



or bathing, viz. 1st, after *pollutio nocturna*; 2nd, after *menses*; 3rd, after *coitus*; 4th, after *puerperium*.

The period to which the first and third bathing may be delayed, is nine or ten o'clock next morning. The second, from the seventh to the tenth day. The last cannot be resorted to, with propriety, until the discharge has ceased; but a parcel of ignorant women have fixed the fortieth day of child-bed for it.

The manner of bathing is as follows: After slightly wetting the body, and reading some short prayers which are appointed for this purpose, he gargles his throat three times, then bathes; thoroughly wetting his whole body, uttering the following sentence in Arabic: "I desire by this ablution to purify my body for prayer, and to remove all my inward filth and corruption."

Some of the uneducated among the vulgar throw first three pots of water on the head, then three on the right shoulder, afterwards three on the left, and having taken a little water in the hand, either after reading *durood* (thanksgiving), or without it, they sprinkle it on the clothes, in order that they also may be purified.

CHAPTER XII.

Concerning the real foundation of Mohummudanism.

Mohummudanism comprises five divine commands, viz.

1st. *Kulma purhna* (or confession of faith).—2nd. *Numaz kurna* (or prayers).—3rd. *Roza rukhna* (or fasting).—4th. *Zukat dayna* (or alms-giving).—5th. *Mukkay ka huj kojana* (or pilgrimage to Mecca.)

SEC. 1. *Kulma purhna* (or Confession of faith.)

That is "*La-il-la-hah, Il-lul-la-ho Mohummud-oor, Russool Oollahay*," which signifies, "There is no other God except the one true God, and Mohummud is the prophet (or messenger) sent by God."

SEC. 2. *Numaz kurna* (or Prayer.)

There are five seasons for prayer prescribed by the divine law, viz.

1. *Fujur kee numaz*, or morning prayer, from five A.M., or dawn of day, to sun-rise. Should this hour unavoidably have passed by without prayer having been offered, the same prayers are to be repeated at any other convenient time; and although the same blessing will not attend a prayer that has been omitted at the appointed period, it is nevertheless to be performed, and not to be altogether omitted.



2. *Zokur kee numaz*, or mid-day prayer, between one and three P.M.

3. *Ussur kee numaz*, or afternoon prayer, from four to half past five P.M., or till sun-set.

4. *Mugrib kee numaz*, or sun-set prayer, at six P.M., i.e. immediately after sun-set: not to be delayed beyond that time; for it is a very delicate season.

5. *Aysha kee numaz*, or prayer on retiring to bed, between eight P.M. and mid-night. Should a person, however, by business or amusement be unavoidably kept awake beyond the limits of this season, he may perform this devotion any time before daybreak.

Independently of the above prayers denominated *furz* (of divine origin), there is a variety of others termed *soonnut* and *nafil*, in which the more religious and devout are engaged, as for instance,

1. *Numaz-e-ishraq*, or prayer at half past seven A.M.

2. *Numaz-e-chasht*, or prayer at nine A.M., or if there be not leisure then, it may be performed at any time before sun-set.

3. *Numaz-e-tuhujjood*, or prayer at midnight, or at any time before daybreak.

4. *Numaz-e-turraweeh*, or prayer offered daily at eight A.M.

SEC. 3. *Roza rukhna*, or *Fasting during the month Rumzan*, (immediately after the *Aysha* prayers).

Numerous are the blessings promised to those who fast during the month *Rumzan* (the ninth month).

Among others, the prophet Mohummud-the-chosen (the peace, &c.) has said, that those who fast shall be the only privileged persons who at the last day will have the honour of entering the celestial city by the portal termed *Ryan* (one of the eight gates of Heaven,) and no other; and that the effluvia proceeding from the mouth of him that fasteth is more grateful to God than the odour of roses, ambergrise, or musk.

During the fast, eating, drinking, and conjugal embraces are interdicted, as also chewing betel-leaves, smoking, and snuffing. If however, the observance of any of these rules be inadvertently neglected, the fast still holds good; but if intentionally omitted, the individual so transgressing, must expiate his guilt by the manumission of one *golum* (or male slave) for every day that he broke fast; if he cannot afford that, he must feed sixty beggars; and if that be likewise out of his power, he must, independently of fasting during the month *Rumzan*, fast for sixty days together any time after for every day that he has broken fast, and add one day more for



the day itself on which he broke it, and then he will receive the reward of his fast.

Those who observe this fast breakfast between the hours of two and four A.M. (this meal is denominated *suhurgahee** and *suhur**), and take food again in the evening, immediately before evening prayer.

During the period allowed for the *suhurgahee* they play in the *musjids* on the *nugara*, and in large cities the *nowbut*, in order that those who fast may, by hearing it, speedily arise and eat. And some *fugeers*, during that time, by way of craving charity, proceed to the houses of *Moosulmans*, repeat verses containing admonition and advice with a loud voice, that the sound of it may arouse them from sleep. On getting up, they sometimes give the *fugeers* something to eat, and on the *khootba*-day make them a present, according to their means, of a rupee or two, or some clothes.

On the first day of the tenth month, *Shuwal*, the *Rumzan kee eed* (or *Rumzan* feast, vide chap. xxiv) takes place; when it is requisite for every one who fasts, to offer, previous to going to the *eedgah* to prayers, *roza ka fitra* (or fast, offering), which consists in distributing among a few *fugeers* (religious mendicants) two and a half *seers*† of wheat, barley, dates, grapes, *jaree*‡ rice, or other grain commonly eaten; for until he has offered the above alms, or dispensed their equivalent in money among the *fugeers*, the Almighty will keep his fastings suspended between heaven and earth.

Every one that fasts is obliged to bestow the above portion in alms, for himself as well as for every member of his family, if he has any (not even excepting slaves), but not for his wife or grown-up sons; since the former is to give it out of her marriage-portion, and the latter out of their own earnings.

SEC. 4. *Zukat dayna*, or alms-giving.

It is the divine command to give alms annually of five things: viz. of money, cattle, grain, fruit, and merchandise; and that, provided they have been in one's possession a whole year, and exceed the annual expenses.

1. Money.—If one is a *sahib-e-nissab*, that is, has eighty rupees in his possession for a year, he must give alms annually at the rate of one rupee in every forty, or $2\frac{1}{2}$ per cent.

2. Cattle.—Should one's property consist of sheep or goats, he is not obliged to give alms until they amount to forty.

From 41 to 120 inclusive, he is to give 1 sheep or goat.

121 — 200 2 do.

Above that, a sheep or goat for every 100.

* These terms signify dawn of day, or daybreak.

† Two and a half *seers* equal to five pounds.

‡ Or great millet (*holcus saccharatus*, Lin.)



Alms for camels is as follows:

For every 5 to 25 he is to give 1 sheep or goat

From 26 — 35 1 yearling female camel,

36 — 45 1 two-year old do.

46 — 60 1 three-year do.

61 — 75 1 four-year do.

76 — 90 2 two-year do.

91 — 120 2 three-year do.

121 and upwards, either a two-year old female camel for every 40, or a three-year old female camel for every 50.

Alms for property in cows or bulls:

If 30 cows, a one-year old calf is to be given.

40 do. a two-year do. do.; and so on, a one-year old for every 10.

Should one, however, possess a thousand cows (as these animals live in this country only to the age of fourteen or fifteen years), as many cows are to be given as will, by their combined ages, make up one hundred years.

Alms for buffaloes, male or female, are the same as that for sheep.

For horses, the rate is similar to that for camels; or instead of it, as it is enacted in the sacred *Huddees*, a *daenar** is to be given for every horse whose value exceeds 100 rupees.

For animals used in riding, and for beasts of burden, no alms are required to be given.

3 and 4. For grain and fruits, watered by rain, a tenth is to be given; if watered by drawing water from a tank or well, a twentieth part.

5. For articles of merchandise, for the capital, as well as the profits, alms are to be annually rendered, at the above rate of one rupee in forty, provided he be a *sahib-e-nissab* (man of property to a certain amount.)

For gold bullion, half a *mishqal*† for every 20 *mishqal*‡ weight: for silver bullion, at the rate of $2\frac{1}{2}$ per cent.; provided it exceeds the weight of 50 *tolas*; §—not otherwise.

For whatever is found in mines, if the value of it be upwards of 240 *dirrums*,|| a fifth is to be given; and if that money be laid out in traffic, alms are to be given on the profits.

* A Persian coin, in Hindoostan considered equivalent in value to two and a half rupees.

† A *mishqal* is = $67\frac{1}{2}$ grains.

‡ Twenty do. = $7\frac{1}{2}$ *tolas* (or rupee weight) = 2 ounces 6 drams and 30 grains.

§ A *tola* = 3 drams or 180 grains.

|| A *dirrum* = 52½ grains, and 240 *dirrums* = 2 lbs. 2 ozs. 2 drams.



The following are the classes of people on whom it is lawful to bestow the legal alms, viz. 1st. Such pilgrims as have not the means of defraying the expenses of the pilgrimage. 2dly. *Fugeers* (i.e. religious mendicants) and beggars. 3dly. Debtors who have not wherewith to discharge their debts. 4thly. Champions in the cause of God. 5thly. Travellers who are without food. 6thly. Proselytes to Islamism.

It is only the very poorest of these who are entitled to the *zukat*; religious mendicants otherwise, conceiving it unlawful to receive these, never accept of them.

Alms are not to be given to *Syeds** unless they particularly desire them; nor to the opulent, to near relations, or to slaves.

SEC. 5. *Huj ka jana, or going on Pilgrimage.*

It is the divine command for those men and women to undertake the journey once in their lives, who have sufficient to meet the exigencies of the road, and to maintain their families at home during their absence. Should a person be really desirous of going on the pilgrimage, and possess every thing necessary for the journey, but owing to indisposition, or through fear of an enemy, be unable to proceed, if he appoint a deputy, and furnishing him with all the requisites, request him to undertake it for him in his name, and the latter putting on the pilgrim's habit, travel in his behalf, the former will obtain all the blessings attendant on the pilgrimage. Or, if a rich man or a prince, without any excuse, dispatch another person to perform the pilgrimage in his name, he earns the merit of it.

Though the poor are not obliged to perform it, I have frequently observed whole families of them on their pilgrimage, chiefly from Bengal and Islamabad, (or Chittagong,) where Moosulmans are very numerous. Fortunately for these poor people, the charitably disposed and opulent natives at Tellicherry, Cannanore, Bombay, and other sea-port towns have, for the sake of God, ships named *fyz-e-billah* (i.e. God's grace, or bounty-ships), on which, after supplying each traveller with food and drink for the voyage, and a couple of pieces of cloth, (each five cubits long,) they have them transported thither, and brought back.

The manner of performing the pilgrimage is as follows: On arriving near Mecca, or while still on board, it is necessary to put on the *ehram* (or pilgrim's habit). On the day on which the pilgrim intends adopting this new dress, he bathes himself, reads two *rukat*

* Because they are "of the Prophet's blood, and are not to be included with the indigent, for whom these donations are generally set apart. The *Syeds* are likewise restricted from accepting many other charitable offerings. *Sudqa* (q. v.) for "instance."—Mrs. Meer, vol. i. p. 252.



prayers,* and puts on the two wrappers-without-seam, which constitute the sacred dress. One is wrapped round the waist; the other thrown loosely over the shoulders and body, the head being kept uncovered. *Khurranwan* (or wooden pattens) may also be worn. These are not to be dispensed with until he has sacrificed the victim at Meena Bazar (p. 45), and shaved and bathed himself. Nor is he in the interim to commit any of the following acts: anoint his head with oil, *ghee*, (or clarified butter,) perfume his clothes, shave any part of his body, pare his nails, put on clothes that are sewed, wear boots,† hunt, quarrel, speak or do evil, for by so doing, he makes himself liable to death; and, as an atonement, must sacrifice a sheep, and distribute it among the poor; but on no account is he to eat any part of that meat himself.

There are five noxious animals, however, which there is no harm in killing, *viz.* a kite, a crow, a scorpion, a mouse, and a mad dog.

Should a person, after putting on the pilgrim's habit, indulge himself in sexual intercourse, or even kiss his wife, the whole object of his pilgrimage will be frustrated.

Some put on the sacred habit (by which is properly meant the interdicting themselves all worldly enjoyments) a month or fifteen days before they reach Mecca, while others defer it until the last day or two; each one according to his power of self-denial.

There are five fixed places where, on arriving, if the pilgrims dare to advance a step farther without putting on the sacred habit, they become deserving of death and must sacrifice the above-mentioned victim. The places are:

1st. For the inhabitants of Yemen‡ and Hindoostan, if they journey by land, a village called *Yelmullum*;§ if they travel by water, a sea-port town, *Ibraheem Murseeah*.||

2nd. For those of *Mudeenah* (Medina), *Zool-khuleefah*.¶

3rd. For those of *Sham* (Syria), *Huj fah*.**

4th. For those of *Erraq* (Babylonia or Chaldea), *Zât-e-Erq*.

5th. For those of *Nujud* (Nedsjed), *Qurran*.††

* For the meaning of *rukut*, *vide note*, p. 53.

† Because they are sewed.

‡ Yemen, or Arabia Felix.

§ *Yelmullum*, a small place near Mecca.

|| *Ibraheem Murseeah*, a small place near Mecca.

¶ *Zool-khuleefah* (*D'hulholeifa*), the name of a place between five and six miles from Medina.

** *Huj fah*, a place between Mecca and Medina.

†† *Qurran*, the name of a village near Tayet.

23

*On entering Mecca and visiting the Kaabah.*

Immediately on their arrival at Mecca, the pilgrims having performed *wuzoo* (or the ablutions), proceed to the *musjid ool haram* (or the sacred mosque),* kiss the *Hujr-ool-uswud†* (or black stone), and encompass the *Kaabah‡* seven times; commencing on the right, leaving the *Kaabah* on the left, they perform the circuit thrice with a quick step, and four times at a slow pace. They go then to the *Qudum-e-Ibraheem§* (or Abraham's feet), repeat *doganah* (two *rukat*) prayers, and come and kiss the black stone again. Owing to the innumerable throng, they are sometimes obliged to content themselves with merely touching the stone, and then kissing the hand.

After that, they go out of the temple by the gate leading to *Suffa*,|| which they ascend; then go up *Murwa*,|| running from the summit of the one hill to that of the other,¶ seven times backwards and forwards. On reaching the top of each, they stand for a few minutes with open hands raised up to heaven, and supplicate the Almighty for whatever their hearts desire, for their prayers on this occasion will undoubtedly be heard and answered.

The origin of the custom is as follows. When *Babee Hajrah* (*Hagar*) brought forth *Ismaeel* (peace be unto him!) in the wilderness of Mecca, there being neither water nor habitation in the vicinity, she, in the utmost distress, left the babe, ran frantic from hill

* "Within the confines of the holy house life is held so sacred, that not the meanest living creature is allowed to be destroyed; and if even by accident the smallest insect is killed, the person who has caused the death is obliged to offer in atonement, at the appointed place for sacrificing to God, sheep or goats, according to his means."
—Mrs. Meer, vol. i. p. 213.

† *Hujr-ool-uswud*, signifies literally a black stone. It was originally white, but by the constant touching and kissing of it by the numerous pilgrims, its surface is become perfectly black; and hence its name. It is set in silver and fixed in the wall of the *Kaabah*. This stone is said to possess the singular property of floating on water. It is highly venerated; for whoever undertakes the pilgrimage and kisses this stone, obtains forgiveness of all his manifold transgressions:—yea, they fall off him like the withered leaves do off the trees in autumn.

‡ The *Kaabah* is a square stone building situated in the centre of the *Baytollah* (or house of God), another name for the sacred temple of Mecca. The rain-water which falls on its terrace runs off through a golden spout on a stone near it, called *Rookh-e-yemenea* (or alabaster stone): it is as white as snow, and stands over the grave of *Ismaeel* (the peace! &c.)

§ *Qudum-e-Ibraheem*. This is situated near the *Kaabah*, where was Abraham's (the friend of God) station for prayer. It is a stone on which is the impression of Abraham's feet; hence its name. It is held sacred, and pilgrims are directed, on visiting the temple, to pray near it.

|| *Suffa* and *Murwa* are two mountains near Mecca.

¶ In imitation of *Hagar's* running for water to give her son.



hill in search of water, and returned frequently to her offspring, lest he should be devoured by jackals, dogs, or foxes. While the mother was thus employed, the child, through the grace and blessing of divine Providence, happened in the act of crying to strike his heels against the ground, which instantly occasioned a chasm in the sand, whence water gushed out. Hajrah perceiving this, began digging there, and formed the place into a sort of a well,* and purified herself and infant by bathing in it. The spring exists to this day within the walls of Mecca.

