the nine planets are worshipped, one after the other, in regular succession. The ceremonies consist of the common forms of worship before other images, and close with a burnt-offering to each planet.

To Sōōryū are offered in the burnt-sacrifice small pieces of the shrub ūrkū<sup>†</sup>; to Chūndrū, those of the pūlashū<sup>‡</sup>; to Mars, those of the khūdirū<sup>§</sup>; to Mercury, those of the ūpamargū<sup>||</sup>; to Jupiter, those of the ūshwātthū<sup>¶</sup>; to Venus, those of the ooroombūrū; to Saturn, those of the shūmēē<sup>1</sup>; to Rahoo, blades of dōōrva grass; and to Kétoo, blades of kooshū grass.

In honour of Sōōryū boiled rice, mixed with molasses, is burnt; milk is to be mixed with the rice offered to Chūndrū; with that to Mars, curds; with that to Mercury, clarified butter; to Jupiter is offered frumenty; to Venus, boiled rice alone; to Saturn, various kinds of food; to Rahoo, goat's flesh or fish; to Kétoo, blood from the ear of a goat, mixed with rice.

The image of Sōōryū is to be a round piece of mixed metal, twelve fingers in diameter; that of Chūndrū is to be like a half moon, a cubit from end to end; that of Mars, a triangular piece of metal measured by the thickness of six fingers; that of Mercury, a golden bow measuring the thickness of two fingers from one extremity to the other; that of Jupiter, like a flower of the water-lily; that of Venus, a four-square piece of silver; that of Saturn, an iron scymitar; that of Rahoo, an iron mūkūrū; and that of Kétoo, an iron snake.

\* These stars are called grāhās, because they make known to people good and evil.

† *Asclepias gigantea*.

‡ *Butea frondosa*.

§ *Mimosa catechu*.

|| *Achyranthes aspera*.

¶ *Ficus religiosa*.

1 *Mimosa albida*.





The fees accompanying the worship of the different planets are various : at that of Sōōryū, a milch cow ; of Chūndrū, a shell ; of Mars, a bull ; of Mercury, a morsel of gold ; of Jupiter, a piece of cloth ; of Venus, a horse ; of Saturn, a black cow ; of Rahoo, a piece of iron ; and of Kétoo, a goat.

When the officiating bramhūn performs the worship of separate planets, he must put on vestments of divers colours, and offer different kinds of flowers.

#### SECT. XIV.—*Rūvee, the Sun.*

THIS god, the son of Kūshyūpū, the sage, is painted red. He holds a water-lily in each hand, and rides in a chariot drawn by seven yellow<sup>a</sup> horses.

Rūvee, as one of the planets, is worshipped only at the great festivals. The Jyotish-tūtwū says, that if a person be born under the planet Rūvee, he will possess an anxious mind, be subject to disease and other sufferings, be an exile, a prisoner, and endure much sorrow from the loss of his wife, children, and property.

This god has been already noticed under the name of Sōōryū ; but in that account several particulars were omitted by mistake ; and which I insert here, though they properly belong to another form of this idol.—While bathing, the Hindoos repeat certain incantations, in order to bring the waters of all the holy places in the heaven of this god into the spot where they are standing, and thus obtain the merit of bathing not only in Gūnga, but in all the sacred rivers, &c. in the heaven of Sōōryū. After bathing too, the Hindoos make their obeisance to this god in a standing posture ; the more devout draw up their joined hands to the forehead, gaze at the sun, make prostration to him, and then turn round seven times, repeating certain forms of petition and praise. On these occasions they hold up water in their joined hands, and then 'pour out a drink-offering' to the sun.

When the terrific being which sprung out of Shivū's bunch of hair went with all the bhōōtū, &c. to destroy Dūkshū's sacrifice, all the gods being present, this monster seized on Sōōryū and knocked out his teeth : in consequence, at the time of worship, only soft things, as flour, &c. are now offered to this god, such as a toothless old man might eat.

Sōōryū is charged in the Mūhabharātū with ravishing Koonte, a virgin, from whence Kūrnnū, a gaint, was born.

<sup>a</sup> Hence Rūvee-varā, or Sunday.

<sup>a</sup> Not green, as mentioned by Mr. Maurice.



SECT. XV.—*Somŭ*, or *Chūndrū*, the Moon.

THE image of Somŭ is that of a white man, drawn by ten horses, or sitting on the water-lily. With his right hand he is giving a blessing, and in the other he holds a club.

In the work called *Ūdhikūrūnū-mala*, a sacrifice is ordered to be performed to Somŭ, and the worshipper is promised a place in the heaven of this god.

All the Hindoo ceremonies are regulated by the rising or setting, the waxing or waning of the moon. The *Jyotishtūtwā* says, 'If a person be born under the planet Somŭ, he will have many friends; will possess elephants, horses, and palanqueens; be honourable and powerful; will live upon excellent food, rest on superb couches, &c.'

A race of Hindoo kings are said to have descended from Somŭ by *Rohinēe*, and are called the children of the moon. The first of these was Boodhū, and the forty-sixth Yoodhist'hirū.

This god on a certain occasion was forcibly carried away by *Gūroorū*, the bird on which Vishnoo rides, and delivered up to the giants. The giants, anxious to become immortal as well as the gods, promised *Gūroorū* that if he would bring the moon by force, so that they might drink the nectar supposed to exist in the bright parts of that planet, they would deliver his mother from the curse pronounced against her by her son *Ūroonū*, by which she had been doomed to become the slave of her sister. *Gūroorū* soon seized the god, and placed him trembling among the assembled giants; but while the latter were gone to bathe, and prepare for partaking of the waters of immortality, *Indrū* arrived and delivered the captive, and thus disappointed these implacable enemies of the gods.

Somŭ is charged with seducing the wife of *Vrihūspūtee*, his preceptor.—See p. 57.

The chief names of this god are: Somŭ, or, he from whom the water of immortality springs.—*Himangshoo*, he whose beams are cooling.—*Chūndrū*, he at whose rising people rejoice.—*Indoo*, the great.—*Koomoodū-bandūvū*, the friend of the flower *Koomoodū*<sup>a</sup>.—*Vidhoo*, he who causes the gods to drink the water of life.—*Soodhangshoo*, he whose rays are as the water of life.—*Oshūdhēeshū*, the lord of medicinal plants.—*Nishapūtee*, the lord of night.—*Ūbjū*, he who was born from the waters.—*Joivatrikū*, the preserver of men.—*Glou*, he who decreases.—*Mrigrankū*, he on whose

<sup>a</sup> Hence *Somŭ-varū*, or Monday.

<sup>p</sup> The Hyades.

<sup>a</sup> *Nymphaea lotus*. After the rising of the moon this flower is said by the Hindoos to expand.





## MÜNGÜLU, HIS IMAGE—AN EVIL PLANET—BOODHŪ, HIS FORM. 57

lap sits a deer".—Kulanidhee, he with whom are the kūlas.—Dwijūrajū, the chief of the bramhūns.—Nākshitréshū, the lord of the planets.—Kshāpakūrū, he who illumines the night.

SECT. XVI.—*Māngülü*, or *Mars*.

THIS god is painted red ; rides on a sheep ; wears a red necklace, and garments of the same colour ; and has four arms : in one hand he holds a weapon called shūktee ; with another he is giving a blessing ; with another forbidding fear ; and in the fourth he holds a club.

'If a person be born under the planet Māngülü, he will be full of anxious thoughts, be wounded with offensive weapons, be imprisoned, be oppressed with fear from robbers, fire, &c., and will lose his lands, trees, and good name.'—*Jyotish-tūtwū*.

SECT. XVII.—*Boodhū*, or *Mercury*.

THIS god has four arms ; in one hand he holds the discus, in another a club, in another a scymitar, and with the fourth is bestowing a blessing. He rides on a lion ; is of a placid countenance ; and wears yellow garments.

The following is an account of the birth of Boodhū :—On a certain occasion Vrihūspūtee, the spiritual guide of the gods, made a great feast, to which he invited all the gods. Chūndrū was present among the rest ; who, during the festival, fell in love with Tara, the wife of Vrihūspūtee. Not knowing how to accomplish his wishes, after his return home he invited Vrihūspūtee to a sacrifice, begging him to bring his wife with him. Vrihūspūtee and his wife proceeded to the palace of Chūndrū, but saw no preparations for the sacrifice. The former expressing his surprise at this circumstance, Chūndrū told him that the sacrifice was unavoidably delayed, and advised him to return for a short time to

\* See a story of the birth of Boodhū in the following page.

\* Kāla is the one 16th part of the disk of the moon, viz., that quantity which it increases or decreases in one day.

\* Māngülü-varū, or Tuesday. Māngülü is also called Ungarākū, or, he who travels ; Koojū, the son of the earth ; and Lohitangū, the blood-coloured.

\* Boodhū-varū, or Wednesday. The meaning of Boodhū is, the wise. He is also called Rouhinēyū, the son of Rohinē, and Soumyū, the son of Somū.



his devotions, leaving his wife at his house. Vrihūspūtee consented, and during his absence Chūndrū dishonoured the wife of his spiritual guide; who on his return, finding his wife pregnant, cursed Chūndrū, and hurled him into the sea, where he continued like a cinder, leaving the earth in darkness for two kūlpūs, or 864,000,000 years. Vrihūspūtee compelled his wife to deliver herself, and, on the birth of the child Boodhū, reduced her to ashes. Brūmha afterwards raised her from her ashes, and, thus purified, Vrihūspūtee took her to his embraces again. Sūmoodrū, (the sea,) incensed at his son for this horrid crime of dishonouring the wife of his divine teacher, disinherited him. Chūndrū then applied to his sister Lūkshmēē\*, the wife of Vishnū, by whose power part of his sin was removed, and he became light like the moon when three days old. She also applied in his behalf to Parvūtēē, who resolved to restore Chūndrū to heaven, and for this purpose planted him in the forehead of her husband†; who went, thus ornamented, to a feast of the gods. Vrihūspūtee, on seeing Chūndrū again in heaven, was greatly incensed, and could only be appeased by Brūmha's ordaining, that the lascivious god should be excluded from heaven, and placed among the stars; and that the sin by which his glory had been obscured should remain for ever. Chūndrū now asked Brūmha to remove the vomiting of blood, with which he had been seized since his fall from heaven; who directed him, as a certain cure, to hold a deer on his knees.

‘If a person be born under the planet Boodhū, he will be very fortunate, obtain an excellent wife, &c.’—*Jyotish-tīttvī*.

#### SECT. XVIII.—*Vrihūspūtee*, or *Jupiter*.

THE image of this god, the son of the sage Ūngira, is painted yellow. He sits on the water-lily; has four arms; in one hand he holds a roodrakshū bead-roll; in another, an alms' dish; in another, a club; and with the fourth, he is bestowing a blessing.

Vrihūspūtee is preceptor and priest to the gods; in whose palaces he explains the védās, and performs a number of religious ceremonies.

If a person be born under the planet Vrihūspūtee, he will be endowed with an amiable disposition; possess palaces, gardens, lands, and be rich in money, corn, &c.; obtaining the affections of all, his honours will increase; he will possess much religious merit;

\* Lūkshmēē was born, like Chūndrū, at the churning of the sea by the gods.

† In Shivū's forehead is placed a half moon.

\* Vrihūspūti-varū, or Thursday.





and, in short, will have all his wishes gratified. Kshūtriyūs, Voishyūs, and Shōōdrūs, if born under this planet, will be prosperous and happy; but bramhūns will not be so fortunate: the reason given is, that Vrihūspūtee is a bramhūn, and therefore does not wish to exalt those of his own cast.—*Jyotish-tūturū*.

This god is charged in the Mūhabharatū with deflowering the wife of his eldest brother Ootūt'hyū.

*Names.*—Vrihūspūtee, or, preceptor to the gods.—Sooracharyū, the priest of the gods.—Gishpūtee, the eloquent.—Gooroo, the preceptor.—Jēēvū, he who revives the gods.—Angirūsū, the son of Ūngira.—Vachūspūtee, the lord of words, viz., the eloquent.