There is another reason also assigned for running between Suffa and Murwa: It is said that in former days, a man and a woman were converted into stone for committing fornication within the temple. The *Qoreish* tribe placed one of them on Mount Suffa, the other on Mount Murwa, and used to worship them. The Prophet (on whom, &c.) not approving of the practice, prohibited them; but, finding his injunctions not attended to, he permitted them to visit these hills, in the hope that this example of God's vengeance would deter others from being guilty of a similar crime.

On the eighth day of *Zeehujja*, (called *Turweeah*.) the people assemble at Meena, where they read their prayers and spend the night.

On the ninth day of the twelfth month *Zeehujja* (alias *Buqr eed*), before they proceed to Mount Aarfat to read prayers with the *Hemâm*, they read two *rukat* prayers in the name of each of their relations (except their father†) and friends dead, or living, supplicating heaven to vouchsafe a blessing on them.

* This well (called also Hagar's well) is situated near the *Qadum-e-Ibraheem*. It is called in Arabic, *Beer-e-zumzum*; in Persian, *Chah-e-zumzum* (and is so named from the murmuring of its waters); pilgrims esteeming the water of it most holy, on their return from Mecca bring away some of it in leaden gugglets (or bottles), or in cotton dipped in it. On breaking fast in Lent they commence with first drinking a little of this water‡ (by this time doubtless highly concentrated by absorption) and drink it, that their sins may be forgiven, and apply a little also to the eyes to brighten vision. They also drink it at other times, considering it a meritorious act; and when they cannot procure much of it, they mix a small quantity of it with a large quantity of common water and drink it. It is likewise administered to sick people on the point of death, either by itself or made into lemonade. (Vide ch. xxxviii.)

There are other virtues ascribed to this water. It is said that, if a person experience any difficulty in pronouncing the Arabic tongue, he has only to sip a little of this water, and it will immediately become easy.

† The father is excluded on the ground that no one is certain who his real father is.

‡ Or they dip the cotton into common water and squeeze out (as it were the very essence of) the holy water.



Then, after the morning prayer, they rush impetuously towards *Jubal Aarfat* (Mount Aarfat), where, having read two *rukat* prayers with the *Iemâm*, and heard the *khoobah*, they remain on the Mount until sunset; when they run quick towards *Moozdu-lufah*,* where having read evening prayers, they stop all night.

Next morning, (the tenth,) they start for the *Meena Bazar*. On their arrival at *Muzar-ool-huram*† (or the holy monument), they stop and offer up supplications to God.‡ Before sunrise, they proceed quickly by the way of *Butun-e-Muhasurah* (or the valley of Muhasurah) till they come to three places, marked by three pillars, called *Jumra*. At each of these, they pick up seven small stones or pebbles, and having read some particular prayer over each and blown upon it, they throw it at these marks, and repeat the same ritual with the rest. This ceremony is denominated *rummee ool jummar* (or the throwing of gravel).

The origin of it is this:—As his highness the prophet Abraham (peace be unto him!) was taking his son *Ismaeel* to Mecca, to sacrifice him, Satan (curses be on him!) appeared to *Ismaeel* in a human form, and addressed them thus: “Boy, thy father is leading thee for the purpose of offering thee a sacrifice to idols; do not consent to go.” On *Ismaeel*’s immediately relating the circumstance to his father, he observed: “Oh! my child, that individual is no other than the cursed Devil himself, who comes to tempt and deceive thee; do thou repeat *lahowl*|| and throw seven stones at him, and he will instantly be gone.”

After this fashion, Satan appeared to him at three different places, and each time *Ismaeel* having repeated *lahowl* over seven stones, threw them at him. Ever since, this custom has been established; and even to this day, pilgrims arriving at these places, in like manner repeat *lahowl*, and throw seven stones.

Having thrown pebbles at the three places, they repair to the *Meena bazar* to perform the *goorbanee* (or sacrifice), which those individuals who are obliged to give *zukaât* (or the legal alms) are enjoined to do. They are required to offer a ram or he-goat for each member, old or young, of the family; or for every seven persons, a female camel or cow. The flesh of such victim is divided into three portions: one is for the person’s relations; the second distributed among *fugeers* (devotees and beggars); and the third reserved for his own use.

* Or *Muzdulifah*, a place or oratory between Aarfat and Mina.

† *Muzar-ool-huram*, the name of the mountain in the farthest part of *Muzdulifah*, more properly called *Kuzah*.

‡ Agreeably to the *Qoran*, chap. ii.—(Vid. Sale, ed. 1825, p. 34.)

§ The Mohummandans do not allow it to have been *Is’hay* (Isaac) the son of Sarah, whom Abraham was about to sacrifice; but *Ismaeel*, the son of *Hajrah* (Hagar.)

|| *La howl o la qoww-ut*, &c. “There is no power or strength ‘but in God.’” The commencement of a Mohummandan invocation, like our *Nisi Dominus frustra*.



SL

The above sacrifice derives its origin from the following circumstance. When Abraham (the peace of God be on him!) founded Mecca, the Lord desired him to prepare a feast for him. On Abraham's (the friend of God) requesting to know what he would have on the occasion, the Lord replied, "Offer up thy son Ismaeel." Agreeably to Jehovah's command, he took Ismaeel to the *kaabah* to sacrifice him, and having laid him down, he made several ineffectual strokes on his throat with the knife, on which Ismaeel observed, "Your eyes being uncovered, it is through pity and compassion for me you allow the knife to miss: it would be advisable to blind-fold yourself with the end of your turban, and then operate upon me." Abraham, greatly admiring the fortitude and wisdom of the youth, pronounced a blessing upon him with kindness and affection, and acted agreeably to his advice. Having repeated the words *bismillah allah ho akbur* (in the name of God, who is great!) he drew the knife across his neck. In the meanwhile, however, the archangel Gabriel snatching Ismaeel from underneath the blade, substituted a broad-tailed sheep in his stead. Abraham, on unfolding his eyes, observed to his surprise, the sheep slain, and his son standing behind him. Then he and his son joined in prayer, blessed God for this miraculous escape, and read two *rukut* prayers; which prayers every one going to Mecca is commanded to read; Mohummud, and all his followers.

After the sacrifice they got themselves shaved, their nails pared, and burying the hair and nails in the same place, bathe themselves. They then take off the pilgrim's habit, and consider the pilgrimage as finished.

The act of shaving and bathing required to be performed in the *Meena bazar* is attended with much inconvenience, owing to the scarcity of water and barbers. However, many of the rich, who are likewise obliged to observe these customs, out of charity have the poor shaved and bathed at their own expense. Instead of a thorough shaving, one or two gentle strokes made with the razor, or a small quantity of hair clipped with a pair of scissors, answers all the purpose. In bathing also, if only a cup of water be thrown over the head, it is sufficient; or if water cannot be got, *tyammoom** (purification with sand or dust) may be substituted.

On this (the *Meena*) market-day very many hundred thousand *lakhs* of rupees' worth of merchandize are brought and sold there. I have understood from pilgrims that the merchants in the *Meena* market are so completely observed in their commercial pursuits, that they have no leisure to attend to their devotional exercises; and that with the view of protecting their goods, they remain in their shops, and wholly omit the pilgrimage.

The day after the *Ayyam-e-nuhur* (or season of sacrifice), the

* *Tyammoom*. Vide ch. xiii. sec. 1.



people remain at *Meena*, and therefore it is called the *Ayyam-e qur* (or day of rest).

Some of them halt there during the eleventh, twelfth, and thirteenth of the month, and these days are denominated *tushreek* (days of communion).

On leaving it they revisit the *kaabah* to take their final leave of it, throwing on their way thither pebbles at each *jumra* as they pass, and perform the farewell circuit as before described.

After encompassing the *kaabah*, it is necessary to proceed to the illustrious Medina, and there pay a visit to the blessed tomb of his august highness Mohummud Moostuffa (the peace, &c.). He that performs the encompassing of the *kaabah* and does not visit Medina, will defeat the object of his pilgrimage.

I hear from my much esteemed friends the *Mowlurees*, *Mushaekhs*, and *Hafizes*, that the pilgrims from Hindoostan go to such extremities in their veneration of this holy tomb of the Prophet, as even on approaching it to perform *sijdah** (or prostration) to it, while a few of them make *tusleem* or *koornish*† The Arabian *Khadeeman* (servants who have charge of the tomb) become highly enraged at this, and strictly enjoin them not to do so, observing to them, that since the Prophet has not commanded *sijdah* to be offered to him, much less to any other, such homage being the sole prerogative of the Deity, a person doing it not only commits an unlawful act, but becomes highly culpable,

Some silly people at the time of the *Mohurrum*,‡ by bending their bodies make *sijdahs* and *tusleems* even to *taboots*§ and *ullums*,‡ as also to the tombs of apostles. Such only display their extreme ignorance and folly; for it stands to reason, that when it is improper to pay such homage to the Prophet, it will be equally so to do it to his inferiors. It is the duty, however, of *Mushaekhs* to perform what is called *sijdah-tyh-ut* to the Prophet; of *moorshuds* to their parents; of slaves to their masters; and of subjects to their king. The *sijdah-tyh-ut* consists in stooping forwards (as in *rookoo*)§ while in a sitting posture with the knees touching the ground, and with hands resting closely fist on the ground, and in that position the thumbs extended are to be kissed.

Few of the *Sheeahs* ever perform the pilgrimage, for two reasons: First. Because on Mount Aarfat, after reading the *khootbah* and offering up adorations to God and eulogiums on the Prophet, they praise the three companions; viz. 1st, Siddeeq-e-Akbur; 2nd. Oomur-e-adil; 3rd. Oosman-e-gunnee (may God reward them!), and last of all, Allee-con-Moortooza (may God, &c.) This circumstance displeases them to such a degree, as to induce them to dispense with the journey altogether: they would have it that Allee should be praised first.

* Vide p. 53.

† Modes of salutation. Vide Glossary Sulam.

‡ Vide *Mohurrum festival*, ch. xv. sec. 3.

§ Vide Glossary.



Besides these, there are six other companions, whose names are as follows: Tulhah, Saad, Saeed, Abee Obydah, Zoobayr, and Abdooruhman-bin-afoof.* They cannot bear to utter the names of these last six companions, and should they do so, they would be obliged to offer *fateeha* at their tombs.

Secondly. Because on entering the *Kaabah* each one is interrogated as to what sect he belongs to previous to his admission into the temple, (the *Soonnat jummaut* being the only ones allowed to enter the sanctuary). Some, however concealing their own sect, and calling themselves *Soonnees*, contrive at times to gain admission; but they never venture near the illuminated Medina, since there, near the tomb of his highness Mohummud Moostuffa (the blessing, &c.) are those of Aba-Bukur-e-Siddeeq and Oomur-e-farooqee (may God reward them!)†

Many live for years in the joyful anticipation of being one day able to perform the circuit of the *Kaabah*; nay, very many never have the idea of it out of their minds.

To this day much has been said on the numerous blessings attending the performance of the pilgrimage. Among others it is stated, that at every step a person takes *Kaabah*-wards, he has a sin blotted out, and that hereafter he will be highly exalted. Should any one happen to depart this life on his way to Mecca, he will obtain the rank of a martyr, (the reward of his pilgrimage being instantly recorded in the divine book of remembrance), and in the day of judgment he will rise with the martyrs.

Indeed there are various ways in which, if people die, they become martyrs; for example,—1, If a man expire in the act of reading the *Qoran*; 2, if in the act of praying; 3, if in the act of fasting; 4, if on the pilgrimage to Mecca; 5, if on a Friday (the Mohummudan sabbath); 6, if in the defence of his religion; 7, if through religious meditation; 8, if he be executed for speaking the truth; 9, if he endure death by the hands of a tyrant or oppressor with patience and submission; 10, if killed in defending his own property; 11, if a woman die in labour or child-bed; 12, if murdered by robbers; 13, if devoured by tigers; 14, if killed by the kick of a horse; 15, if struck dead by lightning; 16, if burnt to death; 17, if buried under the ruins of a wall; 18, if drowned; 19, if killed by a fall from a precipice, or down a dry well or pit; 20, if he meet death by apoplexy, or a stroke of the sun.

* These six, with the preceding four, formed the ten companions who followed the Prophet's example, when, at the desire of the angel Gabriel, he turned his face in prayer from the north towards the west (or Mecca) and of whom the Prophet declared, that they had by that act secured heaven to themselves.

† The tomb of Ooaman, as well as that of Beebee Fateemah and Hussun, are at *Bugsee* (the suburbs of Medina). Hosein's tomb is where he was killed in action at *Karbulla* (or the plain of Iraq—ancient Babylonia or Chaldaea),



CHAPTER XIII.

Concerning *Numaz* (or Prayers); embracing, 1st. *Wuzoo* and *Tyammoon* (or Ablutions before Prayer);—2nd. *Azan* (or Summons to Prayer).—3rd. Forms of Prayer.

SEC. 1. *Wuzoo and Tyammoon, or Ablutions before Prayer.*

Previous to engaging in prayer, if any of the before-mentioned four *gosoool* (or legal washings, pp. 36 and 37) are required, it is the divine command that those preliminary purifications should be performed antecedent to prayer. Should they not be found necessary, it is indispensably requisite that before each season of prayer the person perform *wuzoo* (or the washing of the face, hands, and feet, after a certain manner): for thus has God commanded.

The manner of performing *wuzoo* is as follows. First, the teeth are to be thoroughly cleaned with *munjun* (dentifrice), or by means of a *miswak*; then having washed both hands as far up as the wrists three times, and gargled three times, water is to be snuffed up each nostril thrice, and each time, by the introduction of the little finger of the left hand into them, the cavities are to be emptied of their contents. Then, having taken up water with both hands, the face is to be well washed three times, from the upper part of the forehead to the chin, including the beard, and from ear to ear. After that, the arms are to be washed, from the end of the fingers up to the elbows; first the right, then the left. Then a little water is to be poured into the palms of the hands, and caused to flow along the fore-arms three times. It is to be borne in mind that every little operation in *wuzoo* is to be repeated three times, whereas in what is called *musah* only once. The latter is then performed thus: the right hand slightly wetted in water, is drawn over a quarter, half, or the whole of the head; then, if a man have a long beard and whiskers, he takes a little water separately, wets and combs them with the fingers of his right hand, moving them in the case of the beard with the palm facing forwards, from the inferior and posterior to the superior and anterior part of it; then, putting the tips of the fore-fingers into each ear, twists the fingers round, when the thumbs are behind the ears, rubs them along the back part of the cartilages of the ear from below upwards, bringing them around the top. Then with the back of the fingers of both hands touching the neck, draws them from behind forwards; after that, the inside of the lefthand and fingers are drawn along the outside of the right arm from the tips of the fingers to the elbows, and the same operation is gone through on the other arm with the hands reversed. Then the hands are clasped together, the palms necessarily touching each other. These constitute the rite of *musah*.

After that, the feet and ankles are washed, first the right and



then the left; and this concludes *wuzoo*.* Lastly, the water that remains i.e. in the lota or utensil in which they usually take up the quantity sufficient for performing the *wuzoo*, is drunk with the face turned towards the *Qibla*, which is considered a meritorious act. These different ablutions are accompanied with a number of supplications detailed in the sacred *Mishqat*; but, owing to their proximity, they have been here omitted.

The observance of *wuzoo* is of great efficacy; for the Prophet has declared, that the countenance, hands, and feet of him that purifies himself for prayer by these ablutions, will, at the day of judgment, be recognized among the crowd by their shining in all the bright effulgence of the full moon.

It is not requisite to perform *wuzoo* each time that one goes to prayer, but merely when his body becomes defiled by the occurrence of any one of the following circumstances; viz. obeying a call of nature, expelling wind, having a discharge of matter or blood in any part of the body; vomiting, sleeping, fainting, laughing loudly and immoderately during prayers, or bringing the genital organs of the sexes into contact. Any of these is sufficient to contaminate a person, and *wuzoo* is rendered indispensable; until the performance of which, it is not lawful for him to engage in prayer.

Should any one be unavoidably prevented by indisposition (fearing lest the application of water to his face and hands would, by increasing the malady, incapacitate him for prayers) from attending to the rite *wuzoo* or *gosool*, it is the divine command that he should perform *tyammoom*; also, if water be at a distance, or if in a well and there be no means of getting at it, or if in attempting to procure it, one's life is exposed to jeopardy, or if there be but very little water and either himself or a neighbour be dying of thirst, and he, instead of drinking or offering it to the other, perform *wuzoo*, his soul is in danger (i.e. of the divine wrath). All the circumstances above stated, which make a repetition of *wuzoo* necessary, are equally applicable to *tyammoom*; and the virtue of the latter ceases at the sight of water.