#### SECT. XIX.—*Shookrū<sup>b</sup>, or the Planet Venus.*

THIS god, the son of the sage Bhrigoo, is dressed in white; sits on the water-lily; has four hands: in one, he holds a roodrakshū bead-roll; in another, an alms' dish; in another, a club; and with the other is bestowing a blessing.

Shookrū is preceptor and officiating priest to the giants. He is represented as blind of one eye; the reason of which is thus related:—When Vamūnū went to king Būlee, to solicit a present, Shookrū, being Būlee's preceptor, forbad his giving him any thing. The king disregarding his advice, the priest was obliged to read the necessary formulas, and to pour out the water from a vessel, to ratify the gift. Shookrū, still anxious to withhold the gift, which he foresaw would be the destruction of his master, entered the water in an invisible form, and by his magic power prevented it from falling; but Vamūnū, aware of the device, put a straw into the bason of water, which entered Shookrū's eye, and gave him so much pain, that he leaped out of the bason: the water then fell, and the gift was offered.

'If a person be born under the planet Shookrū, he will have the faculty of knowing things past, present, and future; will have many wives; have a kingly umbrella, (the emblem of royalty;) and other kings will worship him; he will possess elephants, horses, palanqueens, footmen, &c.'—*Jyotish-tūturū*.

Shookrū's daughter, Dēvūjanēē, was deeply in love with one of her father's pupils, Kūchū, the son of Vrihūspūtee. This youth

\* That is, when the gods die in battle, Vrihūspūtee by incantations restores them to life.

<sup>b</sup> Shookrū-varī, or Friday.





had been sent by his father to learn from Shookrū an incantation for raising the dead. One day Dēvūjanē sent Kūchū to bring some flowers to be used in worship<sup>c</sup> from a forest belonging to the giants. Previously to this, Kūchū had been devoured several times by different giants; but Shookrū by the above incantation had restored him to life: when he tore open the bellies of these cannibals, and destroyed them. The giants now resolved to make Shookrū himself eat this boy; for which purpose they caught him in the forest, cut him into the smallest pieces, boiled him up in spirits, and invited Sookrū to the entertainment. Kūchū not returning from the forest, Dēvūjanē wept much, and told her father, that she would certainly kill herself<sup>d</sup> if he did not bring back her lover. Shookrū at length, by the power of meditation, discovered that he had eaten this youth, so beloved by his daughter; and he knew not how to bring him back to life, without the attempt being fatal to himself. At last, however, while the boy continued in his belly, he restored him to life, and taught him the incantation for raising the dead; after which Kūchū, tearing open Shookrū's belly, came forth, and immediately restored his teacher to life. Kūchū, having obtained the knowledge of revivifying the dead, took leave of his preceptor, and was about to return to his father Vrihāspṭee, when Dēvūjanē insisted upon his marrying her. Kūchū declined this honour, as she was the daughter of his preceptor; at which she was so incensed that she pronounced a curse upon him, by which he was doomed to reap no advantage from all his learning. In return Kūchū cursed Dēvūjanē, and doomed her to marry a kshūtriyū; which curse after sometime took effect, and she was married to king Yūjatee. After Dēvūjanē had borne two children, she discovered that the king maintained an illicit connection with a princess of the name of Sūmmisht'ha, by whom he had three sons. She appealed to her father Shookrū, who pronounced a curse on Yūjatee; when his hair immediately became grey, his teeth fell from his head, and he was seized with complete decrepitude. Yūjatee remonstrated with his father-in-law, and asked him who should live with his daughter, who was yet young, seeing that he had brought old age upon him. Shookrū replied, that if he could persuade any one to take upon him this curse, he might still enjoy connubial felicity. Yūjatee returned home, and asked his eldest son by Dēvūjanē to take this curse for a thousand years, and possess the kingdom; at the close of which time he should become young again, and continue in the kingdom: but this son, his brother, and the two eldest sons of Sūmmisht'ha refused the kingdom on these conditions; which so enraged the father, that he cursed them all. The youngest son, however, by Sūmmisht'ha accepted the conditions,

<sup>c</sup> Gathering flowers for the worship of the gods is often at present the employment of young persons.

<sup>d</sup> The Hindoo children often resort to this threat to extort some favour from their parents.





and instantly became weak and decrepid ; when the father assumed his former youth, and returned to the company of his wives.

*Names.*—Shookrū, or, he who sorrows at the destruction of the giants.—Doityū-goороо, preceptor to the giants.—Kavyū, the poet.—Ooshūna, the friend of the giants.—Bhargūvū, the descendant of Bhṛigoo.

#### SECT. XX.—*Shūnee*, or *Saturn*.

THIS god is dressed in black ; rides on a vulture<sup>f</sup> ; has four arms ; in one he holds an arrow ; in another, a javelin ; in another a bow ; and with the other is giving a blessing. He is said to be the son of Sōōryū by Chaya.

All the Hindoos exceedingly dread the supposed baneful influence of this god, and perform a number of ceremonies to appease him. Many stories of him are to be found in the writings of the Hindoos, such as that of his burning off the head of Gūneshū ; his burning Dāshūrūt'hū's chariot in his descent from heaven ; his giving rise to bad harvests, ill fortune, &c.

'If a person be born under the planet Shūnee,' says the Jyotish-tūtwū, 'he will be slandered, his riches dissipated, his son, wife, and friends destroyed ; he will live at variance with others ; and endure many sufferings.' The Hindoos are under constant fear of bad fortune from this planet. Some persons, if absent from home at the time of his appearance, return through fear, and others forsake their business lest they should meet with misfortunes. If one person persecute another, the latter sometimes takes it patiently, supposing it to arise from the bad fortune which naturally springs from the influence of this star. The Hindoos believe that when Shūnee is in the ninth stellar mansion, the most dreadful evils befall mankind : hence, when Ramū broke the bow of Shivū, which was the condition of obtaining Sēēta in marriage, and when the earth sunk, and the waters of the seven seas were united in one, Pūrūshoo-ramū, startled at the noise of the bow, exclaimed, 'Ah ! some one has laid hold of the hood of the snake, or fallen under the ninth of Shūnee.' At present, when a person is obstinate, and

\* Shūnee-varū, or Saturday. One of the names of Shūnee is Shūnoish-chūrū, viz., he who travels slowly.

<sup>f</sup> This god is represented as sitting on this bird, probably, to denote his destructive power. Saturn, in the Grecian system of idolatry, was represented as devouring his children. The vultures in Bengal are highly useful in devouring the dead bodies of men and beasts, many of which are left in the roads and on the banks of rivers. It is astonishing how swiftly these birds collect wherever a dead body falls, though one of them should not have been seen in the place for weeks or months before ; illustrating, in the most striking manner, the words of our Lord, "Whosoever the carcase is, there will the eagles be gathered together."—*Matt.* xxiv. 28.





will not hearken to reason, a bye-stander says, 'I suppose he has fallen upon Shūnee, or he has laid his hand upon the hood of the snake, viz., he is embracing his own destruction.' When Ramū found that some one had stolen Sēṣṭa, in the midst of his rage he exclaimed, 'This person must have been born when Shūnee was in the ninth mansion.'

### SECT. XXI.—*Rahoo*<sup>a</sup>.

THIS god, the son of Singhika, is painted black : he rides on a lion ; has four arms, in three of which he holds a scymitar, a spear, and a shield, and with the other hand is bestowing a blessing.

'If a person be born under the planet Rahoo,' says the work already quoted, 'his wisdom, riches, and children will be destroyed ; he will be exposed to many afflictions, and be subject to his enemies.'

Rahoo was originally a giant, but at the churning of the sea he took his present name and form ; (that is, he became one of the heavenly bodies<sup>i</sup>) which transformation is thus described in the *pooranūs* :—At the time when the gods churned the sea to obtain the water of life, Sōōryū (the sun) and Chūndrū (the moon) were sitting together. When the nectar came up, these gods hinted to Vishnōo, that one of the company who had drank of the nectar was not a god, but one of the giants. Vishnōo immediately cut off his head ; but after drinking the water of life, neither the head nor the trunk could perish. The head taking the name of Rahoo, and the trunk that of Kétoo, were placed in the heavens as the ascending and descending nodes ; and leave was granted, by way of revenge on Sōōryū and Chūndrū, that on certain occasions Rahoo should approach these gods, and make them unclean, so that their bodies should become thin and black. The popular opinion, however, is, that, at the time of an eclipse, Rahoo swallows the sun and moon, and vomits them up again<sup>k</sup>.

<sup>a</sup> The ascending node.

<sup>i</sup> We are here reminded of Jupiter's deflowering Calisto, the daughter of Lycaon, king of Arcadia. It will be remembered, that when her disgrace became known, Juno turned her into a bear, which Jupiter afterwards advanced into heaven, and made it a constellation, now called Ursa major.

<sup>k</sup> It is a most unaccountable coincidence in the notions of remote nations, that the Chinese and the Greenlanders, as well as the Hindoos, should think that the sun or the moon is devoured at the time of an eclipse. "As soon as they (the Chinese) perceive that the sun or moon begins to be darkened, they throw themselves on their knees, and knock their foreheads against the earth. A noise of drums and cymbals is immediately heard throughout the whole city. This is the remains of an ancient opinion entertained in China, that by such a horrid din they assisted the suffering luminary, and prevented it from being devoured by the celestial dragon." Crantz in his History of Greenland asserts, that a similar custom exists among this people, who could certainly never have learnt it either from the Hindoos or the Chinese.





Many persons perform a number of ceremonies on these occasions, as, those to the manes; pouring out water to deceased ancestors; repeating the names of the gods; setting up gods; making offerings, &c. The Jyotish-tūtwū declares, that performing these duties now is attended with benefits infinitely greater than at other times. Nobody must discharge the fæces or urine, or eat any food, until they have seen the sun or moon after the eclipse, though it be till their rising the next day. He who does not observe this law, will have a million of hells in one.

*Names.*—Tūmwū, the dark, or, he who is possessed of a great proportion of the quality of darkness.—Rahoo, he who swallows and afterwards vomits up the sun or moon.—Swūrbhanoo, he who shines in the heavens.—Soinghikéyū, the son of Singhika.—Vid-hoontoodū, he who afflicts the moon.

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SECT. XXII.—*Kétoo*<sup>1</sup>.

KĒTOO is the headless trunk of Rahoo, which became immortal at the churning of the sea. This god is painted of a light green colour. He rides on a vulture; in one hand holds a club, and with the other is bestowing a blessing.

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THE preceding may be called the Hindoo CELESTIAL GODS. I dare not say, that I have given every deity of this order, as I have not found any book containing an exact list of them. I could easily have enlarged the number, by inserting accounts of other forms of these gods; but this would have swelled the work, without adding to its value.

<sup>1</sup> The descending node.



### CHAP. III.

#### OF THE GODDESSES.

##### SECT. I.—*Doorga.*

IN those parts of the Hindoo shastrūs which treat of the production of the world, this goddess is spoken of as the female power, under the name of Prūkṛitēē or Bhūgāvūtēē. She was first born in the house of Dūkshū, one of the progenitors of mankind, and called Sūtēē; under which name she was married to Shivū, but renounced her life on hearing her father reproach her husband. On her second appearance, we recognize her under the name of Parvūtēē, the daughter of Himalūyū<sup>a</sup>; when she was again married to Shivū, by whom she had two children, Kartikéyū and Gūnēshū.

Doorga has had many births to destroy the giants<sup>b</sup>. The reason of her being called Doorga is thus given in the Kashē-khūndū :—On a certain occasion Ūgūstyū, the sage, asked Kartikéyū, why Parvūtēē, his mother, was called Doorga. Kartikéyū replied, that formerly a giant named Doorgū, the son of Rooroo, having performed religious austerities in honour of Brūmha, obtained his blessing, and became a great oppressor; he conquered the three worlds, and dethroned Indrū, Vayoo, Chūndrū, Yūmū, Ūgnee, Vūroonū, Koovérū, Būlee, Eēshanū, Roodrū, Sōōryū, the eight Vūsoos, &c. The wives of the rishees were compelled to celebrate his praises. He sent all the gods from their heavens to live in forests; and at his nod they came and worshipped him. He abolished all religious ceremonies; the bramhūns, through fear of him, forsook the reading of the védūs; the rivers changed their courses; fire lost its energy; and the terrified stars retired from sight: he assumed the forms of the clouds, and gave rain whenever he pleased; the earth through fear gave an abundant increase; and the trees yielded flowers and fruits out of season. The gods at length applied to Shivū. Indrū said, 'He has dethroned me';—Sōōryū said, 'He has taken my kingdom;' and thus all the gods related their misfortunes. Shivū, pitying their case, desired Parvūtēē to go and destroy the giant. She willingly accepting of the commission, calmed the fears of the gods, and first sent Kalū-ratree, a female whose beauty bewitched the inhabitants of the three worlds, to order the giant to restore things

<sup>a</sup> The mountain of this name.

<sup>b</sup> Sir W. Jones, not improperly, considers Doorga as bearing a pretty strong resemblance to Juno, as well as to Minerva.



to their ancient order. The latter, full of fury, sent some soldiers to lay hold of Kalū-ratree; but, by the breath of her mouth, she reduced them to ashes. Doorgū then sent 30,000 other giants, who were such monsters in size, that they covered the surface of the earth. Among them were the following: Doordhūrū, Doormookhū<sup>1</sup>, Khūrū, Shirū-paneē<sup>2</sup>, Pashū-paneē<sup>3</sup>, Sooréndrū<sup>4</sup>, Dūmūnū, Hūnō<sup>5</sup>, Yūgnūhaneē<sup>6</sup>, Khūrgū-roma<sup>7</sup>, Oograsyū<sup>8</sup>, Dévū-kūmpūnū<sup>9</sup>, &c. At the sight of these giants, Kalū-ratree fled through the air to Parvūtē, and the giants followed her. Doorgū, with 100,000,000 chariots, 200 ūrvoodūs (or 120,000,000,000) of elephants, 10,000,000 of swift-footed horses, and innumerable soldiers, went to fight with Parvūtē on the mountain Vindhū. As soon as the giant drew near, Parvūtē assumed 1,000 arms, and called to her assistance different kinds of beings, as jūmbhū<sup>10</sup>, mūhajūmbhū<sup>11</sup>, vijūmbhū<sup>12</sup>, vikūtanūnū<sup>13</sup>, pingakshū<sup>14</sup>, mūhishū<sup>15</sup>, mūbhogrū<sup>16</sup>, ūtyoogrū<sup>17</sup>, vigrūhū<sup>18</sup>, krōōrakshū<sup>19</sup>, krodhūnū<sup>20</sup>, krūndūnū<sup>21</sup>, sūnkrūndūnū<sup>22</sup>, mūha-bhūyū<sup>23</sup>, jītantūkū<sup>24</sup>, mūha-vahō<sup>25</sup>, mūha-vūktrū<sup>26</sup>, mūhēdhūrū<sup>27</sup>, doondoolhū<sup>28</sup>, doondoolbhīrūvū<sup>29</sup>, mūha-doondoolbhīnasikū<sup>30</sup>, oograsyū<sup>31</sup>, dēērgū-dushūnū<sup>32</sup>, mēghū-kēshu<sup>33</sup>, vrikanūnū<sup>34</sup>, singhasyū<sup>35</sup>, shōōkurū-mookhū<sup>36</sup>, shiva-rūvū-mūhotkūtū<sup>37</sup>, shookūt-oondū<sup>38</sup>, prūchūndasyū<sup>39</sup>, bhēēmakshū<sup>40</sup>, kshoodrū-manūsū<sup>41</sup>, oolōōkūnétrū<sup>42</sup>, kūnūkasyū<sup>43</sup>, kakūtoondū<sup>44</sup>, khūrūnūkhū<sup>45</sup>, dēērgū-grēēvū<sup>46</sup>, mūhajūnglū<sup>47</sup>, shiroddhūrū<sup>48</sup>, rūktū-vrindū-jūvanētrū<sup>49</sup>, vīdyootjivhū<sup>50</sup>, ūgnīnétrūkū<sup>51</sup>, tapūnū<sup>52</sup>, dhōōmrakshū<sup>53</sup>, dhoomūnish-wasū<sup>54</sup>, shoorū-chūndangshoo-tapūnū<sup>55</sup>, mūhabhēēshūnū-mookhū<sup>56</sup>, &c. She also brought a number of weapons out of her body, as ūsee<sup>57</sup>, chūkrū<sup>58</sup>, blooshoodēē<sup>59</sup>, gūda<sup>60</sup>, moodgūrū<sup>61</sup>, tomūrū<sup>62</sup>, bhīndīpalū<sup>63</sup>, pūrighū<sup>64</sup>, koontū<sup>65</sup>, shūlyū<sup>66</sup>, shūktee<sup>67</sup>, ūrdhū-chūndrū<sup>68</sup>, kshoorūprū<sup>69</sup>, narachū<sup>70</sup>, shilēēmookhū<sup>71</sup>, mūhabhūllū<sup>72</sup>, pūrūshoo<sup>73</sup>, bhīdoorū<sup>74</sup>, and mūrmūbhédū<sup>75</sup>. The troops of the giant poured their arrows on Parvūtē, sitting on the mountain Vindhū, thick as the drops of rain in a storm; they even tore up the trees, the mountains, &c.

- <sup>c</sup> Difficult to catch. <sup>d</sup> Foul-mouthed. <sup>e</sup> Cruel. <sup>f</sup> Holding a human skull in the hand. <sup>g</sup> Warriors. <sup>h</sup> Fiercely-armed. <sup>i</sup> Fiercely-armed. <sup>j</sup> Fiercely-armed. <sup>k</sup> Fiercely-armed. <sup>l</sup> Fiercely-armed. <sup>m</sup> Fiercely-armed. <sup>n</sup> Fiercely-armed. <sup>o</sup> Fiercely-armed. <sup>p</sup> Fiercely-armed. <sup>q</sup> Fiercely-armed. <sup>r</sup> Fiercely-armed. <sup>s</sup> Fiercely-armed. <sup>t</sup> Fiercely-armed. <sup>u</sup> Fiercely-armed. <sup>v</sup> Fiercely-armed. <sup>w</sup> Fiercely-armed. <sup>x</sup> Fiercely-armed. <sup>y</sup> Fiercely-armed. <sup>z</sup> Fiercely-armed. <sup>aa</sup> Fiercely-armed. <sup>ab</sup> Fiercely-armed. <sup>ac</sup> Fiercely-armed. <sup>ad</sup> Fiercely-armed. <sup>ae</sup> Fiercely-armed. <sup>af</sup> Fiercely-armed. <sup>ag</sup> Fiercely-armed. <sup>ah</sup> Fiercely-armed. <sup>ai</sup> Fiercely-armed. <sup>aj</sup> 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and hurled at the goddess ; who however threw a weapon which carried away many of the arms of the giant : when he, in return, hurled a flaming dart at the goddess ; which she turning aside, he discharged another ; but this also she resisted by a hundred arrows. He next let fly an arrow at Parvūtē's breast ; but this too she repelled, as well as two other instruments, a club and a pike. At last Parvūtē seized Doorgū and set her left foot on his breast ; but he disengaged himself, and renewed the fight. The beings (9,000,000) whom Parvūtē caused to issue from her body then destroyed all the soldiers of the giant ; in return Doorgū caused a dreadful shower of hail to descend, the effect of which Parvūtē counteracted by an instrument called *Shoshūnū*<sup>m</sup>. He next, breaking off the peak of a mountain, threw it at Parvūtē, who cut it into seven pieces by her arrows. The giant now assumed the shape of an elephant as large as a mountain, and approached the goddess ; but she tied his legs, and with her nails, which were like scymitars, tore him to pieces. He then arose in the form of a buffalo, and with his horns, cast stones, trees, and mountains at the goddess, tearing up the trees by the breath of his nostrils. The goddess next pierced him with her trident, when he reeled to and fro, and, renouncing the form of the buffalo, assumed his original body as a giant, with a thousand arms, and weapons in each. Going up to Parvūtē, the goddess seized him by his thousand arms, and carried him into the air, from whence she threw him down with dreadful force. Perceiving however, that this had no effect, she pierced him in the breast with an arrow ; when the blood issued in streams from his mouth, and he expired. The gods were now filled with joy : Sōryū, Chūndrū, Ūgneē, &c. obtained their former splendour ; and all the other deities, who had been dethroned by this giant, immediately re-ascended their thrones ; the bramhūns resumed the study of the védūs ; sacrifices were regularly performed, and every thing assumed its pristine state : the heavens rang with the praises of Parvūtē, and the gods, in return for so signal a deliverance, honoured her with the name of Doorga.

Mūhishū, king of the giants, at a certain period overcame the gods in war, and reduced them to such a state of indigence, that they were seen wandering about the earth like common beggars. Indrū, after a time, collected them together, and they went in a body to Brūmha, and afterwards to Shivū, but met with no redress. At last they applied to Vishnū, who was so enraged at beholding their wretchedness, that streams of glory issued from his face, from which sprang a female named Mūha-maya (Doorga). Streams of glory issued also from the faces of the other gods, and entering Mūha-maya, she became a body of glory resembling a mountain on fire. The gods then gave their weapons to this female, and with a frightful scream, she ascended into the air.

<sup>m</sup> A weapon which dries up liquids.





[The work *Chündēē*, in this place, contains a long account of the dreadful contest betwixt *Mūha-maya* and this giant, which ended in the destruction of the latter.]

After the victory, the gods chanted the praises of *Mūha-maya*; and the goddess, pleased with their gratitude, promised to succour them whenever they were in distress, and then disappeared.

The Hindoos believe that the worship of *Doorga* has been performed through the four *yoogūs*; but that *Soorūtū*, a king, in the end of the *dwapūrū-yoogū*, made known the present form of worshipping the goddess, and celebrated these orgies in the month *Choitrū*; (hence called the *Vasūntee*, or spring festival.) *Soorūtū* offered a very great number of goats, sheep, and buffaloes to *Doorga*; believing, according to the *shastrū*, that he should enjoy happiness in heaven as many years as there were hairs upon the different animals offered. After his death, however, his case excited much discussion in the court of *Yūmū*; who at length decided, that though *Soorūtū* had much merit, he had destroyed the lives of many animals, and that he must be born and suffer death from all these beasts assembled in one place, when he should immediately be advanced to heaven. Others interpret this passage of the *shastrū* as meaning, that the king was to assume in succession the forms of all these beasts, and be put to death in each form before he could ascend to heaven. In the *trētū-yoogū* *Ramū* is said to have performed the worship of *Doorga* in the month *Ashwinū*; and from him it is continued in this month, and called the *Sharū-dēya*, or autumnal festival.

This festival, celebrated in the month *Ashwinū*, the most popular of all the annual festivals held in Bengal, I shall now attempt to describe. Immense sums are expended upon it<sup>a</sup>; all business throughout the country is laid aside for several days, and universal festivity and licentiousness prevail. A short time before the festival, the learned men and *sirkars*<sup>b</sup> employed in Calcutta almost universally return home; some of them enjoy a holiday of several weeks.

The image of *Doorga* has ten arms. In one of her right hands is a spear, with which she is piercing the giant *Mūhishū*; with one of the left she holds the tail of a serpent, and the hair of the giant, whose breast the serpent is biting. Her other hands are all stretched behind her head, and filled with different instruments of war. Against her right leg leans a lion, and against her left the above

<sup>a</sup> In the city of Calcutta alone, it is supposed, upon a moderate calculation, that half a million sterling is expended annually on this festival. About fifty years ago, (1811) *Kūndūrpū-goorū*, a *kaist'liū*, expended in this worship 38,000 pounds, and spent 12,500 pounds annually as long as he lived in the same manner.