The mode of performing *tyammoom* is as follows: The individual, at the commencement of the operation, vows by an Arabic sentence, the purport of which is this: "I vow that by this act of *tyammoom*, which I substitute for *gosool* (or *wuzoo*, as the case may be), I purify myself for prayer, by cleansing my body from all filth and corruption." Having repeated this, he performs the illustrations by clapping his open hands on fine sand or dust, shaking off the sand, drawing his hands over his face, then by a second clapping of his hands on the sand, drawing the left hand over the right up to the elbow, and then in like manner the right over the left.

* Though the detail of these ceremonies is tediously long, the performance of them does not occupy above a very few minutes.

SEC. 2. *Azan, or Summons to Prayer.*

It is commanded by the Prophet at the five periods of prayer to proclaim the *azan*; the object of which warning is to caution the people of the arrival of the period of prayer, thereby reminding them of the will of God, and exhorting them to flee for salvation. The sound of the *azan* is to be listened to with the utmost reverence; e.g. if a person be walking at the time, he should stand still; if reclining, sit up; and to the words of the *Mowazun*, (or crier) as directed in the sacred *Huddees*, he must reply in some appropriate ejaculation, such as *lub-bek dawut ool huq*, (i.e. Here I am, awaiting God's invitation.)

The origin of *azan* is as follows. On one occasion, as the Prophet (the blessing, &c.) was sitting in company with his companions, (may God reward them!) he observed to them, that it would be advisable to adopt some sign by which the congregation could be assembled for prayers; and they consulted together on the subject. One moved that it should be done by the beating of a drum, which the Prophet did not approve of, on account of its being too warlike a sound. Another proposed the ringing of a *naqoos** (or bell); that was objected to by the Prophet, because it was a Jewish custom: while some said, "let a fire be lighted," to which the Prophet remarked, "that would indicate us to be worshippers of fire." While the Prophet was thus engaged, starting objections to every proposal advanced, as he was about to rise, (for thus it is related in the *Shurra-e-kurkhee*), a youth named Abdoollah, son of Zeid Ansaree, approached the Prophet and thus addressed him: "Oh, thou messenger of God, I dreamed, and behold I saw in my dream a man dressed in green apparel ascending a wall, who stood on it, and with his face towards the *Qibla*, proclaimed aloud, *Allah-ho-akbur*," &c. (as it is in the *azan*, page 52). The Prophet being highly delighted with this, directed Abdoollah, the son of Zeid, to teach it to Bilal, who possessed a powerful voice. At the same time Ameer-ool-momeeneen-Oomur (may God reward him!) was present, who got up and said, "O Prophet of God, I likewise saw the very same thing in my dream, and was about to come and tell your holiness of it, when I found that Abdoollah-ibn-e-Zeid had already done so."

The manner of proclaiming the *azan* is as follows. At the proper season of prayer, any one of the congregation who comes first to the *Musjid* (or mosque), or a man called a *Mowazun* (or crier), who is entertained for the purpose with a fixed monthly salary, standing on

* Or rather "a thin oblong piece of wood suspended by two strings, used by the Eastern Christians to summon the congregation to divine service."—*Shakspeare's Dict.* The Moosulmans of Hindoostan consider *naqoos* to be (and call it so) the *ruak'h* (or conch-shell), blown by Hindoos at divine worship, and which they believe the Jews use.



shubootra,* *mayzunat* or *mimbur*,† with his face towards the Qibla (or Mecca), with the points of his forefingers introduced into his ears, and his hands clapped over them, calls out four times successively, *Allah-ho-akbur* (God is great); twice, *Ush-hud-do-un La-illa-ha Illul-la-ho* (I bear witness there is no other god but God); twice, *Wo-ush-hud-do-un Mohummudoor Russool-oollake* (and I bear witness, that Mohummud is indeed the Prophet of God). Then turning to the right hand, he repeats twice, *Hy ul'-us-sulwat* (come enliven your prayers); then to the left, twice, *Hy-ul'-ul-fullah* (come for refuge to the asylum). Then turning towards the Qibla, again adds, in the morning prayer only, this sentence, twice, *Us-sul-la-to Kheyr-roon-min-nun-nowm* (prayer is preferable to sleep). Then finishes by repeating twice, *Allah-ho-akbur* (God is great); and lastly, once, *La-illa-ha Illul-la-ho* (there is no God but the true God). Then having read some supplication, he draws his hands over his face and concludes.

There are four descriptions of people for whom it is unlawful to sound the *azan*, viz. an unclean person, a drunkard, a woman, and a madman.

SEC. 3. The Forms of Prayer.

There are established *rukats*§ for all the five seasons or periods of prayer, which are these :

The *fujur kee numaz* (or morning prayer) consists of four *rukats* (or forms), viz. two *soonnut* and two *furz*.

The *zohur kee numaz* (or meridian prayer) comprises twelve *rukats*, viz. four *soonnut*, four *furz*, two *soonnut*, and two *nafil*.

The *ussur kee numaz* (or afternoon prayer) contains eight *rukats*, viz. four *soonnut* *gyr mowukkeda*, which are read by few, the generality only reading the four *furz*.

The *mugrib kee numaz*, (evening prayer or vespers) embraces seven *rukats*, viz. three *furz*, two *soonnut*, and two *nafil*.

The *aysha kee numaz*, (or night prayer) includes no less than seventeen *rukats*, viz. four *soonnut* *gyr mowukkeda*, omitted by most people, the generality repeating four *furz*, two *soonnut*, two *nafil*, three *wajib-ooll-wittur*, and two *tushfee-ooll-wittur*.

The method of performing prayers is as follows. Having spread a *moosulla* or *ja-e-numaz*, the individual stands on it with his face

* Or an elevated seat, or platform, in front of the mosque, on which the crier stands and summons people to prayer.

† Do. but higher, with steps to mount up.

‡ Or the minarets of a mosque.

§ *Rukat* ; vide note, 53.



Directed towards the *Qibla*; and having repeated the *istugfar* (repentation, or asking forgiveness), and repeated two morning *soonnat rukat* prayers, he makes a *neent* (or vow) in Arabic* to this effect: "I desire to offer up unto God this morning (or mid-day, &c. as the period of devotion may be), with my face *Qibla*-wards, two (or four, as it may happen) *rukat* prayers." Having repeated the words *Allah-ho-akbur*, with his thumbs touching the lobules of his ears, he places his right hand upon the left below his navel. This being done, he is not to look about, but directing his eyes to the spot which he is to touch with his head, in the posture of *sijdah*, he is to stand with the most profound reverence and the utmost self-abasement, as if in the presence of a mighty monarch. After that, he repeats the *suna*, *tuooz*, and *tusmeeah*; then the *soora-e-ahumd* (or the first chapter of the *Qoran*), followed by any other, without repeating *bismilla*; he then comes to the position of *rookoo*, repeats three or five times the following *rookoo-keetusbeeh*, viz. "*soobhānu rubbee ool azeem*," (praised be the great God our preserver). Re-assuming the erect posture, he repeats "*sum'mā allā'ho lay'mun hum'mayda rub'buna lūkulhumd*," (Thou, Almighty God, art the hearer of my praises; Thou art my support.) Then he comes to the position of *sijdah* (or prostration), and in that situation repeats three or five times "*soobhānu rub'bee ool allāh*" (O thou holy and blessed preserver); sits up and rests himself for a few seconds, again performs *sijdah*, and repeats its *tusbeeh* as before. This constitutes the first *rukat*† prayer.

It is to be remembered that the assumption of every new posture is to commence with the word *allah-ho-akbur*.

From the *sijdah* (or prostrate position) he assumes that of the *qeeam* (or standing attitude); reads the first chapter of the *Qoran* with the *bismilla*, and then another without *bismilla*; makes *rookoo*; stands up again, and makes *sijdah* twice as before; then sitting, repeats the whole of the *attuhyat* (or the concluding part of their prayers), finishing it with its accompanying part, the *durood* (or blessing); then turning his face first to the right and next to the left, he repeats each time the *sulam* (or salutation thus,) *asullā moon alykoom ruhmut-oolāhe* (or the peace and mercy of God be with you all).‡ Then joining the two hands from the wrists, both hands spread open and held up in a line with the shoulders, he asks *moonajat* (or suppli-

* Those unacquainted with Arabic, vow in their mother tongue.

† The combined performance of these different ceremonies and prayers constitutes what is denominated a *rukat*, and not simply "bending the body in prayer," as Shakespear has defined the term in his dictionary.

‡ The Mohammedans do not, after the conclusion of prayers, repeat *Ameen* (Amen), but they invariably do so after reading the first chapter of the *Qoran*: and after *moonajat* (or supplication), the congregation say *Ameen*.



ation*), and drawing his hands over his face, concludes. Here ends the second *rukat* prayer.

Should the performance of four *rukats* have been vowed, it is observed with the following trifling deviation. The two first are gone through as just described, with this difference, that only half of the *attuhyat* is read in the second *rukat*, and after pausing awhile, instead of repeating after it the blessing and salutation, the worshipper begins the third *rukat* by rehearsing the first, but beginning with the *tusmeeah* (omitting the *suna* and *tuooz*, &c. which is done in every *rukat* except the first). The third and fourth are repeated like the two first, but the whole *attuhyat* is this time read. The above four *rukats* comprehend what are called *soonnul rukats*.

In the three *furz rukats* the two first are performed as those preceding, except that the chapter after the *alhumd* is omitted, and the whole of the *attuhyat* read in the third *rukat*, and they conclude with the *sulam*.

In the four *furz rukats* there is this difference, that in the first and second *rukats* after the first chapter of the *Qoran* another is necessarily read, as in the preceding forms; but not so in the third and fourth, where the latter chapter is omitted. And again, previous to the vow at the commencement, the *tukbeer* (which differs very little from the *azan*) is to be repeated, *viz.* four times successively, *Allah ho akbur*; twice, *Ush-hud-do-un La-il-la-ha Il-lul-la-ho*; twice, *Wo-ush-hud-do-un Mohummud-cor Rus-sool-ool-lahay*; twice, *Hy al'us sulwat*; twice, *Hyat-ul-fullah*; twice, *Qud qamut sulwat* (or stand up to prayers); twice, *Allah-ho-akbur*; and once, *La-il-la-ha Il-lul-la-ho*. (Vide *Tukbeer*, *Glossary*).

In the *ay-sha* (or night) prayer, in the third *rukat* of *wajib oolwitur*, after having read the *alhumd*, and another chapter, on assuming the *rookoo* posture, the person is to call out, touching the lobes of his ears with the points of the thumbs, *allah-ho-akbur*: then placing his hands on his navel, he is to repeat a prayer termed the *doa-e-qvonoot* (or prayer of adoration); then resuming the position of *rookoo*, and proceeding with the *sydahs*, *attuhyat*, &c. he is to finish as before.

It is the divine command, that after an individual, male or female, has attained to the age of discretion and reached maturity, he is to observe the five appointed seasons of prayer; and the moment it is prayer-time, to spread the *ja-e-numaz* on a clean spot to the west

* The manner of supplicating is as follows. Having raised the extended hands meeting at the wrist to a level with the shoulder (or rather the middle of the arm), with eyes half open, the individual is to confess his sins, ask pardon for them, hoping for mercy. He must dread the miseries of hell, and pray for protection from the crafts and subtleties of the devil; and by making use of an appropriate sentence or verse of the *Kutab-oolah* (or word of God), or by some established prayer suitable to his case, or in his own words, in any language he pleases, he is to make known his requests.



him; and engage in devotion. Should a street happen to be before him, or a large concourse of people passing and re-passing present an obstacle, he is to place a *sutra* (or mark of defence), such as a stick two feet long, or a sword, or any thing else stuck into the ground, or placed in front of the carpet. Prayer should, on no account, be neglected. If a sick person cannot stand up to say his prayers, he must do it sitting; if he cannot sit up, he must repeat them lying down; and if so unwell as not to be able to say them aloud, he must pray in his mind. However, it is only the pious and devout that observe these rules. Where do we find every one possessed with the ability to do it!

If a person be pressed for want of time, such as when required to obey the imperious orders of a commander, the prayer may be deferred until a more convenient season; but it is never to be wholly omitted.

A traveller may likewise curtail the four *rukat furz* (but not the four *soonnut*) by reading only two; but a two or three *rukat* prayer is in no wise to be diminished; and he alone is deemed a traveller who has been on his journey three days and three nights.

After the *moonajat* (or supplication), some read the *tusbeeh*, which is *moonstuhub* (or desirable; i.e. the observance of it is beneficial, though the neglect of it is not a sin.

To read with the use of a *tusbeeh* (or rosary) is meritorious; but it is an innovation, since it was not enjoined by the Prophet (the blessing, &c.) or his companions, but established by certain *mushaekhs* (or divines).

They use the chaplet in repeating the *kulma* (confession of faith) or *durood* (blessing), one, two, or more hundred times.

CHAPTER XIV.

Concerning Marriage, which comprises eleven Sections.

SEC. 1. Concerning the looking out for a suitable Partner; the ascertaining by the Science of Astrology whether the match will prove a propitious one; and the offering of proposals, and arranging matters for the ceremonies.

1. When a man is desirous of entering upon the happy state of matrimony,* he sends for three or four females go-betweens (by

* "The first marriage is usually solemnized when the youth is eighteen, and the young lady thirteen or fourteen at the most. Many are married at an earlier age, when, in the opinion of the parents, an eligible match is to be secured. And in some



SL

profession called *Mudawutneean*), to whom he declares his intentions, requesting them to endeavour to ascertain whether any one has a daughter marriageable, who is beautiful, eligible, clever, accomplished, rich, and whose manners, pedigree, and religion are good; and in the event of their meeting with such a one, they are speedily to bring him word. He does not despatch them, however, without giving them ample assurances (which, alas! too frequently turn out to be but empty promises) of a very handsome reward awaiting them, in case success should attend their zealous efforts. In a few instances, however, and among honourable men, the engagement is strictly adhered to; and either during some part of the nuptial ceremony, or on the completion of the marriage, they offer the reward agreeably to promise.

The female go-betweens* being in the constant habit of going about, selling articles of female dress, ornaments, &c. at the different houses, sitting and gossiping there, become acquainted with every thing relating to their families, connexions, opulence, or poverty; and should circumstances turn out favorably, they settle matters in some degree, and convey the joyful intelligence to the intended bridegroom and his friends. Should they approve of the choice, the match is made up, otherwise the internuncios are desired to look out in some other quarter. Should the girl be at the house of a friend or acquaintance, the parents, or maternal grandmother, &c. go themselves, without requiring the assistance of go-betweens, and concert with the girl's parents respecting the marriage; there being no need of internuncios among friends.

2. When the family connexions, pedigree, religion, and customs of both families are found to correspond, and the two parties consent to the union, *seers* are consulted to ascertain the future destinies, good or bad, that await the new couple; for which purpose a few persons, in company with astrologers and *moollas* (or men of understanding in the times), assemble, cast their horoscope and prognosticate their future destiny. For example, if a person's name begin with any of the following seven letters of the Arabic alphabet, the element of his temperament will be

1st. Earth: viz. *bay, waoo, yay, swad, tay, zwad, noon*.—2nd. Water: if *zal, hy, lam, ain, ray, khay, gaeen*.—3rd. Air: if *jeem, zay, kaf, sheen, qaf, soy, zoe*.—4th. Fire: if *alif, hay, toee, meem, seen, dal*.

"cases, where the parents on both sides have the union of their children at heart, they contract them at six or seven years old, which marriage they solemnly bind themselves to fulfil when the children have reached a proper age. Under these circumstances, the children are allowed to live in the same house, and often form an attachment for each other, which renders their union a life of real happiness."—Mrs. M. H. Ali's "Observations on Mussulmans of India," vol. i. p. 346.

* Or "Mrs. Gad-about," as Mrs. Meer Hassan Ali calls them, are well described by her in vol. i. p. 351.