<sup>b</sup> Natives who direct the business of Europeans are commonly called *sirkars*. The proper name is *Mootsūdde*, or *Moochūree*.



giant—The images of Lūkshmēē, Sūrśwūtēē, Kartikéyū, and Gūnēśhū, are very frequently made and placed by the side of this goddess.

On the 9th day of the decrease of the moon this festival begins, when the ceremony called *sūnkūlpū* is performed, by the officiating *brahmūn*'s taking into his joined hands a metal *kosha*, (which contains water, flowers, fruits, *sesanum*, rice, and a blade of *kooshū* grass,) reading an incantation, and promising that on the succeeding days such a person will perform the worship of *Doorga*. After this, *Doorga* is worshipped before a pan of water with the accustomed formularies.

On the 10th, 11th, 12th, 13th, 14th, and 15th days of the moon, the same ceremonies are performed before the pan of water ; and, with some trifling variations in the offerings, continued on the 16th, 17th, 18th, 19th and 20th.

On the 21st day of the moon, at the close of the worship, what is called *ūdhivasū* is performed. This also is a preliminary ceremony, and consists in taking rice, fruits, &c., and touching with them a pan of water, and afterwards the forehead of the image, at intervals repeating incantations.

On the 22d, early in the morning, the officiating *brahmūn* consecrates the image, placing it on the spot prepared for it in the temple, and repeating the proper formulas. After this, the principal ceremonies before the image begin. First, the business of giving eyes and life to the images is performed ; when they become objects of worship. In this curious ceremony, the officiating *brahmūn* touches with the two fore-fingers of his right hand the breast, the two cheeks, the eyes, and the forehead of the image. When he touches these places, he says, ' Let the soul of *Doorga* long continue in happiness in this image.' After this, he takes a leaf of the *vilwū* tree, rubs it with clarified butter, and holds it over a burning lamp till it be covered with soot ; of which he takes a little on the stalk of another *vilwū* leaf, and touches the eyes, filling up with the soot a small white place left in the pupil of the eye.

The worship of Gūnēśhū and other gods is now performed ; then that of the demi-goddesses, the companions of *Doorga* in her wars, who are represented by the dots of paint on the canopy which covers the image of the goddess. The offerings presented to them consist of very small slices of plantains, on each of which are stuck two or three grains of rice, &c. Then follows the worship of the other images set up with that of *Doorga* ; to which succeeds the principal worship, that of *Doorga*. First, the officiating *brahmūn* performs *dhyānū* ; in which, sitting before the image, he closes his eyes, and repeats the proper formulas, meditating on the form of the goddess, and repeating to himself, ' I present to the goddess all these flowers, fruits, &c. [here he goes over all the offerings ;] I slay all these



animals,' &c. He then calls the goddess, saying, 'O goddess, come here, come here; stay here, stay here. Take up thine abode here, and receive my worship.' The priest next places before the image a small piece of square gold or silver, for the goddess to sit upon, and asks if she has arrived happily; adding the answer himself, 'Very happily.' After this, water for washing the feet is offered, by taking it with a spoon from one vessel, and pouring it out into another, while the incantation is repeated. Ten or fifteen blades of *dōōrvū* grass, a *yūva* flower, sandal powder, rice, &c. are then offered with an incantation, and laid at the feet of Doorga. Next follows water to wash the mouth; curds, sugar, and a lighted lamp. Then water to wash the mouth, and to bathe; then cloth, or garments; then jewels, or ornaments for the feet, arms, fingers, nose, ears, &c., with sandal wood, and red or white lead; then flowers of different kinds, one at a time, with a separate incantation for each flower: also a *vilvū* leaf, with some powder of sandal wood put upon it. Then are offered thrice successively two handfuls of flowers of different kinds; afterwards incense, a lighted lamp, and meat offerings. At the close, the *bramhūn* walks round the image seven times, repeating forms of petition and praise.

Now the bloody sacrifices are offered. If the animal be a sheep or a goat, as is always the case on the first day, the officiating *bramhūn*, after bathing it either in the river or in the house, puts his left hand on its forehead, marks its horns and forehead with red lead, and reads an incantation, in which he offers it up to the goddess, thus: 'O goddess, I sacrifice this goat to thee, that I may live in thy heaven to the end of ten years.' He then reads an incantation in its ear, and puts flowers, and sprinkles water on its head. The instrument with which the animal is killed is consecrated by placing upon it flowers, red lead, &c., and writing on it the incantation which is given to the disciples of Doorga. The officiating *bramhūn* next puts the instrument of death on the neck of the animal, and, after presenting him with a flower as a blessing<sup>a</sup>, then into the hand of the person appointed to slay the animal, who is generally the black-smith<sup>b</sup>, but sometimes a *brmlūn*. The assistants put the goat's neck into an upright post, excavated at the top so as to admit the neck betwixt its two sides; the body remaining on one side of the post, and the head on the other. An earthen vessel containing a plantain is placed upon a plantain leaf; after which the blacksmith cuts off the head at one blow,

<sup>a</sup> Only male animals are offered.

<sup>a</sup> It is common among the Hindoos for a superior to give a blessing while presenting a flower.

<sup>b</sup> The Hindoos covet the honour of cutting off the head of an animal dexterously at the time of these sacrifices. If it be not done at one blow, they drive the blacksmith away in disgrace. The *shastrīs* have denounced vengeance on the person who shall fail to cut off the head at one blow: his son will die, or the goddess of fortune (*Lākshmeē*) will forsake him.





and another person holds up the body, and drains out the blood upon the plantain in the bason. If the person who performs the sacrifice does not intend to offer the flesh to Doorga, the slayer cuts only a small morsel from the neck, and puts it on the plantain; when some one carries it, and the head, and places them before the image, putting on the head a lighted lamp. After all the animals have been thus killed, and some of the flesh and the heads carried before the image, the officiating bramhūn repeats certain prayers over these offerings, and persents them to the goddess, with the blood which fell on the plantains: then, taking the blood from the bason, he puts it on a plantain leaf, and cuts it into four parts, presenting it to the four goddesses who attend upon Doorga.

Offerings of rice, plantains, sugar, sweetmeats, sour milk, curds, pulse of different sorts, limes, fruits, &c. are next presented with prayers. Now the names of Doorga are repeated by the priest, who afterwards presents camphorated water to the goddess; then betle nut, limes, spices, &c., made into what is called panū. After repeating a number of forms of praise, this part of the service closes with the prostration of the officiating bramhūn before the idol. Next, food is presented with many prayers to the goddess; which food consists of what is called khéchūrū, fried fruits, fried fish and flesh, &c. About four in the afternoon, large quantities of food are presented to the goddess; amongst which are, prepared greens of three or four kinds; prepared peas of three or four kinds; fried fruits, sweet potatoes, &c.; fried fish, mixed with fruits of four or five different sorts: the flesh of sheep and goats, stewed in two or three ways; preparations of tamarinds, two or three sorts; rice boiled in milk, two or three sorts; fifteen or sixteen sorts of sweetmeats &c.; all which are offered with separate prayers: after which water, betle, &c. are presented.

The bramhūns are entertained either with sweetmeats, or prepared food, by the person at whose house the worship is performed: some of them are expressly invited, and others attend to see the ceremonies. The food which has been presented to the goddess, being considered almost as ambrosia, is given to the guests with a sparing hand; some of whom (mothers) beg to take a morsel home to cure their children, or relatives, of diseases. Food is also sent to the neighbours, and persons of inferior cast carry away great quantities\*.

\* This is rarely or never done at present. There are no parts of the animal, however, which may not be offered.

\* Chewed by almost all the natives.

\* A common dish in Bengal, made of rice, boiled up with turmeric, peas, spices, clarified butter, &c.

\* In some places a family or several families of bramhūns are supported by the revenues attached to a temple, and by the offerings presented to the idol. At the time of a festival, the heads of these families wait on those who come to make offerings to the idol, and present them with betle, sweetmeats, fruits, water, &c., according to their quality.





In the evening, the officiating bramhūn waves a brass candlestick, or lamp with five lights, before the goddess, repeating incantations; afterwards a shell with water in it, and then a piece of cloth. At night the temple is lighted up, and, about eight o'clock, unleavened bread, butter, fruits, sweetmeats, curds, milk, &c., are presented to the goddess. At midnight some persons repeat the worship; but in this case the offerings are few, and there are no bloody sacrifices.

After the worship of the day, many rich men engage a number of prostitutes, richly dressed and almost covered with ornaments, to dance and sing before the idol. The songs are exceedingly obscene; the dances highly indecent; and the dress of the dancing women no less so: their clothing being so fine as scarcely to deserve the name of a covering. The tresses of some are thrown loose, hanging down to the waist. During the dances, the doors are shut to keep out the crowd, as well as Europeans, who are excluded. Six, seven, or eight women thus dance together, assisted by music, for about four hours. Rich spectators, when remarkably pleased with a part of the song, throw to the singer as much as four, eight, or sixteen rupees; beside which, those who engage these women make them presents of garments, and of considerable sums of money. The sons of the rich natives are highly pleased with these dances.

On the second day, the worship and sacrifices are much the same as on the first, except that the bathing of the goddess, called the great Snanū, is attended with more ceremonies. In this ceremony the priest first brings some earth said to have been thrown up by the teeth of a wild hog, and, mixing it with water, presents it with prayers to the goddess, to be used as soap. Then in succession earth from before the door of the king, or lord of the soil; from before that of a courtesan; from the side of the Ganges; earth raised by ants; and, lastly, earth from any river side, not the Ganges, is presented with the same ceremonies. After this, turmeric, fruits and spices; the water of the cocoa-nut, and of the water melon; the juice of the sugar cane; honey, clarified butter, sour milk, milk, cow's urine, cow-dung, sugar, treacle, and different sorts of oil, are presented in succession, with the necessary formulas. While the officiating bramhūn is going through these ceremonies, he revolves in his mind that he is making these gifts to assist the goddess in bathing. At the close, he presents some water of the Ganges, and after this the water of four seas; or, if unable to obtain this, the water of the Ganges again, and then the water of some other river. The bathing ceremonies are closed by a present of cloth for the loins. In the evening, or else in the night, according to the conjunction of the stars, worship is again performed, in which only one bloody sacrifice is offered; and in some cases none. Widows fast on this day, particularly a widow with children; the latter deriving great benefits from the meritorious actions of the mother.



SCENE AT RAJA RAJ-KRISHNŪ'S AT CALCUTTA.

On the third day, the goddess is worshipped only once, but the offerings and sacrifices are many; buffaloes are offered only on this day. A respectable native once told me, he had seen one hundred and eight buffaloes sacrificed by one Hindoo at this festival: the number slain in the whole country must therefore be very great. Formerly, some of the Hindoo kings killed a thousand animals on these occasions<sup>†</sup>. The males only are sacrificed; and they are in general young and very tame, costing from five to sixteen rupees each. None of the Hindoos eat the sacrificed buffaloes, except the shoemakers<sup>‡</sup>. Each animal is bathed before it is slain; after which the officiating bramhūn puts red lead on its horns, and, with a red string, ties a piece of wool smeared with red lead on the forepart of the breast; he also puts a piece of cloth coloured over with turmeric on his back, and a necklace of vilwū leaves on his neck, repeating prayers during these actions. The ceremony of cutting off the heads of the buffaloes, and presenting them to the goddess, is similar to those already described respecting the sacrifice of goats and sheep.

After the beasts are all slain, the multitude, rich and poor, daub their bodies all over with the mud formed with the blood which has collected where the animals were slain, and dance like furies on the spot; after which they go into the street, dancing and singing indecent songs, and visit those houses where images of the goddess have been set up.

At the close of the whole, the officiating bramhūn presents a burnt-offering, and gives to the goddess a sum of money, commonly about four rupees: some indeed give one hundred, and others as much as a thousand rupees; which at length return into the hands of the officiating bramhūn.

In the year 1806, I was present at the worship of this goddess, as performed at the house of Raja Raj-Krishnū at Calcutta. The buildings where the festival was held were on four sides, leaving an area in the middle. The room to the east contained wine, English sweetmeats, &c. for the entertainment of English guests, with a native Portuguese or two to wait on the visitors. In the opposite room was placed the image, with

<sup>†</sup> The father of the present king of Nāidēya, at one of these festivals, offered a great number of goats and sheep to Doorga. He began with one, and, doubling the number each day, continued it for sixteen days. On the last day he killed 83,768, and in the whole he slaughtered 65,535 animals. He loaded boats with the bodies, and sent them to the neighbouring bramhūns; but they could not devour them fast enough, and great numbers were thrown away.—Let no one, after this, tell us of the scruples of the bramhūns about destroying animal life, and eating animal food.

<sup>‡</sup> In some places, the tame hog is offered to Doorga by the lowest casts, who, among other offerings, present spirituous liquors to the goddess. At the end of the ceremonies, these persons cook and eat the flesh, drink the spirits, and then, in a state of intoxication, the men and women dance together, and commit the greatest indecencies. No bramhūn, on pain of losing cast, can assist at these ceremonies; and indeed all bramhūns, who perform ceremonies for persons of low cast, sink in society.





vast heaps of all kinds of offerings before it. In the two side rooms were the native guests, and in the area groups of Hindoo dancing women, finely dressed, singing, and dancing with sleepy steps, surrounded with Europeans who were sitting on chairs and couches. One or two groups of Mūsūlman men-singers entertained the company at intervals with Hindoost'haneē songs, and ludicrous tricks. Before two o'clock the place was cleared of the dancing girls, and of all the Europeans except ourselves; and almost all the lights were extinguished, except in front of the goddess;—when the doors of the area were thrown open, and a vast crowd of natives rushed in, almost treading one upon another; among whom were the vocal singers, having on long caps like sugar loaves. The area might be about fifty cubits long and thirty wide. When the crowd had sat down, they were so wedged together as to present the appearance of a solid pavement of heads; a small space only being left immediately before the image for the motions of the singers, who all stood up. Four sets of singers were present on this occasion, the first consisting of bramhūns, the next of bankers, the next of voishnūvūs, and the last of weavers;\* who entertained their guests with filthy songs, and danced in indecent attitudes before the goddess, holding up their hands, turning round, putting forward their heads towards the image, every now and then bending their bodies, and almost tearing their throats with their vociferations. The whole scene produced on my mind sensations of the greatest horror. The dress of the singers—their indecent gestures—the abominable nature of the songs—the horrid din of their miserable drum—the lateness of the hour—the darkness of the place—with the reflection that I was standing in an idol temple, and that this immense multitude of rational and immortal creatures, capable of superior joys, were, in the very act of worship, perpetrating a crime of high treason against the God of heaven, while they themselves believed they were performing an act of merit—excited ideas and feelings in my mind which time can never obliterate.

I would have given, in this place, a specimen of the songs sung before the image, but found them so full of broad obscenity that I could not copy a single line. All those actions, which a sense of decency keeps out of the most indecent English songs, are here detailed, sung, and laughed at, without the least sense of shame. A poor ballad-singer in England would be sent to the house of correction, and flogged, for performing the *meritorious actions* of these wretched idolaters.<sup>b</sup> The singing is continued for three days, from about two o'clock in the morning till nine.

\* Distinguished among the natives by the name of Hāroo-t'hakoordī, Bhūva-nūndū, Nitāce, and Lākshmeē.

<sup>b</sup> The reader will recollect that the festivals of Bacchus and Cybele were equally noted for the indecencies practised by the worshippers, both in their words and actions.



The next morning, between eight and nine, a short time is spent in worship, but no bloody sacrifices are offered. Amongst other ceremonies at this time the officiating *bramhūn*, in the presence of the family, dismisses the goddess, repeating these words: 'O goddess! I have, to the best of my ability, worshipped thee. Now go to thy residence, leaving this blessing, that thou wilt return the next year:' after which the priest immerses a looking-glass, the representative of the goddess, in a pan of water; and then takes some of this water, and sprinkles himself and the company with it. When the goddess is thus dismissed, the women set up a cry—some even shed tears. In the afternoon, the mistress of the house and other women go to the image, put a rupee and some betle in its hand, strew some turmeric at its feet, and rub the dust of its feet on their own foreheads and those of their friends. On their retiring, the crowd assemble, with their bodies daubed with turmeric, oil, and sour milk; and, bringing out the image, place it on a stage, to which they fasten it with cords, and carry it on their shoulders to the water. It is here placed in the centre of two boats lashed together, and filled with people, among whom are dancers, musicians, singers, &c. At this time, in many instances, men dance stark naked on the boat before many thousands assembled, who only laugh at this gross indecency. Perhaps in one place on the river twenty or thirty images will be exhibited at once, while the banks are crowded with spectators rich and poor, old and young, all intoxicated with the scene.\* The last ceremony is that of letting down the image, with all its tinsel and ornaments into the river.

The women of the house to which the temple belongs go to the room from whence the goddess has just been taken, and place a pan of water upon the spot where the image stood, and put upon the top of the pan a branch of the mango tree. After the goddess has been drowned, the crowd return to the temple; and the officiating *bramhūn*, taking his place by the side of the pan of water, dips the branch of the mango tree into the water, and sprinkles all the people, repeating incantations; and thus blessing the people they are dismissed, when each one clasps his neighbour in his arms. Adjourning to their own houses, they partake of sweetmeats, and of an intoxicating beverage made with hemp leaves. In a vast

\* In a memorandum of my own, dated Sept. 26, 1803, I find these remarks, made one evening in the course of a journey:—'About five in the afternoon, we came to Bilargūr. The people of about twenty villages, more than 2,000 in number, including women and children, were assembled to throw their images into the river, this being the termination of the Doorga festival. I observed that one of the men standing before the idol in a boat, dancing and making indecent gestures, was naked. As the boat passed along, he was gazed at by the mob; nor could I perceive that this abominable action produced any thing beside laughter. Before other images, young men dressed in women's clothes, were dancing with other men, making indecent gestures. I cannot help thinking the most vulgar mob in England would have turned with disgust from these abominable scenes. I have seen the same abominations exhibited before our own house at Serampore.'





number of instances, this festival is thus closed with scenes of the most shameful intoxication : almost all the Hindoos in Bengal think it a duty to indulge to a certain degree in drinking this liquor at this festival.

Presents to the bramhūns and their wives are made on each of the fifteen days of the festival by the person at whose house the image is set up, if he be very rich. If he be not rich enough to bear so great an expense, he gives presents on the nine or three last days of worship ; and if he be still poorer, on the last day. These presents consist of gold and silver female ornaments, silk and cloth garments, brass and other metal dishes, basons, &c. Some persons expend the greatest sums on the dances and other exhibitions, and others in feasting and giving presents to bramhūns.

Some classes of Hindoos, especially those who are the disciples of Vishnū, do not offer bloody sacrifices to Doorgā, though they celebrate this festival with much shew. These persons, instead of slaying animals, cut pumpkins in two, or some other substitute, and offer them to the goddess.

In the month Choitrū, a number of Hindoos hold a festival to this goddess, after the example of king Soorūtū.

Many Hindoos are initiated into the rites by which this goddess becomes their guardian deity ; and as she is considered as the image of the divine energy, her disciples are called Shaktūs, a word signifying energy.

Images of Doorga, made of gold, silver, brass, &c., are preserved by many, and worshipped daily.

In the year 1808, a bramhūn of Calcutta, who had celebrated the worship of Doorga, pretended that he had seen the goddess in a dream ; who had declared that she would not descend into the river till he had sacrificed his eldest son to her : and that when the people went to convey the image to the river, it was found so heavy that it could not be lifted. Vast crowds of people flocked to see this new miracle, many of whom made offerings to this terror-inspiring goddess ; and others assisted the poor man, by their contributions, to pacify the goddess in some way consistent with the preservation of his son.

One of the Tūntrūs contains an account of an incarnation of Doorga in the form of a jackal, in order to carry the child Krishnū over the river Yūmoono, when he was flying from king Kūngsū. Some of the heterodox Hindoos, called vama-charēēs, feed the jackal daily, by placing the offerings in a corner of the house, or near their dwellings, and then calling the goddess (in the form of some one of these animals) to come and partake of them. As this is done at the hour when the jackals come out of their lurking places to





seek for food, one of these animals sometimes comes and eats the offerings in the presence of the worshipper; and this is not wonderful, when he finds food in this place every day. Images of the jackal are made in some parts of Bengal, and worshipped, sometimes alone, and at others with the images of Doorga and Shmūshanū-Kalē. Some Hindoos bow to the jackal; if it pass by a person on his left, it is a fortunate omen.

The cow is regarded by the Hindoos as a form of Doorga, and called Bhūgūvūtēē.

This goddess has a thousand names, among which are Katya-yūnēē, or, the daughter of the sage Katyū.—Gourēē, the yellow coloured.—Kalēē, the black.—Hoimūvūtēē, the daughter of Himālūyū.—Eēshwūrēē, the goddess.—Shiva, the giver of good.—Bhū-yanēē, the wife of Shivū—Sūrvūmūngūla, she who blesses all.—Ūpūrna, she who amidst religious austerities abstained from eating even leaves.—Parvūtēē, the daughter of the mountain.—Doorga, she who destroyed the giant Doorgū; the inaccessible.—Chūdika, the terrible.—Ūmbika, the mother of the universe.

#### SECT. II.—*The ten Forms of Doorga.*

THIS goddess is said to have assumed ten different forms in order to destroy two giants, Shoombhū and Nishoombhū.

The following account of these wars is translated from the Markūndéyū pooranū:—At the close of the tréta yoogū, these two giants performed religious austerities for 10,000 years; the merit of which actions brought Shivū from heaven,\* who discovered that by these works of extraordinary devotion they sought to obtain the blessing of immortality. Shivū reasoned long with them, and endeavoured to persuade them, though in vain, to ask for any other blessing short of immortality. Being denied, they entered upon more severe austerities, which they continued for another thousand years; when Shivū again appeared, but refused to grant what they asked for. They now suspended themselves with their heads downwards over a slow fire, till the blood streamed from their heads; and continued thus for 800 years, till the gods began to tremble, lest, by performing such rigid acts of holiness, they should be supplanted on their thrones. The king of the gods assembled a council, and imparted to them his fears: the gods admitted that there was great ground for fear, but asked what remedy there was. Agreeably to the advice of Indrū, Kūndūrpū (Cupid), with Rūmbha and Tilottūma, the most beautiful of the celestial courtezans, were sent to fill the minds of these giants with sensual

\* It is a maxim of the Hindoo religion, that by performing religious austerities the gods become subject to the wishes of men.





desires ; and Kündürpū, letting fly his arrow, wounded them both : upon which, awaking from their absorption, and seeing two beautiful women, they were taken in the snare, and abandoned their devotions. With these women they lived 5,000 years, after which they began to think of the folly of thus renouncing their hopes of immortality for the sake of sensual gratifications. They suspected that this must have been a contrivance of Indrū's ; and driving the courtezans back to heaven, renewed their devotions, cutting the flesh off their bones, and making burnt-offerings of it to Shivū ; which they continued for another thousand years, till they became entire skeletons, when Shivū again appeared, and bestowed upon them this blessing—that in riches and strength they should excel the gods.