Other astrologers again refer to a table, of which the following is a sketch, to ascertain by the initial of the individual's name his constitutional elements :

SIGNS OF THE ZODIAC.			The Planets.	Genders.	The twenty-eight Letters of the Arabic Alphabet.	The Four Elements.
In Arabic.	In Hindoostanee.	In Teloogoo.				
Humal, or Ram.	Bakra.	Mayshum.	Mirreekh, or Mars.	Male.	Alif, lam, aeen, yay.	Fire.
Sowr, or Bull.	Gaee.	Wroosh-ablum.	Zohura, or Venus.	Female.	Bay, Wao.	Earth.
Jowza, or Twins.	Do-Soorut.	Meed-hoonum.	Ootarid, or Mercury.	Male.	Qaf, Kaf.	Air.
Sartân, or Crab.	Kay% kra.	Kurkat-kum.	Qumur, or the Moon.	Female.	Hy, Hay.	Water.
Assud, or Lion.	Shér.	Seem-whum.	Shums, or the Sun.	Male.	Meem.	Fire.
Soomhool, or Virgin.	Khoosh-e-Gool.	Kunneea.	Ootarid, or Mercury.	Female.	Queen.	Earth.
Meezan, or Scales.	Turazoo.	Toola.	Zohura, or Venus.	Male.	Ray, Tay, Toe.	Air.
Aq-rub, or Scorpion.	Bicheh-hoo.	Writch-cheekum.	Mirreekh, or Mars.	Female.	Zal, zoe, noon, zay, zwad.	Water.
Qows, or Archer.	Kumân.	Dhunosoo.	Mooshtaree, or Jupiter.	Male.	Fay.	Fire.
Jad dee, or He-Goat.	Mugar.	Mukurum.	Zohul, or Saturn.	Female.	Khy, Jeem.	Earth.
Dullow, or Waterpot.	Dól.	Koonbhum.	Zohul, or Saturn.	Male.	Swad, say, seen, sheen.	Air.
Hoot, or Fish.	Much'hlee.	Meeanum.	Mooshtaree, or Jupiter.	Female.	Dál.	Water.

In order to find out the future fate of the new couple, the following plan is adopted ; in the first place it is to be discovered, by reference to the preceding scheme, to which of the elements of fire, air, earth, and water, the initials of the parties belong ; and, if their constitutional elements correspond, it is to be concluded that they will harmonize : e.g. If the man's name be Jaffur, his initial being a J. and his temperament earth ; and the woman's name be Bano Beebe, her initial being B. and the temperament



SL

so earth, these agreeing, it is held that they will live most happily together.*

Here follows a more particular description of the system :

If the temperament of both be Earth,—they will for the most part agree, though not always.

If it be Water,—they will agree for a time ; but their affections will soon decline.

If it be Air,—they will be ready to quarrel with each other ; but as ready to make up the matter.

If it be Fire,—though brawlings and bickerings will occur between them, these will not prove of long duration ; for a mutual reconciliation will soon take place.

If the temperament of the Man be Earth, and of the Woman Water,—they will agree remarkably well together, and maintain a reputable character ; the woman being subject to her lord and master.

If the Man's be Water, and the Woman's Earth,—they will agree as above ; but the wife will wear the breeches.

If the Man's be Earth, and the Woman's Air,—they will constantly be quarrelling, and as frequently be settling their differences ; but the woman will be under subjection to her husband.

* Should the connexion be found desirable, there is sometimes an omen consulted by the father before negotiations are commenced. It is related by Mrs. Meer in these words : " Several slips of paper are cut up ; on half the number is written *to be*, on the " other half *not to be*. These papers are mixed together and placed under the prayer- " carpet. When the good Mussulman is preparing for his evening *namaz*, he fails not " in his devotions, to ask for help and guidance in an affair of so much importance to " the father as the happiness and well being of his son. At the portion of the service " when he bows down his head to God, he beseeches with much humility, calling on " the great power and goodness of God to instruct and guide him for the best interest " of his child ; and then he repeats a short prayer expressive of his reliance on the wis- " dom of God, and his perfect submission to whatever may be His wise decree in this " important business. The prayer concluded, he seats himself with solemn gravity " on the prayer-carpet, again and again imploring Divine guidance, without which he " is sure nothing good can accrue. He then draws one slip from under his carpet ; if " *to be* is produced, he places it by his left side ; — a second slip is drawn out : should " that also bear the words *to be*, the business is so far decided. He then offers thanks " and praises to God, congratulates his wife on the successful issue of the omen, and " discusses those plans which appear most likely to further the prospects of their dearly " loved son. But, should the second and third papers say *not to be*, he is assured in " his heart it was so decided by ' that wisdom which cannot err ; ' to whom he gives " praise and glory for all mercies received at His hands ; after this no overture or " negotiation would be listened to by the pious father, from the same quarter."



If the Man's be Air, and the Woman's Earth,—love as well as discord will exist between them : the wife will rule the husband.

If the Man's be Earth, and the Woman's Fire,—they will cherish but little affection towards each other, and in nothing will they agree, or please one another. The wife will govern the husband.

If the Man's be Fire, and the Woman's Earth,—the same as the preceding ; with this difference, that the husband will rule the wife.

If the Man's be Water, and the Woman's Air,—in general they will not be affectionate ; however should they be so, their happiness will be very great. The husband will be under petticoat government.

If the Man's be Air, and the Woman's Water,—the same as the preceding ; except that the husband will govern the wife.

If the Man's be Water, and the Woman's Fire,—they will find it a very difficult matter to agree together. The husband will rule the wife.

If the Man's be Fire, and the Woman's Water,—the same as the last ; but the wife will rule the husband.

If the Man's be Air, and the Woman's Fire,—their affection for each other will increase gradually ; the man will submit to his wife's control.

If the Man's be Fire, and the Woman's Air,—the utmost degree of love and happiness will reign betwixt them : the woman will submit to her husband, who will treat her with great kindness and affection.

3. When their future destinies have thus been calculated, and they bid fair to agree together, a few of the bridegroom's female relations repair to the bride's house, and among various pleasantries facetiously observe, that they are come from such a one's house to partake of some *meetha polao* (or sweet *polao*), or *shukur bhat* (sugar and rice). The opposite party good-humouredly return the jokes or not, as they feel favourably or unfavourably disposed towards the match.

The women do not arrange the business at this first interview, but after the interchange of a few visits matters are adjusted : that is, the day is fixed upon by the bride's relatives for the ceremony of *khurray-pan*, *shoolerana* or *mangnee*. These three customs are not all observed together, but any one of them is chosen according to the pleasure of the parties. In some families the one is usually practised ; in others, either of the rest. The first is most common, and being least expensive, is preferred by the lower classes of people : the second is general among the middling ranks of society. The last being the most expensive, as the giving of valuable presents is an indispensable accompaniment to it, is only adopted by those who can afford it.



The object of these ceremonies is, that should any necessity exist for postponing the celebration, whether for some days or for years, the parties by this stipulation solemnly bind themselves to marry no other person in the interim, and this engagement is considered inviolable.

It is customary not to offer in either house any thing in the way of food or drink, such as betel-leaves, tobacco, &c. or even water, to persons of the opposite party, until they have tasted something sweet in the house, which they do on the *shookrana* day, or afterwards, at an entertainment given on purpose.

SEC. 2. *Concerning Betrothment, viz.*

1. *K'hurray pan bantna*, or the distributing of betel-leaves standing. 2. *Shookrana* (properly *Shukur-ana*, or the bringing of sugar). 3. *Mangnee*, or asking in marriage. 4. *Paoreean*, or a kind of patties or cakes. 5. *Dhayleez k'hoondlana*, or treading the threshold. 6. *Numuck chushee*, or tasting the salt.

1. *K'hurray pan bantna* is a ceremony as follows. Four or five men and as many women on the bridegroom's side, go with some *pan-sooparee* to the house of the bride, and distribute a *pankabeera* (or betel-leaf parcel) to each of her relatives, they all receiving also one in return from them, the females observing the same among themselves. This mutual interchange of betel-leaves by the two parties constitutes the sum total of the ceremony. On the occasion of this rite, no *churawa*, that is, jewels and dresses, are necessary. From the circumstance of women always denominating this custom *panoothana* (or the taking up of betel-leaf), and *K'hurray pan bantna*, men have employed the same terms.

By the way, an extraordinary coincidence just occurs to my recollection; *viz.* If, on any account, a person be required to be sworn in, he is desired to take up a betel-leaf parcel, which is considered equivalent to swearing by the *Qoran*. This custom is held most sacred by the vulgar among the Moosulmans, who use it in every case where it is requisite to render a contract binding. For instance, a *pan-ka-beera* is given to the person, and he is desired to say, "From such or such a thing, I shall on no account ever retract "as long as I live." But this mode of taking an oath is neither prescribed by any divine nor human law; it is an innovation introduced by the *Moosulmans* of Hindoostan. However, they consider it of such importance, that should a person, after so consenting to a marriage, swerve from his word, much brawling and bickering is the consequence. Agreeably to the Mohummudan law, after the performance of any of the three ceremonies above mentioned, should any thing objectionable be discovered in the pedigree or character of either of the couple, the *Qazee* (judge), or any man of repute may



Pronounce such oath as that of the *betel*-leaf to be null and void: that is, in the event of some gross misconduct being proved against one or other of the parties.

The common people are usually made to swear in this way; and the same form is not unfrequently employed in the field in swearing *seepahes* (Indian Soldiers), who after thus taking up the *betel*-leaf, never swerve from the word or action to which they become pledged.

2. *Shookrana* is the name given to the undermentioned ceremony:

From the bridegroom's house are sent to the bride the following articles, *viz.* some jewels; a pair of *ungooshtan* (alias, *huddesaroo*), or rings of gold or silver; a green or red *cholee* of *tafta* (a kind of silk); a set of *chooreean* or green *bungreean*; abundance of *pan-sooparee*; sugar, *k'hopra*, flowers, odoriferous oils, red thread for the *choontee*, a comb and *sundul*. These are carried on two or three platters, accompanied with *baja-bujuntur* (or music), and attended by a retinue of people, including the relations and friends (with the exception of the bridegroom), and conveyed to the bride's. The ladies repair thither in *doolees*, either before or after the procession, and on their arrival withdraw to the female assembly.

To the relative of the bride who first makes his appearance in the male assembly, whether a brother or any other near connexion, they hand the *gowl-beera* (or contract parcel), which consisting of seven or nine *betel*-leaves, and as many *areca*-nuts tied up in a small red handkerchief, folded in the form of a *betel*-leaf parcel, they make him promise, saying, "Mirza Boolund Bukht, the son of Mirza "nizam ood Deen, is betrothed to Khorsheid Bee,* the daughter "of Anwur Beg: Declare, in the presence of this assembly, whether "you do or do not consent to their marriage." His answer is, "I "do." After having put the question at full length three times, and received the same reply, they offer *neeut kheyr ka fateeha*, that is, they read the *soora-e-ahlumad* (or first chapter of the *Qoran*) once, and the *Soora-e-Fezâjâ* (or 110th chapter of the *Qoran*) once.

These ceremonies of the *fateeha* and the giving the *gowl-beera* are performed by a *Qazee*, *Khuteeb*, *Nasb-e-qazee*, *Mushaekh*, *Mowlu-wee*, *Moonshee*, *Moolta*, or any learned man; in short, by any intelligent and respectable individual present.

In some countries the ceremony of the *gowl-beera* is dispensed with; the person who offers *fateeha*, naming the couple, says, "I "hereby betroth them," and perform the *fateeha*.

On the conclusion of the *fateeha*, having distributed among the men some of the sugar and *pan-sooparee* (which among the great they give in charge to their servants, but the poor themselves tie up in their handkerchiefs), the bride's company carries all the articles sent by the bridegroom to his intended. When the flowers, *sundul*,

* Bee, an abbreviation for the surname *Beebee*.



Jewels, &c. together with the remainder of the sugar and *pan-sooparee*, have been brought to the female assembly, one of the bride's female relatives brings her to them on her lap, where she sits modestly, with her head bent towards the ground, eyes closed, and face covered. Then the women from the bridegroom's side, having made the bride sit before them, anoint her head with the sweet-scented oil, tie up her hair with the red twist, put on her the *cholee*, *bungree*, and flowers, apply *sundul* to her neck, and adorn her with the jewels they have brought. Then some old woman on the bride's side, placing one hand at the back of her neck and the other under her chin, holds up her face to the view of the party. Then each of the ladies of the bridegroom's suit, taking a peep at the bride's face, offer her a present of a ring or some ready cash (two or four rupees or a *gold mohur*), and take the *bullaceen** as they call it, (literally, evils) from her face. Independently of the bridegroom's mother and sister, the father, brothers, near relatives, &c. likewise, on beholding the bride's countenance, make her a present of some jewels or money, and pronounce a blessing on her.

This ceremony of *shookrana* is also called *shulur khoree* (or eating of sugar), *nisbut* or *mangnee* (or the asking *shurbut khoree* (or the drinking *shurbut*), and *hurree bayl* (or the green creeper); but in some parts of the country they have restricted the term *mangnee* to the same when performed with great splendour and magnificence, and where the giving of valuable *churawa* (presents) to the bride, &c. are necessary accompaniments.

3. *Mangnee* is as follows. Should the bridegroom be present in the town, he goes to the house of the bride on horseback, accompanied with *baja bujuntur*, *kunchneedan kay nach*, *tasa-murfa*, *thuptee*, *toortooree*; if at night, along with fireworks and flambeaux (if not, without the latter); and with him are carried the following articles and fruits, in large covered trays, *viz.* One or two kinds of jewels, *uttur*, odoriferous oil, a *cholee*, a pair of *bungreean*, a comb, a pair of *ungooshtan*, a red twist, a *damnee* or *eezar* or a *saloo* in trays; and in earthen pots, dried dates, almonds, raisins, poppy-seeds, dried cocoanuts, sweetmeats, soft sugar, sugar-candy, *goor* (treacle), sugar-cane, *pan-sooparee*, flowers, &c. according to his means. He is accompanied by his father, brother, and their relatives, friends, and attendants. The procession generally starts in the afternoon, and halting at every ten or twelve paces, discontinue the music and cause the dancing-girls to dance and sing, to whom the attendants on this occasion make some present. Passing in this way throughout the *bazar*, they reach the bride's house about eight o'clock in the evening. While they move along, the bands of music continue playing. If

* *Bullaceen lona*, or taking all another's evils on one's self, is a certain form of blessing. This ceremony is performed by drawing the hands over the head of the person blessed, and cracking her fingers on her own temples, in token of taking all the other's misfortunes upon herself; only practised by women.



When they arrive at the bride's before dusk, the women proceeding to the assembly of females either a little before or after the rest. Should the bridegroom not be in town, the articles above-mentioned are despatched without him, with the same pomp and state.

When the men have assembled and sat for a while, the custom of *gowl-beera* (if it be the one fixed upon by the party) is then performed; and *neet kheyra kay fateeha* having been offered over the above-mentioned articles, after a public exhibition of them to the bride's friends, they are sent into her room. The trays being all removed, the relatives as well as the friends present are entertained by the bride's people with a dinner, consisting of sweet *polao*, or rice and sugar, as their means will allow. In some parts of India they give them on this occasion *shurbut* to drink; hence the name *shurbut-khoree* (the drinking of *shurbut*) is also given to this ceremony. Some, while drinking it, are in the habit of putting into the salver one or two gold mohurs, rupees, an eight or four anna-piece, according to their means. On dismissing the company, they are offered *uttur*, *pan-sooparee* and flowers, the usual signal to retire. If they be poor, *betel*-leaf alone serves the purpose of giving the hint.

Should the bridegroom himself be at the feast, it is customary for him to receive from the bride's side a pair of shoes, a shawl or a *doputta*, a red cotton,* or *tafta* (silk) handkerchief, or rings of gold or silver. Should he be absent, these are handed over to his parents, in order that they may be despatched to him wherever he may be.

The women are likewise sumptuously and ceremoniously entertained.†

4. *Pooreean*, i.e. ten or fifteen days after *mangnee* the bride's people prepare various kinds of *pooreean*, and having filled the trays and earthen pots (in which were brought from the bridegroom's house the *mangnee* articles) with them, they despatch them in pomp and state, attended with music, to the bridegroom; whose company again convey part of them, accompanied with music, to their several relatives and friends in the town.

5. *D'hayleez k'hoondlana* (or treading the threshold), is a ceremony observed as follows. If after *mangnee* it should appear requisite to postpone the marriage for six months or a year, or longer, they perform the ceremony of *d'hayleez k'hoondlana*, prepare *meetha polao*, *khara polao*, a variety of *sabzay* (or curries) and having invited the

* Yellow, red, and green, are the only colours used on marriage ceremonies; black is emblematic of mourning, white of grave-clothes.

† While our author cursorily passes over all that occurs in the female apartments on this occasion, Mrs. Meer furnishes us with a minute account of what took place when she herself performed the part of "officiating friend;" She decorated the young lady with the sweet-jessamine ornaments and the gold tissue dress, and fed her with seven pieces (the lucky number) of sugar-candy with her own hand, &c.—Vol. i. p. 362.



bridegroom, their relations, friends, &c., despatch dancing-girls and music to escort them to the house.

On this day the bridegroom likewise receives *sulamee*; that is, on his making a *sulam* (salutation) to his *saas* (mother-in-law) she presents him with a handkerchief, a gold ring, and some money on a tray. The reason of this ceremony is this: It is not customary for the bridegroom either to go to the house of the bride, or eat any of her victuals, until the marriage is consummated; but after this ceremony is performed, he may go there and eat of any dish seasoned with salt, at any feast or occasion whatsoever.

6. *Numuck chushee*. In some places, a day or two after the ceremony of *mangnee* or *nisbut*, the bridegroom's people send in trays *polao*, *birreemee*, *zurda*, *moozafur*, together with *faernee*, *nun*, &c. more or less, according to their means, as also a *pandan* (the betel-box) to the bride's people, who eat and distribute them among their relatives and friends. A day or two afterwards, the bride's people send victuals, in like manner, to the bridegroom's. This ceremony is termed *numuck chushee*; after which, dispensing with the rule of partaking only of sweet things at the bride's house, as heretofore, he may eat of food that is seasoned with salt or acid.

The bridegroom, on repairing to the house of his intended, carries along with him sweetmeats, flowers, and *betel*-leaves on trays, and his relatives also take something nice and acceptable to the bride's people. After *mangnee*, if their means will allow of it, the bridegroom sends to the bride, and *vice versa*, at every feast *eedee* (or holyday gift). For instance, at the *Mohurru* festival, *anteean abeer*, a handkerchief, a small purse filled with *betel*-nuts, coffee, *sook'hmook'h*, cardamoms, &c. and some money; at the *Akhree-char-shoomba* feast, *pooreean*, *gool-goolay*, &c.; at the *Shaban*, various kinds of eatables and fireworks; at the *Rumzan* festival, *sayweean* sugar, *k'hopra* dry dates, almonds, *ghes*, &c. and money. At the *Eed-e-georbanees*, a sheep, some cash, &c. At the *Eamzan* feast, they are usually conveyed attended with music. Independently of these, the food over which *fatesha* is offered in the name of saints, dressed on the occasion of fulfilling vows, is also sent.

SEC. 3. Concerning the application of *Huldee* (or Turmeric) to the Bridegroom and Bride, alias *Munja bithana* (or sitting in state), and *Putee*, *Juhaz*, and *Mudar ka ch'handa*.

A day or two, or even a week, before the application of *huldee* to the bridegroom, they fill the bride's lap with *mulleeda* and *pan-sooparces*, and apply *huldee* to her. This preliminary ceremony, which they term *chor* huldee*, is performed solely by the ladies of the house, and is mere excuse for having her body perfumed by rubbing it with *chiksa*, which they do morning and evening.

**Chor* (lit. a thief) here signifies clandestinely, from the circumstance of its being done quietly, without inviting any one, or having a dinner, &c.



After the bridegroom has had *huldee* applied to him, either on the evening of the same day, or the next, they apply what is called *sao** *huldee* to the bride. On that day they entertain their female relatives, friends, and neighbours in the morning with a meal, consisting of *dal* and rice, or *khichree*, and in the evening with a dinner composed of *meetha polao* or *khara polao*. After that, having put some *mulleeda* and *pan-scooparee* into the laps of the ladies, and seated the bride on a chair with a red cloth canopy held over her, they spread a red handkerchief before her on a red carpet, and singing, at the same time, perform *chowk bhurna* thereon, *i.e.* they place a quantity of unboiled rice on it in the form of a hollow square, forming various devices with the rice within it. They place a log of *sandal-wood*, wound round with red thread, near the stool for the bride or bridegroom to place their feet on, as it is considered unpropitious to tread on the *chowk* (or square). The bride's younger sister, standing behind her, with a red *daonee*, takes hold of her ears. They take two *k'hopray*, fill them with dry dates and poppy-seed, roll them up in red cloth along with a log of *sandal-wood*. The bundle so formed, which is called *gode* (lap) they place in the bride's lap. Then each of the *sohagin* (or married) ladies, applies a little *huldee* to the bride's face, body, or apparel. While this operation is going on, *baja* and *domneean* (musical instruments and musicians) continue playing and singing; they likewise do so at the time of applying *huldee* every morning and evening from that day till the day of *joolwa*, both in the house of the bride and of the bridegroom.

From that day, should Providence have blessed them with the means, they invite their relatives daily, morning and evening, to dinner, and entertain them with the performances of dancing-girls, while outside the door, *baja*, *tasa*, or *nowbut* (musical instruments) continue playing.

After having applied the *huldee* to the bride, they make her sit in a separate apartment, and do not allow her to engage, as usual, in any sort of employment whatever; and as food, she is permitted to have nothing save *khichree*, *rotee ood*,† and sugar. The frankincense is administered to impart a sweet smell to the body, and the ladies of the house rub her body with *chiksa* (*vide* Glossary) every morning and evening until the *joolwa* day, repeating the operation without washing off the preceding application, with the view of improving the lustre of her skin, and perfuming her body.

* *Sao* means revealed, in contradistinction to *chor* (private), because it is done in a public manner.

† Dyed red with safflower, not white, because that resembles grave-clothes; not black, because that is a mourning-dress, and bears some analogy to the devil; not green, because that is the dress of *fugeers* (or devotees).

‡ *Ood*, or benjamin. In this case, it is prepared by putting a quantity of it between two wheaten cakes, closed all round and fried in *ghes*.



The ceremonies attending the application of *huldee* to the bridegroom are, in every respect, similar to those of the bride, except that the *chiksa* is rubbed over him by the barber, if he be present, every morning and evening.

Besides, it is customary with some to observe *puttee*, *juhaz*, and *mudar ka ch'handa*, either one, two, or all three of them.

With many, it is the custom to float *puttee*; that is, the evening before that of *huldee*, they take a branch of the pomegranate tree, and having decked it out in a piece of red cloth, and having bent it, or made it to bend after the modest manner of the bride, they ornament it with garlands of flowers, putting on sometimes even a silver *hunslee* (or neck-ring), they stick it up into one and a quarter *seer* of unboiled rice, put into an earthen pot, having a wide mouth like a washhand-basin, and place around it for the night *k'hara polao*, *meetha polao*, and various kinds of fruits; and *arbanēs*, or *duff* and *surod*-players, sit up all night in presence of this *puttee*, and playing and singing, recount the history of Salar Musnood Gazee, even to the very conclusion of his battle and martyrdom. Some have suspended against the wall a curtain on which are painted representations of his martyrdom, battles, &c. Next morning the *puttee* is carried in the basin on the shoulder of the bridegroom, accompanied by the above musical *fugeers*; and burning frankincense as they go along, they proceed to the water edge, where, having offered *fateeha* in the name of Salar Musnood, they set it adrift on the water.

In the evening of that day, about eight or nine o'clock, having launched the *juhaz* (or ship), the ladies apply *huldee* to the bridegroom after the same manner as was done to the bride. The *juhaz* is a wooden frame-work in the shape of a stool, to the four legs of which are fastened as many earthen pots or pumkins; or it is made of straw and bamboos in the shape of a boat, so as to prevent its sinking, and it is variously ornamented. To it are suspended flowers and fruits, such as lemons, oranges, plantains, guavas, (*vide* Glossary) pomegranates, *nariel*, *khopra*, (cocoa-nuts and its dried kernels,) &c. and having placed on it *hulwa pooreean*, sugar, and betel-leaves, and covered it over with a red *koosoom* (safflower) coloured cloth, and lighted a lamp made of wheat flour with *ghee* in it, they cause it to be carried on the bridegroom's, or some other person's head, and along with it *malleeda sheerbirrinj*, alias *k'heer*,* milk, *dulleca*, *meethee rota*,† &c. accompanied by *baja tasa*, and with torch-lights, they proceed to the banks of the river, sea, or tank, and having there offered

* There are three varieties of dishes, of rice and milk, with sugar, distinguished by their consistence: 1, *dulleca*, thinnest; 2, *k'heer*, somewhat thicker; and 3, *fitnee*, of a still firmer consistence.

† Sweetened, flat round cakes.



fateeha in the name of Khoaja Khizur* (the peace of God be on him!) over the eatables, the shipwright takes them off and distributes some among the assembled throng of poor who have come to witness the fun, as well as among those who attended the procession, then replacing the lamp on it, they set it adrift on the water.

Should any one by special invitation have been asked to accompany the ship, they are taken home, treated to *sheer-birringj*, *polaco*, &c. and dismissed with *pan-sooparee*. All this being done, they apply the *huldee*.

*Mudar ka ch'hand*a,† alias *bhundara*, i.e. They take a cow and some wheat flour, and desire some of the *fugeers* of the *Mudar* tribe to prepare *chukoleean* (alias *sootreean*), and to dress it with the meat. Then having offered *fateeha* in the name of Zinda Shah Mudar, they scramble for it. The history of Shah Mudar will be more particularly noticed hereafter in the feast held in the month *Jum-madee-ool-awul*, (*vide* chap. xix.)

Those whose means will allow, have the bridegroom on this occasion decked out in a pink *pugree* and *jama* (the poor in yellow ones), a yellow *shāl*, a gold *mala* (necklace), a *pudduck* and *chundunhar*.

The bridegroom does not, as usual, go about shopping, but his friends go in his stead; if he be poor, however, he is, of course, obliged to go himself.

From the day that the *huldee* has been applied to the bridegroom, until the day of *shub-gusht*, breakfast is daily sent, by such as can afford it, from the bride's house, for the bridegroom, consisting of *choba*, *shurbut*, *meetha polaco*, or *k'hichree* milk, *mulleeda*, with a *tumbaloo*, having a red thread tied round its neck, and being bespattered all over with *sundul*, containing *shurbut*, or plain (lit. sweet) water, wherewith to rinse the mouth, and a thin twig of a branch of the pomegranate tree, with red thread wound round it for making a *miswak* or tooth brush (Gloss.) and *pan-sooparee*, cloves, *cardamoms*, with, or without gold or silver leaf pasted over them, with the breakfast, accompanied with music.

The first day, however, whether rich or poor, they necessarily send *meetha* (sweet) *polaco* in order that after having partaken of this

* The name of a Prophet, who, according to Oriental tradition, was prime minister and general to an ancient king of Persia, called Alexander, or to Caiscobad (not Alexander of Macedon). They say that he discovered and drank of, the Fountain of Life, and that in consequence he will not die till the last trumpet. He is by some confounded with the Prophet Elias. For further particulars of *Khoaja Khizur* (Neptune?) *vide* chap. xavii.

† *Ch'hand*a means a share.



sweet dish, the bride and bridegroom may live lovingly together, and enjoy the sweets of life.

The women who accompany the breakfast from the bride's party, see the bridegroom wash his face in their presence, take his breakfast, and chew *pan-sooparee*, before they take their departure. Sometimes they only deliver them and go away.

SEC. 4. *Concerning the carrying of Huldee and Maynh-dee from the Bridegroom's to the Bride, and vice versa.*

Among the rich they construct a frame-work, somewhat in the shape of a *taboot*, with red, green, yellow, or white paper, ornamented with mica and tinsel, and this they term *maynh-dee*;* within this they place a couple of plates, one containing *huldee*† to apply to the body. The other *maynh-dee*‡ for the hands and feet, and accompanied by a large concourse of people, relatives, and *sumdeean* (or the fathers and mother-in-law) as attendants, they proceed with music, such as *baja*, *tasa* (instruments of music), and *kunch-nee-an kay nach* (or the dance of dancing-girls), and with lighted torches, and fireworks, to the house of the bride. They also convey along with the above, on separate trays, *mulleeda* flowers, betel-leaves, *sundul*, and two or four§ phials of a red dye, made of *shuhab* (or safflower) to sprinkle on the body, and over these they hold a red *mundup* (or canopy), that is, a square piece of cloth fastened by its corners to four poles carried by men. Should they have a *shahmeeana* (or canopy) of velvet, broad-cloth, or chintz, they carry the phials, &c. under them. On their arrival at the bride's, the women proceed, as they are wont, to the female assembly, while the men remain in company with the men.

Among female, as well as male *sumdeean*s, a number of tricks are frequently played at dinner; such as, for instance, a dish full of bones, with a little *polao* over them, is set before a person, who unthinkingly dips his fingers into what he conceives to be *polao*; when, behold, he finds it to be a plate of bones; upon which the bride's party facetiously observe to him, "Why, what a glutton you must be, to have finished already, and to have filled your plate with bones, while the rest of the company have scarcely begun."

* It is esteemed a highly unpropitious circumstances, if any call this fabric by the name of *taboot*, which in fact it is, since that term is solely applicable to a bier.

† i.e. *Huldee* (turmeric), triturated with water.

‡ *Maynh-dee*, i.e. the leaves of the *Maynh-dee*-tree (*Lawsonia spinosa*, Lin. or Eastern privet), together with a little catechu, areca-nut and the stalks of betel-leaves; triturated with rice gruel, or water.

§ Not three, as that is an unpropitious number.



Previous to sitting down to dinner, the men and women have some *choba* and *shurbut*, served up to them. The *choba** is a dish of *meetha polaco*, with the dried kernel of the cocoa-nut, dates, and almonds cut into thin slices, mixed together, and covering it over: it is brought on a plate and handed round; and after giving the guests a draught of *shurbut*, they taste a little of the *choba*. On this occasion, one of the bride's relations also winds a long piece of thread round the point of his fore-finger, and dipping it into the *choba*, begs of one of the *sumdeans* to allow him to feed him. On swallowing the morsel, the end of the thread goes along with it, when the feeder with drawing his finger, and displaying to the company the ridiculous sight as of a fish hooked, calls out, "Look here, gentlemen, this man's intestines are all coming out!" which, of course, excites a vast deal of laughter among them; and in this way they play off many such jokes, merely for the sake of amusement.

After dinner the men retire to their houses, while the women call the bride to them, and with their own hands apply the *maynh-dee* to her hands and feet (i.e. to the inside of the hands and nails of the fingers, and to the soles of the feet and nails of the toes), and the *huldee* to her body. Sometimes they rub her body also with *chiksa* (Glossary). The ingredients are pounded, mixed with a little water, and rubbed in the same manner as Moosulmans are wont to rub themselves in bathing. On every occasion where *chiksa* is used, it is employed in the above way. There are women who go about vending *chiksa*, ready pounded and prepared, folded up in paper; while druggists, or shopkeepers, have the different articles for it in their natural state for sale.

If the people be poor, they carry the *mulleeda* flowers, betel, &c. in trays, the two phials of red dye, and the saucers containing the *huldee*, and *maynh-dee*, with a canopy held over them, without the *maynh-dee* (or *taboot*), accompanied, as above-mentioned, with men and women, music, dancing-girls, lighted torches, &c.

The next day, in the same manner as the *huldee* and *maynh-dee* came from the bridegroom's to the bride's, it is carried from her house to his. When the bride's-women come to apply *maynh-dee* to the bridegroom, the bridegroom's *salee* (sister-in-law), or, in her absence, any near relative, comes with them. If a younger sister-in-law, she stands before the bridegroom without the intervention of a skreen, and makes all sorts of fun with him. If an elder sister-in-law, she stands before him with a curtain held between them, and having applied the *maynh-dee* she catches hold of his finger; then the bridegroom's mother, sister, &c., by putting into the *salee's* lap a *nugday ka jora*, a *cholee*, or *daconee*, get her to liberate his finger. It is necessary on that day to give to the *salee* a suit of clothes conformable to the means of the parties.

* The term *choba*, in this case, is applied to the mixture, but is properly the name of any of the three fruits cut into thin slices.



SEC. 5. Concerning *Padon Minut* or *Padon Mayz*, or the measuring for the Bride and Bridegroom's Wedding Dresses.

The wedding garments of the bride are provided by the bridegroom's parents, and his by her's, each according to their means.

For the purpose of taking the measure for them, they send from the house of the one to that of the other, a tailor accompanied by an old woman, a red thread, some *pan-sooparee* and sugar carried in trays, attended with music. While the tailor stands without, the old dame goes in, and with the red thread measures the bride for a *cholee*, *koorta*, *peshwaz* (alias *tilluck*), *soorwal*, a pair of shoes, &c. and having given the measure to the tailor, they both return with the music to the bridegroom's house. The tailor himself takes the measure of the clothes for the bridegroom, consisting of a *neema*, *paee jama*, &c. In some countries the tailor does not go to the bride's house, but women go and bring the measure to him.

At the time of taking the measure they apply *sundul* to the tailor's neck, throw garlands of flowers over his head, and give him (independently of the established hire, which he receives afterwards) one seer and a quarter of unboiled rice, some *dal* (a kind of pulse) and *goor* (or *jaggree*), together with a few (lit. two or four) *pice*; in order that he may bless them for their liberality, and being pleased, be induced to execute his commission to the entire satisfaction of the parties.

The bridegroom's clothes are sewed at the bride's house, and *vice versâ*. The clothes at the bridegroom's house, when ready, are despatched with the *burree** to the bride; and those at that of the bride's, with the *jayhez*† to the bridegroom.