Being thus exalted above the gods, they soon began to make war with them. After various success on both sides, the giants were every where victorious ; till Indrū and all the gods, reduced to the most deplorable state of wretchedness, solicited the interference of Brūmha and Vishnū ; but they referred them to Shivū : who also declared that he could do nothing for them. When, however, they reminded him that through his blessing they had been ruined, he advised them to perform religious austerities to Doorga. They did so ; and after sometime the goddess appeared, gave them her blessing, and immediately, disguised like a common female carrying a pitcher of water, passed the assembled gods. This female asked them whose praise they were chanting ? While she uttered these words, she assumed her proper form, and replied, ' They are celebrating my praise.' The new goddess then disappeared, and ascended mount Himalūyū, where Chündū and Mundū, two of Shoombhū and Nishoombhū's messengers, resided. As these messengers wandered on the mountain, they saw the goddess, and were exceedingly struck with her charms, which they described to their masters ; and advised them to engage the affections of this female, even if they gave her all the glorious things which they had obtained in plundering the heavens of the gods. Shoombhū sent Shoogrēvū, a messenger, to the goddess, to inform her that the riches of the three worlds were in his palace ; that all the offerings which used to be presented to the gods were now offered to him ; and that all these riches, offerings, &c. should be her's if she would come to him. The goddess replied, that this offer was very liberal ; but she had resolved, that the person whom she married must first conquer her in war, and destroy her pride. Shoogrēvū, unwilling to return unsuccessful, still pressed for a favourable answer ; promising that he would engage to conquer her in war, and subdue her pride ; and asked in an authoritative strain, ' Did she know his master, before whom none of the inhabitants of the three worlds had been able to stand, whether gods, hydras, or men ? How then could she, a female, think of resisting his offers ? If his master had ordered him, he



would have compelled her to go into his presence immediately.' She said all this was very correct, but that she had taken her resolution, and exhorted him, therefore, to persuade his master to come and try his strength with her. The messenger went to his master, and related what he had heard from this female; on hearing which Shōombhū was filled with rage, and without making any reply, called for Dhōōmlochūñū, his commander-in-chief, and gave him orders to go to Himalūyū, and seize a certain goddess, (giving him particular directions,) and bring her to him; and if any attempted to rescue her, utterly to destroy them. The commander went to Himalūyū, and acquainting the goddess with his master's orders, she, smiling, invited him to execute them; but, on the approach of this hero, she set up a dreadful roar, (as is usual among the Hindoo warriors when two combatants meet,) by which he was reduced to ashes; after which she destroyed the army of the giant, leaving only a few fugitives to communicate the tidings. Shōombhū and Nishoombhū, infuriated, sent Chūndū and Mūndū, who, on ascending the mountain, perceived a female sitting on an ass, laughing; but on seeing them she became full of rage, and drew to her ten, twenty, or thirty of their army at a time, devouring them like fruit. She next seized Mūndū by the hair, cut off his head, and, holding it over her mouth, drank the blood. Chūndū, on seeing the other commander destroyed in this manner, came to close quarters with the goddess; but she, mounted on a lion, sprang on him, and dispatching him as she had done Mūndū, devoured part of his army, and drank the blood of the greater part of the rest. The two giants no sooner heard this alarming news, then they resolved to go themselves, and engage the furious goddess; for which purpose they collected all their forces, an infinite number of giants, and marched to Himalūyū. The gods looked down with astonishment on this army of giants, and all the goddesses descended to help Muha-maya (Doorga), who however soon destroyed the giants. Rūktūvēējū, the principal commander under Shōombhū and Nishoombhū, seeing all his men destroyed, encountered the goddess in person; but though she filled him with wounds, from every drop of blood which fell to the ground arose a thousand giants equal in strength to Rūktū-vēējū himself; hence innumerable enemies surrounded Doorga, and the gods were filled with alarm at this amazing sight. At length Chūndēē, a goddess who had assisted Kalēē in the engagement, promised that if she would open her mouth, and drink his blood before it fell on the ground, she (Chūndēē) would engage the giant, and destroy the whole of his strangely-formed offspring. Kalēē consented, and this commander and his army were soon dispatched. Shōombhū and Nishoombhū, in a state of desperation, next engaged the goddess in single combat, Shōombhū making the first onset. The battle was dreadful, inconceivably dreadful, on both sides, till at

\* This arose from a blessing given by Brāhma.





last both the giants were killed, and Kalēē sat down to feed on the carnage she had made. The gods and goddesses then chanted the praises of the celestial heroine, and she in return bestowed a blessing on each.

After the destruction of these enemies of the gods, the sun (Sōryū) shone resplendently forth; the wind (Vayoo) blew salubriously; the air became pure; the gods ascended their thrones; the hydras attended to the duties of their religion without fear; the sages performed their devotions without interruption; and the people at large were restored to happiness.

The Chündēē, a part of the Markündéyū pooranū, places these forms of Doorga in the following order: First, as Doorga, she received the messenger of the giants; 2, as Dūshūbhooja,<sup>g</sup> she destroyed part of their army; 3, as Singhū-vahinēē,<sup>h</sup> she fought with Rūktū-vēējū; 4, as Mūhishū-mūrdinēē,<sup>i</sup> she slew Shoombhū, in the form of a buffalo; 5, as Jūgūddhatrēē,<sup>k</sup> she overcame the army of the giants; 6, as Kalēē,<sup>l</sup> she destroyed Rūktū-vēējū; 7, as Mooktū-kēshēē,<sup>m</sup> she again overcame the army of the giants; 8, as Tara,<sup>n</sup> she killed Shoombhū; 9, as Chinnūmūstūka,<sup>o</sup> she killed Nishoombhū; 10, as Jūgūdgourēē,<sup>p</sup> she was praised by all the gods.

Such of the above forms as are honoured by separate festivals will be noticed hereafter under their different names.

### SECT. III.—*Singhū-vahinēē.*<sup>q</sup>

THIS goddess with yellow garments is represented as sitting on a lion. She has four hands; in one a sword; in another a spear; with a third is forbidding fear, and with the fourth bestowing a blessing.

Many people make this image, and worship it in the day-time, on the 9th of the increase of the moon, in whatever month they please, but in general in the month Ashwinū or Choitrū, for two or three days. The ceremonies, including bloody sacrifices, are almost entirely the same as those before the image of Doorga. Sometimes a rich man celebrates this worship at his own expense, and at other times several persons, who expect heaven as their reward, unite in it.

Some Hindoos keep in their houses images of all the following forms of Doorga, made of gold, silver, brass, copper, crystal, stone, or mixed metal, and worship them daily.

<sup>g</sup> Having ten arms. <sup>h</sup> Sitting on a lion. <sup>i</sup> Destroyer of the buffalo, [viz., of Shoombhū in this form.] <sup>k</sup> Mother of the world. <sup>l</sup> The black. <sup>m</sup> With flowing hair. <sup>n</sup> Saviour. <sup>o</sup> Headless. <sup>p</sup> The yellow. <sup>q</sup> She who sits upon a lion.



SECT. IV.—*Mūhishū-mārdinēe*.<sup>†</sup>

THIS is the image of a yellow woman, sitting on a lion ; having either six or ten arms. In her hands are seen a conch, a discus, a club, a water-lily, a shield, a large spear, and the tail of a snake.

Some persons make this image, and worship it with the accustomed ceremonies, including bloody sacrifices, on the 9th of the month Choitrā.

The Tūntrū-saru declares, that those who worship this goddess will obtain present riches and future happiness.

Many of the regular Hindoos, as well as the heterodox sects, receive the initiatory rites of this goddess, and adopt her as their guardian deity.

SECT. V.—*Jūgūddhatrēe*.<sup>\*</sup>

THIS is the image of a yellow woman, dressed in red, and sitting on a lion. In her four hands she holds a conch,<sup>†</sup> a discus, a club, and a water-lily.

A very popular festival in honour of this goddess is held in the month Kartikū, on the 7th, 8th and 9th of the increase of the moon, when bloody sacrifices are offered as at the Doorga festival : the formulas are necessarily different. Very large sums are frequently expended on these occasions, especially in the illuminations, dances, songs, entertaining of brāmhūns, &c., as many as one hundred and fifty persons being employed as singers and dancers, beside others who sing verses from the Chūndēe, the Krishnūmūngūlū, the Ramayūnū, &c. A number of men like guards are also hired, and placed near the temple for the sake of shew. Much indecent mirth takes place, and numbers of men dance naked before the image, and call this the way to heaven ; the venerable brāmhūns smiling with complacency on these works of merit, so acceptable to the gods. The benefits expected from this worship are, the fruit of meritorious actions, riches, the gratification of every desire, and future happiness. These four things are commonly mentioned in the Hindoo shastrūs, as promised by the gods to their worshippers.

<sup>†</sup> She who destroyed Mūhishū, a giant.

<sup>\*</sup> The mother of the world.

<sup>†</sup> This shell is blown at the times of worship, and at other festivals.



SECT. VI.—*Mooktū-késhēe*.\*

THIS is the image of a naked woman, painted blue, standing on the breast of Shivū, and having four arms: the upper right arm is placed in the posture of bestowing a blessing; with the other she is forbidding fear, and in her left hand she holds a sword and a helmet.

The festival of this goddess is held on the 14th of the decrease of the moon in the month Maghū: the ceremonies are like those before the image of Kalēē, but the bloody sacrifices are very numerous. Spirituous liquors are privately presented to the goddess, at a late hour at night, or rather early in the morning. Some of the Hindoo shastrūs allow of this practice, yet it is far from being honourable. I have been credibly informed, that numbers of bramhūns, in different places, at the annual festival of this goddess, join in drinking the spirits which have been offered to her, and, in a state of intoxication, pass from the temples into the streets, preceded by lighted torches, dancing to the sound of music, and singing indecent songs. Some are hugging one another; others fall down quite intoxicated; others lose their way, and go along lifting up their hands, dancing and singing alone. The purer Hindoos stand gazing at a considerable distance, lest they should be dragged among this crowd of drunken bramhūns.

The benefits promised to the worshippers of this goddess are riches now, and heaven hereafter.

Very many persons are initiated into the rites of this goddess as their guardian deity.

SECT. VII.—*Tara*†.

THIS is the image of a black woman, with four arms, standing on the breast of Shivū: in one hand she holds a sword; in another a giant's head; with the others she is bestowing a blessing, and forbidding fear.

The worship of Tara is performed in the night, in different months, at the total wane of the moon, before the image of Sid-dheshwūrē; when bloody sacrifices are offered, and it is reported, that even human beings were formerly immolated in secret to this ferocious deity; who is considered by the Hindoos as soon incensed, and not unfrequently inflicting on an importunate worshipper the most shocking diseases, as a vomiting of blood, or some other dreadful complaint which soon puts an end to his life.

\* Of flowing hair.

† The deliverer.



Almost all the disciples of this goddess are from among the heterodox: many of them, however are learned men, Tara being considered as the patroness of learning. Some Hindoos are supposed to have made great advances in knowledge through the favour of this goddess; and many a stupid boy, after reading some incantations containing the name of Tara, has become a learned man.

#### SECT. VIII.—*Chinnū-mūstūka*¹.

THIS is the image of a naked yellow woman, with her head half severed from her body², wearing a necklace of skulls, and standing on the body of Śhivā. She is surrounded with dead bodies; has a scymitar in one hand; a giant's skull in another; and with two others is forbidding fear, and bestowing a blessing.

This image is not made at present, but the worship may be celebrated before the images of any other female deities. Those who receive the initiatory rites of this goddess worship her daily before the shalgramā, or water, or flowers, or an incantation written on a metal dish³. She promises her disciples riches, learning, or absorption⁴, but principally riches. Some people are afraid of becoming her disciples, lest, in a fit of anger, she should bring upon them a violent death⁵.

#### SECT. IX.—*JūgūdgourĒĒ*¹.

THIS is the whole length figure of a yellow woman, with four arms; holding in her hands a conch, a discus, a club, and a water-lily. She is mostly worshipped on the 7th, 8th, and 9th of the increase of the moon in Maghā. Very few persons learn the initiatory rites of this goddess.

¹ The headless.

² The Tūtrās give the following explanation of this monstrous feature in the image of this goddess:—At a certain time, not being able to procure any of the giants for her prey, to satisfy her thirst of blood, Chinnū-mūstūka actually cut her own throat, that the blood issuing thence might spout up into her mouth. I have seen a picture of this image, agreeing with this description; and at Chachra, in Jessore, such an image may be seen at present, the half-severed head resting on the left hand of the goddess, and streams of blood falling into her mouth.

³ Before any one of these things, the worship of any of the gods may be performed; but the shalgramā is mostly preferred.