SEC. 6. Concerning the Ceremonies observed on the *Shub-gusht* Day, viz. 1. The custom of depositing the *Kulus kay Mat* (water-pot) under the shed.—2. The method of painting the *Tail ghurray* (oil-pots).—3. The fashion of making the *Mundway kay Beebeean* (ladies of the shed).—4. The forms attending the conveyance of the bridegroom's *Burree* (wedding gifts) to the bride.—5. The mode of carrying the bride's *Jayhez* (bridal paraphernalia) to the bridegroom's house.—6. The ceremony of *Jhol phorana* (breaking open the pots).—7. The manner of beating the *Puthay chavul* (virgin rice).—8. The observance of the rite *Tail churhana* (raising the oil-pots).—9. The *Shub-gusht* (nocturnal perambulation).

1. *Kulus kay mât*. Previous to the commencement of the marriage ceremonies, a *mundwa* (or *pandaul*, alias a shed) is erected in the houses of both the bride and bridegroom; under which, on the

On the wedding-day, it is customary, about six or seven o'clock in the morning, to place a couple of red *kulus kay mât* or water-pots.* These are filled with water, besmeared with *sundul*, and placed on the sand in the shed, at the right-hand side of the house. They also scatter on the sand four or five kinds of grain, in order that these may germinate, as emblematic of their good wishes that the newly-married couple may in like manner be flourishing and productive. The *kulus kay mât* is in some countries called *jhol kay ghurray*; into these, instead of water, is put *duhee* (curdled milk) and large *sohaleean* (cakes), and having covered their mouths with red cloth, they serve them for future use.

2. The custom of painting the *tail ghurray* (oil-pots). Previous to the *fateeha* of the *mundway kay beebeseen*, at about eight or nine o'clock in the forenoon, five *sohagin* women commence besmearing the *tail ghurray* (or oil-pots), seven in the bride's house and three in the groom's house with *sundul*. This being done, they tie a red thread round the necks of the vessels, and into each of them some *chilisa* powder and some *burra* (cakes) and close their mouths with *sohaleean* (thin wheaten cakes) fastened on by means of red thread. These pots are also placed with the rest of the things to be used at the oblation to take place at the ensuing ceremony.

3. It is the custom to make, both at the houses of the bride and bridegroom, what they call *mundway kay beebeseen* (lit. ladies of the *pandaul* or shed). The particulars of the ceremony are as follow. On the *burree*-day, about ten o'clock in the forenoon, they take some *dal*, boiled rice, *duhee*, *ghee*, *poorean*, *mât kee bhajee* sugar, and *shurbut* (among the poor, together with the wedding dresses and ornaments intended for the opposite party), and having offered *fateeha* over these, in the name, first, of his highness and all the other prophets, then of their deceased ancestors, and those married women of the house who are defunct and their husbands left widowers, they distribute them among the men. Some of this food is despatched from the house of the bridegroom to the bride, and *vice versâ*, accompanied with music, and is termed *jun-bhat*, *mundway kay beebeseen kay khana*, and *sheesh kay basun*.

They further take five or seven plates of the above food, and having separately offered *fateeha* over them, in the name of *Beebee-Fateematooz-Zohura* (Fatima the beautiful, the daughter of the prophet *Mohammad Moostaffa*) distribute it among women of high rank and noble birth; honourable women, who have been faithful to their husbands; and these are called *Beebee ka basun* (or *Sanuk*) *khanay walay* (i.e. partakers of the lady's, *Beebee Fateema's*, dish). It is on no account allowed to be indiscriminately dispensed among women; others being supplied with the food which remains, without *fateeha* having been offered over it.

* And are removed, vide chap. xiv. sec. 9.

† So named because the ceremony is observed under the *mundway* (or shed.)



SI

Moreover, it is customary among some women to place along with the other *fateeha* things, a red earthen cup containing some slaked lime. All these are arranged on one or two new mats edged with red tape. The *fateeha* being concluded, the above-mentioned ladies, who have fasted all that day, each one having first dipped either once or twice the tip of the fore-finger of her right hand into the lime and licked it, proceeds to partake of the other eatables. On the day of making the *mudway kay beebecan*, either before or after *fateeha* offered, they spread a red cloth on the carpet, and having tied thread round the neck and handle of a *chukkee* (a hand-mill), marked it with *sundul* all round, they place it on the carpet, seven *sahagin* women in the bridegroom's and nine in the bride's *mudwa*, sing *chukkeenamu* (i.e. some song which they are in the habit of singing at weddings, when grinding with the hand-mill), and no *chiksa*. When ready, they tie up some of the *chiksa* in a corner of a *daonee*, of each *sahagin* woman, and put a little of it into the *tail*, *may*, and apply it to the *tail*. The bride's party put some of it into boxes or paper parcels, and keep it in their *singardun*, which is given with the *jayhez* paraphernalia. The ceremony is termed *chukkee nowree*.*

4. The *burreet* apparatus, in addition to the wedding-dress (already alluded to), together with some jewels (more or less, according as the husband or his parents can afford them), consists of the under-mentioned eatables placed on brass dishes or wooden platters, viz. sugar-candy, soft-sugar, almonds, dates, pistachio nuts, filberts, walnuts, raisins, poppy-seed, *nariel khopra*, plenty of *pan-sooparee*, sweetmeats, sugar-cane, and *sahagpoora* (i.e. a piece of red paper folded up containing a bit of nutmeg, mace, a clove or two, some catechu and poppy-seed and a rupee, having externally a piece of mica conforming to the size of the parcel fastened on to it with red thread); also *lutkun mihdun*, or a silk twist with two or four silk tassels suspended to it for the bride's *choontee* (head-ornament), likewise flowers, and a flower *chonda* (for the hair braided on the top of the head); and lastly *akunggun* (bracelet). At about four or five in the afternoon they carry these, accompanied by a number of people, including all the relatives and friends (except the bridegroom and his parents) as marriage attendants, with bands of music consisting of *baja-bajantur*, *tasa murfa*, (musical instruments), &c. playing, halting every now and then to look at the performance of the dancing-girls, and thus they proceed

* Women esteem these customs most sacred; nay, even more so than the *Qoran* and *Hudees*. It is owing to the ignorance and foolishness of these people, that they have been established in Hindoostan; in Arabia, Persia and other countries, they are entirely unknown. According to the *Qoran* and *Hudees*, they are innovations and consequently unlawful.

† The *Burree* ceremony, seems in some part of the country, to be denominated *Sachug*. Vide Mrs. Meer, vol. i. p. 371.

‡ Any selected from among those contained in the list of them. Vide Appendix.



at the bride's house, the women in carriages, *meenas* (a kind of palankeen), either preceding or following the procession.

If the people are wealthy, the above fruits &c. (except the sugar-cane,) instead of being carried on trays, are put into innumerable earthen pots fancifully painted with various devices on them in different colours (by *Moochee-men*), and are called *sachug kay mutkeean*.* Nay, some have them conveyed on elephants, camels, bullocks, or carts.

On the arrival of the different articles, they are, in the first place, exhibited one after the other to some of the bride's relatives, and then delivered over.

After that a very grand and sumptuous entertainment is given to all the people; i.e. according to their means. Some dismiss the marriage attendants by merely offering them *shurbut*, *pan*, and flowers.

Some people performing *burree*, *jayhez*, and *shub-gusht* all in one day, give only one entertainment in the evening, called the *shub-gusht-dinner*; and the same evening they also perform on both bride and bridegroom, the ceremonies of *tail churhana* and also that of *put ke chawul ch'hurana*.

The description of a Moosulman dinner party, whether among the rich or poor, is as follows:

Having spread in the *dewan-khana†* or in the house a carpet more or less rich, or simply a cloth, on the floor, the company take off their shoes outside of the door, and as they enter, call out *Us-sulam-oon-ally-koom* or ("peace be unto you.") It is not customary, and it is even disrespectful, to go in with their shoes; and moreover it is a sin to eat with shoes on. The landlord, or any other present, replies, *wo ally koom-oos sulam* ("and unto you be peace"); and if they be particular friends or men of rank, enquires after their welfare: they then take their seat‡ next the wall, close to one another. After this, two servants in attendance, one with a basin in his hand, the other with an ewer of water, serve the guests with it to wash their hands;§ commencing with the

* Or, the *Maynhdee* pots, so called because the latter accompany the former.

† A public room detached from the house.

‡ Of course on the ground, with their legs crossed; as is customary for natives to sit.

§ An act of cleanliness indispensable, where the hands are used instead of spoons or knives and forks. In eating, men of rank have a servant standing on each side of them to wipe their hands each time that they take a mouthful.



seniors, they all wash either one or both hands as they please. This office concluded, the servants proceed to lay a *dusterkhan* of white cloth or chintz, in front of the guests, on the carpet; leaving the latter uncovered in its centre; after which they arrange the dinner on it; viz. plates containing *polao*, *feerne*, and *roteean* (unleavened bread), cups with curries, saucers with *chutnee* and *kubab*, placing each one's share (or *tora*, as it is termed) before him. This being done, the landlord, or the senior present, calls out *bismilla* (as much as to say, "commence"); "eat," for Moosulmans never partake of a morsel without first uttering the word *bismilla* (lit. in the name of God), meaning to say, "I commence in the name of God." After this they commence eating, and that with the right hand, without the use of spoons or knives and forks. They loath eating with the left hand, as that hand is employed by them for ablution after visiting the temple of Cloacina. During the repast, two or three of the relatives act as *surburans* (or stewards), and supply what is wanted, while some are in waiting with *gugglets** (goblets) and cups† to help any one that chooses to water. These stand in the centre of the dining room. Dinner being finished, and the plates removed,‡ the basin and ewer are again brought, and the guests wash their hands as before; but, using *baysun*,§ instead of soap, which is an excellent substance for removing the grease from the hands; if this cannot be got, they wash in pure water. But previous to washing the hands, it is the command of the prophet to lick the fingers: however, very few adhere to this precept. The nobility generally have two *dewankhanas*; (one in which the company is received), the other in which the dinner is laid out; and when ready, the landlord respectfully says to the company, "let us withdraw" (i.e. to the dinner room). If there be a numerous party, first, part of them wash their hands and sit down to dinner; when these have done, the others follow the same practice. When dinner is over, they who please retire to the *dewankhana*, where they first assembled. Here they spend the time in conversation, reciting pieces of Hindoostanee or Persian poetry, puzzling each other with riddles, composing acrostics, &c.

Of the latter I shall present a few specimens.

* Vulgo gogglets.

† Several drink out of the same cup, which is washed out a little, after every time that one has drank.

‡ They repeat aloud, or whisper or say silently in their hearts, the words *Alhumd-o-lillah*, "Praise be to God," or *Shookr-e-khoda*, "thanks" or "gratitude to God," or some other prayer, by way of grace after meat.

§ *Baysun*, powder of *chunna* (or Bengal horse-gram), of *moong ke dal* (green gram, *phaseolus radiatus*, Lin.) of *toowur kee dal* (pigeon-bean, *citrus cajan*, Lin.) or of *maash* (black alandoo, *phaseolus max willd.*)



CONCERNING MARRIAGE.

CSL

RIDDLES.

1.

A well that won't admit a hair,
And yet all animals drink there:
Not those, indeed, that fly in air,
But elephant, camel, man, and mare.

Answer. "The nipple."

2.

What is it that's round and runs about,
With two living names though life without;
He's an ass (*khur*) who does not find it out,
Nay, even a goat (*booz**) his wit would scout.

Answer. "A musk-melon (*Khur-booz*)."

3.

A pair of pigeons, black and white,
Asunder always in their flight;
And though they range around the sky,
Yet from their cage they never fly.

Answer. "Day and night."

4.

There is a place I know full well,
Where lifeless persons only dwell,
In war 'tis peopled ev'ry rood,
In peace a desert solitude.

Answer. "A chess-board, with its men, elephants, camels," &c.

5.

I saw two husbands with one wife,
'Twixt whom was no discord or strife!
But both the men from her were sprung,
'Tis therefore fit they should be one.

Answer. "A quilt, consisting of two folds of cotton cloth stitched together, with raw cotton betwixt them; the two first being formed of the same material as the latter, they are therefore all of one caste."

ACROSTIC.

Wise king, thy gracious countenance I claim,
I ASK OF THEE MY PURE BUT SECRET AIM.
Now, if you take a letter from each line,
Ere long, my heart's desire you will divine.

Answer. "Wine."

* In Persian *khur* means an ass, and *booz* a goat, which together make *khur-booz*, a musk-melon.



DOUBLE ENTENDEES.

1.

What is it? It is abundant in creation,
And I've seen it. An elephant mounted on a horse.

Answer. "A Rubber for a horse, termed *Hathee*."*

2.

Paper which is straight, they term *Tao*; (crooked).
To a poor singer who sings well, they say *Gao* (a cow).
The moon is single, yet they call it *Chund* (many).
To a boat which is coming, they call out *Nu Ao* (don't come).†

3.

That they cook a fowl (*jhar pur*‡) on a tree, is known to all
in the town;

Tell me friend, what is it that has two legs upon its head?
(*Sir pur do pa'on*?) §

ENIGMA.

The teeth of the mountains were set on edge by the eating of betel,
Which caused the sea to smile on the beard of the firmament. ||

Dancing girls are also frequently in attendance to entertain the guests with their performances, while the *hoogga* (Indian pipe), and *cheroots* (segars) are presented to regale them; and in the meantime *pan-sooparee*, tobacco, flowers, and *uttur* are handed round, and rose-water sprinkled over them. After sitting for an hour or two (lit. two or four *ghurrees*), they go home. On retiring, the senior guest, addressing the host, says, "Be pleased to (or will you) give us "leave, (or permission to depart)?" adding, "may God bless and

* *Hathee* means both an elephant and a hair cloth glove, used in rubbing down a horse.

† *Tao*, also signifies "a sheet (of paper)." *Gao*, is the Persian for "a cow," but in Hindoostanee means "sing." In Hindoostanee *chand* signifies "the moon," and in Persian, *chund* "many."

‡ *Jhar* signifies "having plucked," as well as "a tree," and *pur*, means "the feathers" as well as "on."

§ *Sir*, a head; *pur*, feathers; and *do paon*, two legs.

|| The *lal* (or redness) (a) of a sweetheart's teeth was so bright, that when compared to the *lal* (or ruby) produced on mountains, the latter looked dim. The sea smiled on the beard (that is, the rays) of the sun, and observed to him, that its "water" produced a brighter red (b) than his "heat." (c)

(a) Occasioned by the chewing of *pan*, or betel-leaves.

(b) Alluding to the betel-leaf being nourished by water.

(c) Which they conceive to be the cause of the production of rubies.



"prosper you! I have made a hearty meal," dined heartily (orig. "eaten a bellyful.") To which the other replies "It is the will of God and Mohammud," (i.e. not mine;) or, "very well;" "certainly." Then the whole company rise, calling out, "*Ussalamoon ally koom!*" (Peace be unto you) and take their departure.

Should any one, through indisposition, or unavoidable accident, be obliged to leave the party, he gets up, makes his apology to the host, takes leave as above, and withdraws.

As the men are entertained in the male assembly, so the women, who come from the bridegroom, are treated, in like manner, in the female party; with this exception, that there are no dancing-girls, and no smoking, or use of tobacco takes place.

When the female guests, whether of the bride's or bridegroom's party, enter, and leave the house, a lady stands at the door of the room, and puts into the mouth of each, as she passes her, a bit of sugar-candy, and applies a little *sundul* to her neck, while two others hold a red cloth as a canopy over her head, a white or red *chandnee* (cloth) being previously spread on the ground for her to walk on, extending from the door of the house to the place where they sit. This is likewise sometimes done, though very rarely, among men.

At the time of washing the hands of the near relatives of the bride and bridegroom, male or female, the servants supply them with *shurbut*, instead of pure water; and while washing, they drop a *rupee*, an eight or four *anna piece*, or a ring into the basin, for the attendants.

Women of the lower class, on entering the female assembly, must not say, "*sulam*;" if the hostess be a lady of rank, they perform *gudumbosee* (the ceremony of kissing the feet*) to her, and merely make *sulam* to the rest. When going away, they request permission in the same way as the men, and then take their departure. The men of the better ranks of society, however, when coming in and going away, say, "*sulam bundugee, tusleemat*,"† according to the rank of the lady of the house. I may remark here, that the *sulâm* made by females, is not like that of the males, touching the forehead with the right hand, but it consists in touching the *puttee* (or hair above the right temple).

In the evening of the *burree*-day, abundance of provision, con-

* Or rather, touch her feet with the right hand, and then kiss the latter or, more generally, make *sulam* with it; while her ladyship, scarce allowing it to be done, out of politeness and condescension withdraws her foot, and, taking hold of her hands, says, "nay, don't do that;" or, "enough;" "long may you live;" "come, be seated." Or, if she be married, "may God render your *sohag* durable" (i.e. may God preserve your husband). If he be dead, "may God cause your end to be happy."

† i.e. My "blessing" "service" or "salutation to you."



sisting of *polao*, *currie*, &c., accompanied with music, is sent from the bride's people for the bridegroom, and the food is termed *rung-burree ka khaana*.

5. The next day they carry the *jayhez** (or bridal paraphernalia), from the bride's house to that of the bridegroom.

If the carrying of the *jayhez* take place on the day following that of the *burree*, it is on the *jayhez*-day that, in the bride's house, they perform the ceremonies of placing the water-pots, painting the oil-pots, and making the *mundway* ladies, as before described; and some of the food of the *mundway* ladies, accompanied with music, is also sent to the bridegroom for his dinner. On the *jayhez*-day, her *Quran* (if she have one), is first forwarded, accompanied with music; then, about four o'clock in the afternoon, the following bridal paraphernalia, viz.

A *sayhra* of *mogeish*,† and one of flowers,‡ or only one of flowers, (i.e. a garland tied round the head, and hanging down to the knees).

The bridegroom's wedding dress; consisting of a red *pugree*, or turban; a red *mundeel*, a cord of silk and gold, or only of gold thread, rolled over the turban; a red *jama*, a very loose garment worn over the *neema*; a red *neema*, or a garment, half as loose as the *jama*; a red *shal*, or shawl; a red *doputta*, (lit. two breadths.) It is like the next article, but of double the breadth, and is thrown over the shoulder; a red *putka*, a cloth worn round the waist; a red *romal*, or handkerchief; a red *eezar*, or long drawers, with its *nara* or band; a red *jootee ka jora*, or pair of shoes; a red *kunggun*, an ornament consisting of a red thread tied round the wrists of the bride and bridegroom; a red *p'hooscongnee*, any sweet-scented flower enclosed in a piece of cloth for the bride to smell; and two red (or *koossoom*, safflower coloured) *romal*, or handkerchiefs to wave over the bridegroom.

A quantity of the bride's cloths which have been worn.

A *Sohagpoora*. (vide Glossary).

Jewels; if among the rich, a considerable number; if among the poor, in value according to their means. For the nose, a *nuth*, a large ring worn on the left nostril of gold; and a *boolag*, a ring worn on the centre cartilage of the nose, of gold. For the neck, a *luchcha*, a neck-lace worn tight round the neck, of gold and glass beads, and a *neembole* (alias *hullah*), one ditto hanging down. For the wrists, a *bungreean ka jora*, a set of bracelets of coloured glass. For the fingers, an *unggothee*, or ring, of gold or silver. For the thumb, an *ungooshtan* (thumb-ring) of the same metal. For the toes, an *anwut*,

* *Maynhaee* would seem to be the term applied in some parts of Hindoostan, to the *jayhez* paraphernalia. Vide Mrs. Meer's Obs., vol. i. p. 377.

† *Mogeish*, (gold or silver thread).

‡ If the *jayhez* and *shub-gusht* take place on different days, both *sayhras* are sent on the latter day, as otherwise the flowers would fade.



A ring furnished with little bells, worn on the great toe, of silver, and a *bichway*, one without bells for the other toes, of silver.

A *Singardan* (reticule or toilet-bag, if I may so call it) of chintz, velvet, &c. containing, a *pandan*, a box of gold, silver, copper, or brass, for holding betel and its appendages; a *chow-ghurray*, a small box of gold or silver, with four partitions for holding spices, viz. cloves, cardamoms, nutmegs, mace, &c.; an *aeena*, or looking-glass; a *kunggy*, or comb of wood; a *meesee-dan*, a box of gold, silver, copper, or brass, for holding *meesee* (or powder made of vitriol); a *soorma-dan*, a similar box for holding *soorma*,* generally considered to be antimony, but what is used in India is an ore of lead; a *kajuldan* (alias *kujlotee*), a box for holding *kajul* (or lamp-black), of gold or silver, with its *sulace* (or probe) of gold or silver; an *uttur-dan*, a vial for containing *uttur* (or otto of roses), lit. *uttur*-box, a receptacle for *uttur*; a *golabpash*, a bottle of glass, gold, or silver, out of which rose-water is sprinkled; a *jeeb ch'hilnee*, or tongue-scraper, of gold or silver.

An *Asmangeeree*, of *tafta chheet*, or *k'harwa*; or a *chandnee* of white cloth (a canopy or cloth fastened to the ceiling); a *deewargeeree*, tapestry or cloth to adorn a wall; a *purda*, or curtain; a *jae-numaz*, a cloth, &c. on which they perform their devotions; a *shutrunjee* (alias *jamkhana* or a large carpet); a *dusturkhwan* a substitute for a table-cloth, which is spread on the ground; a *khwan-posh* (or *tora-posh*), a cloth for covering a tray, a tray-lid, a cloth covering for dishes; a *sur-posh*, a lid for any vessel, as a cup, dish, &c.; a *bogcha* a cloth for wrapping others in.

Furnitures, viz. a *Pullung*, bedstead or cot, with its appendages, viz. a *toshuk*, or mattress; a *tukweea*, or pillow; a *girday* (alias *gul tukeea*), a small round pillow laid under the cheek; a *pullung-posh* (corrup. *palampore*) a coverlet, a counterpane; *ruzaee*, a quilt; a *sayjbund*, silk cords, with gold or silver tassels to them, for fastening the mattress to the bedstead; a *galeecha*, a small carpet spread near the bed; a *gadee*, a thin mattress, or anything stuffed, spread on the *galeecha*, to sit or lie on; a *chowkee*, or stool; a *sundooq*, a chest or trunk of wood; a *sundooqcha*, a box of the same; a *paytara*, a large rattan clothes basket; a *paytaree*, a small one; a *jamdane*, a sort of leathern portmanteau; a *baylun*, a rolling-pin; a *putra*, board on which dough is kneaded and moulded; a *sundul ka k'hor*, a piece of the heart (core) of sandal-wood; a *sundlase*,† a flat circular stone on which the sandal-wood is triturated or ground down; a *sayweean ka tukhta*, a board for making *sayweean* (or vermicelli) on.

Utensils, viz. a *Dayg*, a copper caldron; a *daygcha*, a small one of the same metal; a *kufgeer*, an iron skimmer perforated with holes,

* i.e. Collyrium for staining the eye, to give it a brilliant appearance.—(vide Glossary.)

† The stone being too insignificant an article, is not sent with the rest; but furnished afterwards.



like a colander; a *tambukhs*, a large copper spoon, to serve out rice with; a *sheen*, a copper cover for pots; a *lunggree*, a large shallow pan, used for kneading dough, and at meals for serving rice, &c.; a *luggun*, a large flat, hollow, copper utensil, in the form of a basin; a *thalay*, a small flat copper dish; a *tubug*, a large brass one; *raykabeean*, copper saucers; a *badeea*, copper bowls; *salun kay kutoray*, copper curry-cups; *tushtureean*, small copper-plates; a *chumcha*, a copper spoon; a *tumbaloo* (alias *lota*), a copper or brass pot for holding water; a *chillumchee* (alias *sylabchee*) a copper or brass wash-hand basin; an *aftaba*, or ewer of the same metal; a *sorahae*, or goblet (*gugglet* or *goglet*) of *kala just* (blende); a *pane ka kutora*, or drinking-cup, of copper or *kala just*; a *k'hopra ch'hil-nay kee chowkee* or an instrument of iron for rasping the kernel of the cocoanut; a *pooreean kay choontee*, or a pair of pincers for ornamenting *pooreeans* (a kind of cakes); a *peekdan* or *oogaldan*, a spittoon of gold, silver, copper, brass, or *vidry*; a *shuma*, or a lamp of brass or *kussund* an *ood buttee ka ek-a*, a receptacle for pastils, of brass or *kussund*; a *palkee*, or *palankeen*; a *bandee*, or female slave; a *golam*, or man slave; a horse, cow, buffalo, goat, sheep, &c.

They tie a red thread to each of the above articles, with the exception of the animals, and mark it with *sundul*, putting into each utensil a *pan ka beera* (or mouthful of *betel*), prepared for mastication.

Each person gives a greater or smaller number of the articles contained in the above list, as his means will allow.

As was done with respect to the *burree* apparatus, so these articles are in like manner carried with a similar train, accompanied with music, &c., and attended by all the relatives (save the bride herself and her parents), and friends, (as marriage attendants) are taken to and delivered at the bridegroom's house, where both men and women are sumptuously entertained, as has been minutely detailed on the *burree* occasion.

As on the *burree* evening, *polao*, &c. were sent from the bride's house to the bridegroom's, so likewise on the *jayhez* evening, *polao* and curries, &c. are despatched from the bridegroom to the bride. The latter, as well as the former, is termed *rungburree ka k'hana*.

The *jayhez* (or the above paraphernalia), remains the bride's property as long as she lives. In the event of her dying childless, her nearest of kin may claim it. But if she have children, it becomes their property.

6. *Jholphorna*, i.e. about three o'clock in the afternoon of the *shub-gusht-day*, having decked out the bridegroom's sister in a new suit of clothes, they get her to perform *jholphorana*; which consists in her forcibly pressing on the cloth tied over the mouth of the *jhol kay ghurray* (or pots) before-mentioned (*vide* p. 71), which being rent, and her hand getting into the contents of the pot, she tastes a little of the *duhee* (curdled milk), herself, and then distributes the rest



amongst the people. The same ceremony is performed by the bride's sister in the bride's house. The pots are left where they were unwashed.

The *shub-gusht* invitations being issued, and the guests assembled at the bridegroom's house, the men are entertained with *k'hara polao* from three in the afternoon till dusk; and the women in the female apartment in the evening. After dinner, the latter go to the bride's house, and perform on her the ceremony of

7. Put *kay chawul ch'hurana* (or winnowing the rice of chastity, or virgin-rice).

They put a *seer* and a quarter of unboiled rice into a red handkerchief, and with a *moosul* (or long heavy wooden pestle, in use in clearing rice from the husk), to which a betel-leaf parcel, tied with a red thread, *nara** is attached, all the women, together with the bride, go through the sham operation of beating it; at the same time singing some song usually sung on such occasions.

8. Afterwards, the ceremony of *tail churhana* is performed that is, they put the seven empty *tail ghurray* (oil-pots) painted by the ladies, together with an arrow having a *pan kee beeree* and a *sohalee* fastened to it with red thread, into a basket; also a small piece of sugar-candy wrapped up in a betel-leaf, and a little *meesee* tied up in paper, and some sweet oil, or scented oil, in cups. But previous to transporting these to the bride's place, the ladies rub a little *meesee* on the bridegroom's teeth, and give him the sugar-candy mentioned above, to hold between his teeth for a few minutes, apply a little of the oil to his forehead, and then placing the cups on trays with the above *meesee* and sugar-candy, carry them, accompanied by music, to the bride's house. On their arrival there, having brought the bride out under the shed, and seated her on a stool, they hold a red handkerchief over her head in the form of a canopy; and first of all any old *sohagin*-woman takes up, with the tip of her fore-finger, two or three times, some of the *meesee*, and applies it to the bride's teeth, and then makes her rinse her mouth: the reason of which is, that the bride may become as old a *sohagin*-woman as herself; and all the other women in rotation take hold of the arrow with both hands, dip the end of it into the oil, and then apply it three times to her knees, shoulders, *puttee* (or hair over the temple), and forehead. They then place the oil-pots, four on the right side, and three on the left of the bride. A woman, standing on the right side, hands the four pots over the bride's head to a woman on the left; and the latter, in like manner, hands over the three on the left side to the former. This operation is repeated three times.

During the performance of all this, there are certain songs our-

* By Mrs. Meer's account, it appears that it is the office of the elder of the women to tie the *nara* (which is a cord of many threads, dyed red and yellow) in the *moosul* on this occasion. (Vol. i. p. 391). The custom, Mrs. M. remarks, is altogether of Hindoo origin.



rent among women which they sing. The bride holds between her teeth, during the ceremony of *tail churhana*, the piece of sugar-candy which the bridegroom had in his mouth (page 81); and after the ceremony is over, she gives it to any child present.

This rite being concluded, the bridegroom's female friends go home, and the bride's proceed in the same manner to the bridegroom's, with the nine oil-pots painted by the *sohagin*-women at her house, together with the *meesee*, some of which they had applied to her teeth, and a bit of sugar-candy which she had held in her mouth, lift the oil-pots (as just described) apply the *meesee*, and make him hold the bride's sugar-candy in his mouth. In short, they perform the same ceremonies to him as they did to the bride.

It is a general custom not to use *meesee* until a person, male or female, is married; it is therefore thought very improper to do so. Men, however, on being circumcised, necessarily apply it once (p. 30), on the day that they are adorned with flowers; but females never use it before their wedding-day: and it is by the black mark in the crevices between the teeth, occasioned by the daily application of the *meesee*, that people generally distinguish whether a woman be married or not; which circumstance as to men is not so easily discovered, since they never apply *meesee* to their teeth, except at their marriages;* (and at circumcision).

At the houses of both the bride and bridegroom, the empty oil-pots, after one or two of the Fridays of the honey-moon, are given away to the aforesaid *sohagin*-women who painted them.

In some countries, in order to perform the above ceremonies with the oil-pots, the latter are conveyed with the *burree* and *jayhez* respectively.

Among women of some of the castes, the two above customs of *put kay chawul ch'hurana* and *tail churhana* are considered of such consequence, that no marriage is thought to have been properly celebrated, and no woman is esteemed fit to move in genteel society, at whose wedding either of them has been omitted.

Should the *shub-gusht* take place on a different day from that of *burree* and *jayhez*, after the ceremony of *tail churhana*, the flower and *moqish sayhra*, mentioned in the *jayhez*, and a flower *pak'kurt* for the horse, are despatched with music to the bridegroom.

* Consequently their teeth are always clean. It is only by enquiry that the circumstance can be ascertained. Women conceiving *meesee* to be a sign of being a *sohagin* invariably use it, and a few men do the same. At the time of the ceremony of *tail churhana*, at the bride's and bridegroom's they also perform *chowk dhurna*, as described under the head of *huldee* (p. 64.) They never observe the former rite without the latter.

† *Pak'kur*, literally an iron armour for the defence of a horse or elephant; but here alluding to an ornamental one made of flowers and thrown over the body of the bridegroom's horse.



2. The bridegroom's *shub-gusht*, alias *shuhur-gusht* alias *suhur-gusht* (i.e. nocturnal, city, or dawn-of-day, perambulation) :—

The night on which this takes place, justly deserves to be esteemed a grand one; since the principal part of the nuptial ceremony then takes place.

After the *tail churhana*, the bridegroom has himself shaved and bathes; and if he wear long hair on his head, he has it fumigated with the smoke of *ood* (*benjamin*). After this, in tying on the turban, should any venerable old man of the family, whose wife is still living, be present, he makes two or three turnings with the end of it on his own head,* then removes and places it on that of the bridegroom, who finishes the winding of it on. Having then decked himself out with the rest of the wedding dress provided by the bride's friends, and having applied *soorma* to his eyes, *meesee* to his teeth, chewed betel, pasted *afshant* on his cheeks, put garlands of flowers round the neck, tied the golden and flower *sayhra* on the head, and thrown over the whole the *mugna*† (or veil), he is mounted on a horse, or seated in an *ambaree*,§ and commences his tour after midnight, accompanied by a numerous throng of spectators, relatives, and friends. These carrying with him various descriptions of artificial trees, made of different kinds of coloured paper, *bhend*|| and wax, and ornamented with mica and *zurwuruq* (gold-leaf or tinsel, letting of fireworks of all sorts at intervals, proceed with flambeaux and lights placed in earthen cups fixed on ladders,¶ attended by dancing-girls, some on foot, others dancing in *tukht-e-rowan* (travelling thrones erected on platforms carried on men's shoulders), *tasa murfa*, *baja-bujuntur*, *nugara nowbut* (bands of music of different descriptions) innumerable flags, sepoy's, a great retinue with much pomp and state, like the splendid procession of a monarch, halting every now and then to witness the performance of the dancing-girls. He thus proceeds to the *musjid* (mosque), whence, having performed two *rukat* prayers and *shookreea*, he repairs to the bride's house, while a flower or paper umbrella, beautifully constructed, painted, and ornamented with mica, is whirled round over his head.

* With this idea, that since he and his wife have lived for many years happily together, the new-married couple may do the same.

† Shreds of *mogetish* or cloth woven with gold or silver thread, chipped very fine, or slips of gold or silver leaf pasted on with gum. This is properly a female ornament in use among the lower orders, but men are sometimes foolish enough to adopt it.

‡ Among the great, one woven with golden thread; among the poor, of red coarse muslin.