⁴ A person can receive only one blessing at a time from his god. The Hindoos, however, relate a story of a blind man, who put a trick on his guardian deity, by obtaining three blessings from him at once: he asked that he might see—his child—eat from off a golden dish every day. He was then childless.

⁵ The following story, current among the Hindoos, I give as a proof of the dread in which they live of some of their deities:—A bramhūn who had received the initiating incantation of this goddess, to avoid dying an unnatural death, used to confine himself to his house; where, however, a hatchet, hung up for sacrificing animals, fell upon and killed him as he lay asleep.

⁶ The yellow.



SECT. X.—*Vāgūlamookhē*.\*

THE image of this deity is never made; though she is sometimes worshipped on the 7th, 8th, and 9th of the moon in Maghā, before a pan of water, or some other proper substitute. The officiating bramhūn, in yellow garments, presents yellow flowers, flesh, fish, and spirituous liquors to her: the animals sacrificed are not numerous.

This goddess is frequently worshipped in the hope of procuring the removal, the injury, or the destruction of enemies, or whatever else the worshipper desires—which is sometimes *the wife of another*. He makes no doubt, if he can please the goddess by presents, or flattery, or by inflicting, for her sake, certain cruelties on his body, that she will be disposed to grant him even this last favour. If the ceremonies be not performed in strict conformity to the rules laid down in the shastrū, it is believed that the worshipper will be deprived of reason, or of speech, or that some other dreadful calamity will befall him.

In the burnt-sacrifice presented to this goddess, turmeric, oil, and salt, form the principal ingredients. The Hindoos believe that after performing the proper ceremonies for the destruction of an enemy, the goddess soon complies with the prayers of the worshipper. Shōōdrūs, of course, employ bramhūns in thus attempting to accomplish their murderous wishes. Particular forms of praise and of petition, referring in many cases to the injury or destruction of enemies, addressed to this goddess, are contained in the Tūntrū-sarū.

SECT. XI.—*Prūtyūngira*†.

THE image of this idol is never made, but is worshipped in the night whenever a person chooses, which is, generally, when he wants to injure or destroy another. The officiating bramhūn dressed in red, and wearing a roodrakshū necklace, offers, among other things, red flowers, spirituous liquors, and bloody sacrifices. The flesh of crows, or cats, or of some other animal, after having been dipped in spirituous liquors, sometimes makes a part of the burnt-offerings; the worshippers believing that the flesh of the enemy, for whose injury these ceremonies are performed, will swell on his body as the sacrificed flesh does on the fire. Particular forms of praise are also repeated before this image to accomplish the destruction of enemies. I here give a specimen: 'Oh! Prūtyūngira, mother! Destroy, destroy my enemies! Kill! kill! Reduce them to

\* Of fear-exciting countenance.

† The well-proportioned.



ashes ! Drive them away ! Devour them ! devour them ! Cut them in two ! Drink, drink their blood ! Destroy them root and branch ! With thy thunder-bolt, spear, scymitar, discus, or rope, destroy them.'

A story to the following purport is very current among the Hindoos :—Jafūr-alee-kha, the nabob of Moorshūdūbad, was much attached to Ramū-khantū, his Hindoo treasurer ; who was at enmity with Kalēē-shūnkūrū, a very learned Hindoo, and a great worshipper of the female deities. The latter, to effect the destruction of Ramū-kantū, began to worship the goddess Prātyūngira. He had not performed the ceremonies long, before Ramū-kantū became sick, and it was made known to him and the nabob, that Kalēē-shūnkūrū was thus employed. The nabob, full of rage, ordered that Kalēē-shūnkūrū should be brought before him ; but he fled before the messengers could seize him, and began to perform these ceremonies for the destruction of the nabob. A servant, mistaken for Kalēē-shūnkūrū, was, however, seized ; but he bribed the messengers, that they might protract his journey as much as possible. They did so, and the day before they arrived at Moorshūdūbad the nabob died. I give this story to shew, what a strong possession the popular superstition has taken of the minds of the people ; who, while smoaking together, listen to these stories with the utmost eagerness and surprise, as the villagers in England tell stories current amongst them while sitting round the winter's fire.

## SECT. XII.—*Ānnū-pōorna*.\*

THIS image may be made standing, or sitting on the water-lily : in the right hand is a spoon, like that with which the Hindoos stir their boiling rice, and in the other a rice dish : Shivū, as a naked mendicant, is standing before the image asking relief.

The worship paid to this form of Doorga is performed on the 7th, 8th, and 9th days of the moon's increase in the month Choitrā : bloody sacrifices, fish, and spirituous liquors are among the offerings. *Ānnū-pōorna* being the guardian deity of many of the Hindoos, (who have a proverb amongst them, that a sincere disciple of this goddess never wants rice,) very great festivities take place at this festival, accompanied with music, dancing, filthy songs, and every thing else calculated to deprave the heart.

A Hindoo rising in a morning, before his eyes are well open, repeats the name of this goddess—'*Ānnū-pōorna ! Ānnū-pōorna !*' and hopes, that through her favour he shall be well fed that day.

\* She who fills with food ; from *ānnū*, food, and *pōorna*, full.





When one Hindoo wishes to compliment another on his riches or liberality, he says, 'Oh! Sir, your house is as full of riches as that of Ünnü-pōorna.' or, if he speak of another when absent, he says, 'Such a one, in liberality, is like Ünnü-pōorna.'

### SECT. XIII.—*Gūñeshū-jūñunēe*<sup>b</sup>.

THIS name Doorga assumed after the birth of Gūñeshū: she is here represented as sitting on the water-lily, dressed in red, and supporting with one arm the infant Gūñeshū at the breast, while the other hand rests on the knee of the infant.

A small festival in honour of this goddess is celebrated in the month Ūgrāhayānū or Phalgoonū, on the 7th, 8th and 9th of the increase of the moon. Some years ago, at Gooptee-para, a village about forty miles north of Calcutta, a great festival was held in honour of Gūñeshū-jūñunēe, when fifty thousand rupees or more were expended. The bramhūns of the village collected money to defray the expenses; some gave one thousand, others two, and others five thousand rupees: and crowds came two or three days journey to be present. The dancing, singing, music, &c. began a month before the principal day of worship; all the visitors were entertained, and more than two thousand animals were slain.

### SECT. XIV.—*Krishnū-krora*<sup>i</sup>.

THIS is an image of Doorga giving suck to Krishnū, to destroy the poison which he had received in a quarrel with Kalēēyū, a hydra.

A festival in honour of this goddess is held on the 7th, 8th, and 9th of the increase of the moon, in the day, in the month Maghū.

The history of this idol is thus related:—In the west of Hindoost'han, a stone image was once found in a pool; and no information could be obtained to what it related, until a Brāmhūcharēe referred them to the following story in one of the Tūntrās.—In the neighbourhood of Vrinda-vūñū, by the river Yūmoona, Soubhūree, a sage, for a long time performed religious austerities. One day, while in the midst of his devotions, he saw a shūkoolū and some other fish playing together; with which sight he was much pleased, till Gūroorū, the king of the birds, descended into the water, and snatched up the shūkoolū fish. The sage, unable to punish Gū-

<sup>b</sup> The mother of Gūñeshū.

<sup>i</sup> She who holds Krishnū in her arms.



roorū, pronounced a curse upon this bird-god, or any other bird, who should hereafter come to destroy the fish in this spot; and this curse was afterwards the means of preserving the king of the hydras from the wrath of Gūroorū in the following manner.—The mountain Hūlyū was the resort of many serpents, who daily collected a number of frogs, &c. and presented them to Gūroorū, to conciliate him, and to prevent his devouring them. At last Kalēyū, the king of the hydras, commanded his subjects to give the frogs to him, promising to protect them from Gūroorū: but the latter on his arrival, finding no food, attacked and overcame Kalēyū; who, though defeated, amused Gūroorū by rehearsing some verses which no one understood but himself<sup>k</sup>, till he had made good his retreat into a deep place of the river, where Gūroorū durst not follow him for fear of the curse of the sage. In consequence of the serpents remaining in this spot, the poison proceeding from his body had destroyed all the trees, water, &c. for two miles round, and whoever drank of the water died. About this time Krishnū was born; who in his childhood, on a certain day, discovering that a dreadful mortality existed among the cows and the boys who kept them, asked the reason, and was informed that they had been poisoned by the waters of the Yūmoona. Krishnū then jumped from a tree into the river; overcame the serpent, and drove him out of the place. Kalēyū, full of fear, asked where he was to go, for that Gūroorū would certainly kill him. Krishnu, putting his foot on his head, assured him that when Gūroorū discovered the mark of his foot, he would not destroy him. The waters now became wholesome; the trees gained their verdure; and the boys and cows were restored to life: but the pain arising from the poison in the wounds which Kalēyū had given to Krishnū was intolerable. He therefore prayed to Doorga, who made him suck the milk from her own breast, by which he was immediately restored to health.

#### SECT. XV.—*Vishalakshēē*<sup>l</sup>.

A CLAY image of this goddess is set up at Shyénūhatēē, a village in Burdwan, which is become a place of great resort for pilgrims. Vast multitudes of buffaloes, sheep, goats, &c. are offered at different times to this goddess, not unfrequently for the destruction of enemies: sheep and goats are offered every day, and it is said that formerly human sacrifices were offered to this goddess. Many persons, it is affirmed, have obtained the privilege of conversing with their guardian deities in consequence of worshipping this image with very shocking ceremonies, while others thus employed are said to have been driven mad; yet some persons receive the name of Vishalakshēē as their guardian deity.

<sup>k</sup> These verses, it is said, now compose one of the kavyūs called Pingūld.

<sup>l</sup> Of large or beautiful eyes.



SECT. XVI.—*Chündēē*<sup>m</sup>.

IMAGES of this form of Doorga are not made at present in Bengal; but this goddess is worshipped by many of the bramhūns, &c., before a metal cup containing the water of the Ganges. This worship is celebrated daily, or at the time of the full or change of the moon, or when the sun enters a new sign, or on the 9th of the moon.

The Kalikū-pooranū directs that birds, tortoises, alligators, fish, buffaloes, bulls, he-goats, ichneumons, wild boars, rhinoceroses, antelopes, guanias, rein-deer, lions, tigers, men, and blood drawn from the offerer's own body, be offered to this goddess. The following horrid incantation is addressed to the goddess Chündēē, when offering an animal in order to effect the destruction of an enemy. 'O goddess, of horrid form, O Chündika! eat, devour such a one, my enemy, O consort of fire! Salutation to fire! This is the enemy who has done me mischief, now personated by an animal: destroy him, O Mūhamarēē! Sphéng! sphéng! eat, devour.'

Women sometimes make a vow to Chündēē to engage her to restore their children to health, or to obtain some other favour. If a person recover in whose name such a vow has been made, his neighbours ascribe it to Chündēē.

The exploits of this goddess are celebrated in a poem written by the poet Kūnkūnū, and recited on various occasions, under the name of Chündēē-ganū, or Chündēē-yātra.

SECT. XVII.—*Other forms of Doorga.*

*Kamakhya*<sup>n</sup>.—This goddess is worshipped daily by persons of property before a pan of water, or some other substitute; and also by many shaktūs on the 8th of the moon in both quarters. Those who worship her monthly, generally present some particular request in favour of themselves or families. At the Doorga festival, this goddess is also worshipped with many ceremonies and at a great expense. A few persons receive the initiatory rites of this goddess, and worship her as their guardian deity.

*Vindhyū-vasinēē*<sup>o</sup>.—This is the image of a yellow female, sitting on a lion, with either four or eight arms: she is worshipped in the month Voishakhū, on the 9th, or on the 7th, 8th, or 9th of

<sup>m</sup> The wrathful.

<sup>n</sup> She who is called desire.

<sup>o</sup> She who dwelt on mount Vindhyū.



the increase of the moon : at Benares she is worshipped daily. The destruction of several giants is ascribed to this goddess.

*Māṅgālā-Chāndikā*.—This is the image of a yellow female, sitting on three skulls, clothed in red ; having in her right hand a book, and in her left a roodrakshū bead-roll. She is mostly worshipped by females, or rather by bramhūns employed by them, in consequence of some particular distress in their families ; when they make a vow to the goddess to worship her a certain number of times if she will deliver them. Even the wives of Mūsūlmāns sometimes send offerings to the house of a bramhūn, to be presented to her with prayers. In the month Poushū a small festival is held in honour of this goddess.

*Kāmālē-kaminē*.—This is the image of a female sitting on the water-lily, swallowing an elephant, while with the left hand she is pulling it out of her throat.—She is worshipped on the 8th of Voishakhū, with the usual ceremonies and festivities.

*Rajū-rajēshwārē*.—This goddess is represented as sitting on a throne, the three feet of which rest on the heads of Brūmha, Vishnōo, and Shivū. She is worshipped on the 7th, 8th, and 9th of Voishakhū, with the ceremonies common to all the female deities to whom bloody sacrifices are offered.

*Yogadyā* is represented as sitting on a lion, having ten arms.—A festival in honour of this goddess is held on the last day of Voishakhū, at Kshēērū, a village in Burdwan, where many animals are slain, and large quantities of spirituous liquors offered : the goddess at the time of worship is taken out of a tank near the temple. It is supposed that not less than 100,000 people assemble at this place on this occasion. Human sacrifices, I am informed, were formerly offered to this goddess.—So numerous are the sacrifices, that the water of the pool, in which the dead bodies are thrown immediately after decapitation, becomes the colour of blood. These bodies are taken out of the pool again in a little time after the sacrifice. The disciples of this goddess are very numerous.

*Kāroonamāyee*.—In some places the image of this goddess is set up and worshipped daily. At the festivals of Doorga, Kalēē, &c. she is worshipped in a more splendid manner. Some persons make vows to this goddess in times of distress, and many receive the initiatory rites by which she becomes their guardian deity.

p The fervent benefactress.

q She who sits on the water-lily.

r This image is said to owe its rise to a vision at sea ascribed to Shreēmuntū, a merchant, the particulars of which are related in the Kāvee-kūnkūnū.

s The goddess who governs Brūmha, Vishnōo, and Shivū.

t She who existed before the yōgū.

u The compassionate.





KALĒĒ.



SECT. XVIII.—*Other Forms of Doorga.*

Tripoo <sup>a</sup> ,	Prūchūnda <sup>i</sup> ,	Jūya <sup>a</sup> ,
Twūrita <sup>z</sup> ,	Chūndagra <sup>z</sup> ,	Dévū-séna <sup>z</sup> ,
Nitya <sup>z</sup> ,	Dhōōma-vūtēē <sup>i</sup> ,	Swūdha <sup>z</sup> ,
Prūstabinēē <sup>a</sup> ,	Ūbhūya <sup>a</sup> ,	Swaba <sup>z</sup> ,
Jūyū-doorga <sup>b</sup> ,	Sūtēē <sup>a</sup> ,	Shantēē <sup>a</sup> ,
Shōōlinēē <sup>c</sup> ,	Gourēē <sup>a</sup> ,	Toostee <sup>b</sup> ,
Mūha-lūkshmaēē <sup>d</sup> ,	Pūdma <sup>b</sup> ,	Poostee <sup>c</sup> ,
Shrēē-vidya <sup>e</sup> ,	Shūchēē <sup>a</sup> ,	Dhritee <sup>d</sup> ,
Tripoo <sup>a</sup> -soondūrēē <sup>f</sup> ,	Médha <sup>z</sup> ,	Atmū-dévta <sup>e</sup> ,
Vūnū-dévēē <sup>z</sup> ,	Savitrēē <sup>z</sup> ,	Koolū-dévta <sup>f</sup> ,
Chūndū-nayika <sup>h</sup> ,	Vijūya <sup>z</sup> ,	&c. &c.

All these goddesses are worshipped at the festivals of Doorga, as well as at other times, before the proper representative of a god, as water, the shalgramū, &c., but their images are not now made in Bengal. Many persons receive the initiatory rites of these deities, and pay their devotions daily to the particular goddess whom they have chosen as their guardian deity. Bloody sacrifices, fish, and spirituous liquors, are presented to these goddesses. The last sixteen are worshipped when rice is first given to a child, at the investiture with the poita, at the time of marriage, and in general at all the ceremonies performed for a son before marriage. Jūyū-doorga is worshipped to obtain deliverance from danger.

Beside the above forms of Doorga, there are many others, whose names end with the word Bhoirūvēē, viz., the terrific; and temples consecrated to Bhoirūvū and Bhoirūvēē are erected at many of the holy places visited by the Hindoo pilgrims. When a person performs any of the ceremonies of Hindoo worship at these places, he must first, on pain of meeting with some misfortune, worship these two deities.

SECT. XIX.—*Kalēē.*

THIS goddess may also be considered as a form of Bhūgūvūtēē, or Doorga. According to the Chūndēē, the image of Kalēē, at present worshipped in Bengal, had its origin in the story of Rūktū-vēējū, already inserted in page 78. Kalēē was so overjoyed at the victory she had obtained over this giant, that she danced till the

<sup>a</sup> She who governs the three worlds, heaven, earth, and the world of the hydrae.  
<sup>y</sup> She who speedily executes her will. <sup>z</sup> The everlasting. <sup>a</sup> The praise-worthy.  
<sup>b</sup> The destroyer of the giant Doorgū. <sup>c</sup> She who wields the weapon of this name.  
<sup>d</sup> The great goddess of fortune. <sup>e</sup> The learned. <sup>f</sup> The beauty of the three worlds.  
<sup>g</sup> The goddess of forests. <sup>h</sup> The destroyer of the giant Chūndū. <sup>i</sup> The wrathful.  
<sup>k</sup> The furious. <sup>l</sup> She who is the colour of smoke. <sup>m</sup> She who removes fear. <sup>n</sup> The wife of Shivrū. <sup>o</sup> The yellow. <sup>p</sup> She who sits on the water-lily. <sup>q</sup> She who tells the truth of all. <sup>r</sup> The wise. <sup>s</sup> The cause of all. <sup>t</sup> The victorious. <sup>u</sup> Ditto. <sup>v</sup> The celestial heroine. <sup>w</sup> She who presides over the manes. <sup>x</sup> Ditto. <sup>y</sup> The comforter. <sup>z</sup> Ditto. <sup>a</sup> The nourisher. <sup>b</sup> The patient. <sup>c</sup> The goddess of souls. <sup>d</sup> She who presides over the generations of men.



earth shook to its foundation ; and Shivū, at the intercession of the gods, was compelled to go to the spot to persuade her to desist. He saw no other way, however, of prevailing, than by throwing himself among the dead bodies of the slain. When the goddess saw that she was dancing on her husband, she was so shocked, that to express her surprise she put out her tongue to a great length, and remained motionless ; and she is represented in this posture in almost all the images now made in Bengal.

The *Ūdhyatmū Ramayānū*<sup>s</sup> gives another story from which the image of Kalēe may have originated :—Ramū, when he returned home with Sēeta from the destruction of Ravūnū, began to boast of his achievements before his wife ; who smiled, and said, ' You rejoice because you have killed a Ravūnū with ten heads ; but what would you say to a Ravūnū with 1,000 heads ? ' ' Destroy him,' said Ramū. Sēeta, again smiling, advised him to stay at home ; but he, collecting all the monkies, the giants, and his own soldiers together, with Sēeta, Lūkshmunū, Shūtrūghnū, and Bhūrūtū, immediately departed for Shūtū-dwāpū to meet this new Ravūnū ; sending Hūnoomanū before to discover the residence of this thousand-headed monster, and bring a description of his person. Hūnoomanū, after a little play with him, returned to Ramū, who soon after attacked the giant : but he, looking forward, beheld Ramū's army as so many children ; and discharged three arrows, one of which sent all the monkies to Kishkindha, their place of residence ; another sent all the giants to Lūnka, (Ceylon ; ) and the third sent all the soldiers to Ūyodhya, Ramū's capital. Ramū, thunderstruck at being thus left alone in a moment, and thinking that all his adherents had been at once annihilated, began to weep : when Sēeta, laughing at her husband, immediately assumed the terrific form of Kalēe, and furiously attacked this thousand-headed Ravūnū. The conflict lasted ten years, but she at length killed the giant, drank his blood, and began to dance and toss about the limbs of his body. Her dancing shook the earth to its centre, so that all the gods, filled with alarm, applied to Shivū : but he declared that he almost despaired of calming her passions, for she was mad with joy ; he promised, however, to do all that could be expected from a god in so desperate a case ; but, pausing for some time, and seeing no other alternative, he, in the presence of the assembled gods, threw himself among the dead bodies under her feet. Brūmha called to the goddess, and said, ' O goddess ! what art thou doing ? Dost thou not see that thou art trampling on thy husband ? ' She stooped, and saw Shivū under her feet ; and was so ashamed, that she stood still, and threw out her tongue to an uncommon length<sup>h</sup>.

<sup>s</sup> There are four *Ramayānūs*, one written by Valmēkee, another by Vyastū-dēvū, and two others, called the *Udbootū* and the *Ūdhyatmū Ramayānūs* ; but the others are in little estimation compared with the work of Valmēkee.

<sup>h</sup> When the Hindoo women are shocked or ashamed at any thing, they put out their tongues, as a mode of expressing their feelings.





By this means Shivū saved the universe ; and Sēeta, again assuming her proper form, went home with Ramū and his brothers.

In the images commonly worshipped, Kalēē is represented as a very black female, with four arms ; having in one hand a scymitar, and in another the head of a giant, which she holds by the hair ; another hand is spread open bestowing a blessing ; and with the other she is forbidding fear. She wears two dead bodies for ear-rings, and a necklace of skulls ; and her tongue hangs down to her chin. The hands of several giants are hung as a girdle round her loins, and her tresses fall down to her heels. Having drank the blood of the giants she has slain in combat, her eyebrows, are bloody, and the blood is falling in a stream down her breast ; her eyes are red like those of a drunkard. She stands with one leg on the breast of her husband Shivū, and rests the other on his thigh<sup>1</sup>.

This deity is equal in ferocity to any of the preceding forms of Doorga. In the Kalika pooranū, MEN are pointed out, amongst other animals, as proper for sacrifice. It is here said that the blood of a tiger pleases the goddess for one hundred years, and the blood of a lion, a rein-deer, or a MAN, a thousand. But by the sacrifice of THREE MEN, she is pleased 100,000 years ! I insert two or three extracts from the sanguinary Chapter of the Kalika pooranū :—‘ Let a human victim be sacrificed at a place of holy worship, or at a cemetery where dead bodies are buried. Let the oblation be performed in the part of the cemetery called hérūkū, or at a temple of Kamakshya, or on a mountain. Now attend to the mode : The human victim is to be immolated in the east division, which is sacred to Bhoirūvū ; the head is to be presented in the south division, which is looked upon as the place of skulls sacred to Bhoirūvū ; and the blood is to be presented in the west division, which is denominated hérūkū. Having immolated a human victim, with all the requisite ceremonies at a cemetery, or holy place, let the sacrificer be cautious not to cast his eyes upon it. The victim must be a person of good appearance, and be prepared by ablutions, and requisite ceremonies, (such as eating consecrated food the day before, and by abstinence from flesh and venery,) and must be adorned with chaplets of flowers, and besmeared with sandal wood. Then causing the victim to face the north, let the sacrificer worship the several deities presiding over the different parts of the victim's body : let the worship be then paid to the victim himself by his name. Let him worship Brūmha in the victim's rhūndrū, i. e., cave of Brūmha, cavity in the skull, under the spot where the *sutura coronalis* and *sagittalis* meet. Let him worship the earth in his nose, &c.—Worshipping

<sup>1</sup> The image of Minerva, it will be recollected, was that of a threatening goddess, exciting terror : on her shield she bore the head of a gorgon. Sir W. Jones considers Kalēē as the Proserpine of the Greeks.