§ *Ambaree*, a seat with a canopy placed on an elephant, in which they ride.

|| *Bhend* or *Sholu*, netty shrub or pith (*aeschynomene paludosa*, Roxb.) the light, spongy, white, corky-looking wood of a handsome shrub, used in making artificial birds, flowers, toys, hats, turbans, &c., and to float nets.

¶ Carried horizontally.



On arriving at the bride's house, a general scramble for the *draish* (artificial trees, &c.) takes place among the persons who have accompanied him. Sometimes the person to whom they belong, prevents this frolic, and on the *kung-gun-day* carries them along with the bridegroom; but on that day, they must be given up to be scrambled for; unless they be borrowed, in which case, of course, this does not happen. During the scramble, there is much bustle and confusion, shoving and pushing: some have their clothes torn, and others are thrown down as I myself have witnessed. After that, the bridegroom's *sala*, or some one of the bride's party if he be not present, holds a bamboo across the gate, for the purpose of obtaining the *d'hingana* (vulgo *dheegana* or forfeit), and with the assistance of others, stands to oppose his entrance. In general they take with them a small earthen *mutkee*, either fancifully painted or plain, (to receive the expected present) and demand the *d'hingana*; on which the bridegroom's party call out, "Pray who are you that dare thus obstruct the king's cavalcade?" To which the others reply, "Why, at night so many thieves rove about, that it is very possible you are some of them." In short, in this way they hold a long jocular conversation together. Nay, at times, out of *frolic*, there is such pushing and shoving, that frequently many a one falls down and is hurt. At last they give them ten or twenty *rupees* (or two or four, in short something or other), according to their means, either dropping them into the above *d'hingana budhnee*, or putting them into their hands, and thus gain admittance. In entering the compound, one of the bridegroom's people takes him off his horse, and carries him in on his back. The slaves of both sexes of the bride's party again demanding a present, obstruct his passage in the area, and make a great deal of sport with the burden carrier, to his no small annoyance. The bridegroom, out of pity toward the unfortunate fellow who bears him, consents to give something, and proceeds in.

On entering the house, the bridegroom alone is borne by the man, who carries him to the door of the dwelling, or to the court-yard around it, where he stops. The women then holding up a curtain between, and one of them having brought the bride in her arms* to the other side of it, they put into her hands flowers, sugars, and unboiled rice, and direct her to throw them three times over the skreen, on the head of the bridegroom, who does the same to her. This ceremony being concluded, the bridegroom withdraws to the male *dewankhana*.

* Or rather, the bride is seated astride on the woman's hip, with the arms of the latter around her waist, as is the general manner of nursing amongst all classes of the natives of India.



Sec. 7. Concerning 1. *Neekah*,* or the solemnization of Matrimony. 2. *Joolwa*, or the first Interview of the new-married Couple.

1. *Neekah*.† Should the hour at which the bridegroom reaches the bride's house, after the preceding perambulation, be a propitious one, the *neekah* is immediately performed; otherwise it is deferred to the fourth, or any other auspicious hour afterwards. In the latter case, the people all retire to their own homes, and are summoned at the appointed time. At this juncture, should any thing in the bride appear objectionable to the bridegroom, the match may be dissolved.

The *qazee*, or his deputy, is generally present on these occasions; if not, they send for either of them. Previous to commencing the reading of the *neekah*, the bride's people send a *palkee* (palanquin) accompanied by *baja-bujuntur* (musicians), for the bridegroom's mother; or, in her absence, for his elder sister, maternal aunt, &c. and until their arrival the solemnization of *neekah* does not take place. They then commence the business of *neekah*, discontinuing the music, dancing, &c.

The *qazee* appoints two bearded individuals as witnesses on the side of the bridegroom, and desires them to go to the bride's party, and request them to issue orders regarding the *neekah*, and to state the nature of the marriage portion. When these have carried the message, an absolute *wukeel* (agent) appointed on the side of the bride, accompanies them back, to arrange the matter. On their return from the bride with the *wukeel*, her people dismiss them with a *pankabeera* (mouthful of betel); but, for the sake of diversion, they inclose the leaves of some tree or other in a betel-leaf, and fold it up in the form of a betel-parcel, and give it to them. Occasionally, at the time of so doing, the husband's brother-in-law with a leathern strap gives the witnesses two or three gentle stripes, observing to them that this is the punishment they deserve for giving false evidence. The *qazee* then repeats the same thing over to the *wukeel*, who, either of his own accord, or as it is suggested to him by some clever old dame at the bride's house, says many witty things: e.g. that "the child's dowry is something so considerable, that it is beyond the power of the bridegroom to bestow it. But first deliver to me, as earnest-money, the following articles, viz. twelve ships laden with silk, ten camel-loads of needles, a couple of vessels freighted with

* *Neekah* and *Shadee* are often used synonymously; though in Bengal the former is only applied to a secondary kind of marriage, called half-marriage. By the ignorant, it is esteemed unlawful and disreputable, equivalent to keeping a mistress. whereas, in reality, it is the foundation of matrimony, *shadee* signifying, and being merely the "rejoicings" on the occasion.

† This ceremony of *neekah* would appear, by Mrs. Meer's statement, to be called, in that part of the country where she resided, *durat* (assignment). Because on that night the dowry is fixed, and generally the bridegroom takes his wife to his own home. Vol. i. p. 383.



SL

garlic and onion husks, fifty white elephants, and ten lakhs of gold mohurs : I shall then acquaint you with the extent of the marriage-portion." The *qazee*, on hearing this, enquires of the witnesses whether the statement of the *wukeel* be correct, or whether he has been bribed to speak thus in the bride's favour. The witnesses, though present at the conference, carry on the joke by saying, "He went in behind the skreen, and had a private consultation ; so that we cannot say but he may have been bribed." The *qazee* also, in return, sends back a jocular reply : such as, "Had I previously been aware of the circumstance, I should have forwarded these articles with the *burree* apparatus ; but since you have only now taken a fancy to them, I shall forthwith dispatch paper dolls to procure them, and the instant they arrive, they shall be duly weighed in a balance, having heaven and earth for its scales and the wind for its weights, and safely delivered over. In the mean time, however, it is necessary that you inform us what the "settlement is to be."

After contesting the point in this way for awhile, a marriage-portion similar to that which the bride's mother or her father's sister may have had, being fixed upon, the *qazee* states the same to the bridegroom, and inquires whether he be satisfied with it ; to which he replies, "Perfectly so." Some settle a larger, some a smaller dowry than this, just as the bridegroom may stipulate. Then the *qazee*, having taken the *muqnu* and *sayhra* (veils) off the face of the bridegroom, and thrown them over his head, before which period they were not allowed to be removed, makes him gargle his throat three times with water, and seating him with his face turned towards the *qibla*, requests him to repeat after him in Arabic ; 1st, the *ustug far* (deprecation) ; 2nd, the four *gools* (chapters of the *Qoran* commencing with the word *gool*, i.e. "say," viz. the 109th, 112th, 113th, and 114th chapters) ; 3rd, the five *kulmay* (creeds) 4th, the *sift-e-ee-man* (articles of belief) viz. belief, 1, in God ; 2, in his angels ; 3 in his scriptures ; 4, in his prophets ; 5, in the resurrection and day of judgment ; and 6, in his absolute decree and predestination of good and evil. 5th, the *doa-e-qoonoot* (prayer of praise) ; and if he be illiterate, explains to him the meaning of these in Hindoostanee.

Then having made him repeat the *neekah ka seegah** (also in Arabic, and illustrated its signification), he desires the *wukeel* and bridegroom to join hands together, and directs the former to say to the latter, "Such a one's daughter, such a one, by the agency of the *wukeel* and the testimony of two witnesses, has, in your marriage with her, had such a jointure settled upon her : do you consent to it?" The bridegroom replies, "With my whole heart and soul, to my marriage with this lady, as well as to the above-mentioned settlement made upon her, do I consent, consent, consent!!!

During the performance of the above ceremony of *neekah* &amp;amp;

* *Neekah ka seegah*, or the marriage contract.



is placed before the *Qazee*, containing some sugar-candy, dried dates, almonds, and betel-leaves. In some places a *seer* or a *seer* and a quarter of unboiled rice, some *sundul* in a cup, with a *pote ka lutchchha* (necklace of two strings of black glass beads) in it, and in the tray also the *Qazee's* gifts (alias fee), viz. two and a quarter rupees, together with such other presents as they may choose to give him, consisting usually of a suit of clothes together with a shawl, according to their means.

It may here be remarked, however, that the *Qazee* has no right to expect a fee; for when a Moosulman wishes to enter into so lawful an engagement, sanctioned by the precepts of Mohummud, it is not only highly improper and unbecoming, but unlawful, in a *Qazee* to take a fine from him in this way; and, for this reason, that *Qazees* have had grants of land in *eenam* (gift) or *jageer*,* or daily pay, or monthly salaries bestowed on them by former kings, which the Honorable East-India Company (may its good fortune be perpetual!) has continued to them, solely for the following purposes, viz.: To bury and inter the helpless poor when they die; to solemnize their *neekah* (marriage); to impart spiritual knowledge to their offspring; to act as *eemam* (priest), and read prayers daily at the five seasons in the mosque; to appoint a *mootuwulee* or superintendent of the mosque; a *khuteeb* (preacher) to deliver the *khootba* (sermon) on feast days and Fridays (their sabbaths); a *mowazun* (crier) for sounding the *azan* (summons to prayer), and a *khidmuttee*, to sweep the mosque and bring water wherewith the congregation may perform their ablutions, all of whom he pays out of his own purse.

If these neglect their duties in the least degree, the ruler may very justly remove and dismiss the *Qazee* from his situation, and appoint another in his stead; for the object of it is to afford ease to God's servants, which is completely frustrated when a poor *sepahee* (soldier) who wishes to get married is obliged to pay two and a quarter rupees for nothing. But, in most places, the servants of mosques, above enumerated, are appointed by kings and rulers, and receive pay from them, and are not in the *Qazee's* employ, therefore the latter (the *Qazee*) will not perform the *neekah* unless he receive the usual fee.

Governors have appointed *Qazees* solely for the advantage of the ignorant and uneducated; men of science, who can exercise their own judgment, have no occasion for them. Being masters in their own families, they can solemnize matrimony and perform the funeral obsequies, &c. themselves, against which there is no prohibition, either by God or the Prophet.

After *neekah* the *Qazee* offers up a supplication to heaven on their behalf, saying, "O great God! grant that mutual love may reign

* *Jageer*; land given by government as a reward for services, or as a fee; a pension in land.



between this couple, as it existed between Adam (Adam) and Eve (Eve), Ibraheem (Abraham) and Sara (Sarah), and affection as was between Yoosoof (Joseph) and Zuleekha (Potiphar's wife), Moosa (Moses) and Sufoora (Moses's wife Zipporah), his highness Mo-hummud Moostuffa and A-nysha, his highness Ally-ool Moortooza "and Fateemat-ooz-Zohura." Then having helped himself to the contents of the tray, and blown (*i.e.* the supplication) on the sugar-candy, he inserts a small bit of the latter into the bridegroom's mouth, and delivers the *pote* (or glass beads) and a little sugar-candy to the bridegroom's mother, or any other near relative, and desires him to convey them to the bride; and tells her, that from this day she must consider herself married to such a person, the son of such a one, and that such is the jointure settled upon her; that she is to wear the necklace as emblematic of it, and chew the sugar-candy.* On hearing this the bride weeps; or rather, as many do, pretends to weep.

In the assembly of the men the bridegroom falls on their necks (embraces) and kisses their hands, and is loaded with congratulations from all quarters. Were the bridegroom even a slave, he would, on an occasion of this kind, be allowed to embrace all the gentlemen present.

Should dancing-girls be present, as a token of participation in the bridegroom's joy, they continue dancing to the sound of the music; in the meantime, the bridegroom's party are entertained with a dinner of *meetha polao*.

Along with the bridegroom two or four of his near relatives go as *sumdeans* (near relatives), to whom the opposite party offer *sundul hat'h*; that is, a red cloth is spread on the floor near the carpet to walk on, while a red cloth canopy is held over their heads, and as they enter, they have *sundul* applied to their *hat'h* (hands). In so doing, many out of frolic besmear also their mouths with some of it, and enjoy a hearty laugh at their expense. Having handed them a *pankabeera*, they take and seat them on the carpet. By placing under the carpet leather or fragments of earthen vessels, they contrive to play them a number of tricks; after which they bring the washhand-basin and ewer, and holding a red cloth over them and a red curtain all round, first pour a little *shurbut* on their hands and then give them water to wash. They put *pan kaybeeray* on a tray and *shurbut* into a bowl or bottle, and with a small cup help each of them to some of it, and hand them a *pankabeera*. On partaking of the beverage, each *sumdee* drops a *rupee* or a *fanam* into the cup; some, also, into the washhand-basin while they are washing. They frequently, out of fun, substitute a decoction of horsegram for *shurbut*. The instant any one has drunk the *shurbut*, a wag, who is a near relative, in jest, rubs his mouth so excessively hard with a well-starched towel, handkerchief, or brocade, as sometimes to make his lips bleed.

* As emblematic of the sweets of matrimony.

After that, they hand a *pankabeera* to each of the guests, spread the *Musturkwan* and serve up *choba*. Having mixed plenty of *ghes* with the *meetha polao*, and put it on the plates, they cover it over with the *bund* (or slices, viz. the *choba*), and set it before the *sumdeean*. The bridegroom also joins the *sumdeean*s at dinner, when his hands are washed by his brother-in-law, who puts four or five handfuls of the above food into his mouth. At every mouthful he makes some witty remark, in the manner detailed under the head of *huldees maynhdees* (page 68), after which the bridegroom eats with his own hand.* If the brother-in-law be not present, any one else feeds him. The money that is dropped into the cup or washhand-basin in the act of drinking *shurbut* and washing hands, becomes the perquisite of the servants; but, in some places, the landlord takes it himself.

This being concluded, betel-leaf, flowers, *uttur*, &c. are handed round; after which, the marriage attendants retire, while the bridegroom's nearer relatives remain in company with him.

Neekah, agreeably to the sacred *Qoran* and the *Huddees-i-Nubuwwee* (prophetical traditions), depends on three things: 1st. The consent of the man and woman; 2ndly. The evidence of two witnesses; 3rdly. The settling a marriage portion on the wife. Should any one of these be wanting, the marriage is unlawful.

Men of property usually pay the whole, or sometimes a third of the dowry at the time of the marriage, while the poor pay it by instalments. It being the divine command to give it, they must, partly by jewels, partly by valuable dresses, or in short somehow or other, satisfy the women to a certain extent, and get the bride to remit the remainder. Should the husband not have obtained an immunity or cancelled the debt, his guilt becomes great. On his death, his father or his son is obliged to discharge it. Should the wife die, it becomes her parents' due; and if not paid, they can demand it by force of law. In this there are certain provisos; that is to say, if the woman of her own accord leave her husband, she forfeits the dowry; if the husband turn her out of doors, he is first obliged to pay her the marriage portion.

2. The mode of performing *joolwa* (the first meeting of the bride and bridegroom in presence of the relations) is as follows:

Previous to the bridegroom withdrawing from the male to the female assembly, the women, having bathed the bride, prepare her for his reception, by decking her out in all sorts of finery, with ornaments, &c., adorning her agreeably to the wonted fashion on these occasions.

* No spoons, knives, or forks, are at any time used by natives; the fingers serve as a substitute.



After the *neekah* is over, the bride's *sayhra*, accompanied with music, arrives from the bridegroom's. The women are entertained with *meetha polao*, in the same way as the men.

At the time of *joolwa*, the bridegroom's mother, sister, and other relatives, &c. are all present at the bride's house.

About five or six o'clock in the afternoon of the *neekah*-day, the *mooshata* (female jester) having fastened the *sayhra* on the bride's head, brings her on her lap and seats her on the cot. Then, having seated the bridegroom opposite to her, with their faces turned towards each other and having a piece of red cloth held up as a curtain between them, she, holding one end of a long piece of red thread, puts the latter, along with some unboiled rice, into the bride's hand, and taking hold of it makes her throw it over the curtain on the bridegroom's head. The sister of the latter, tying a gold or silver ring to the extremity of the thread, and also putting some unboiled rice along with it into the hand of her brother, takes hold of it, and makes him throw them to the bride. When they have thus thrown it (the ring) backwards and forwards three times, all the while singing some current epithalamium (called *hujooloha*), the *mooshata* desires the bridegroom to remove the curtain. After placing the bride and bridegroom on the bed, the female jester exercises her ingenuity in saying many witty things. On the bridegroom's mother or his sister requesting her to show the bride's face to the bridegroom, she observes, "The bride eclipses the moon in beauty; and were I to indulge him with a single glance, the poor fellow would go mad and become distracted."

After two or three (lit. four) *ghurrees* passed in this way, she places a bit of sugar-candy on the bride's head, and desires the bridegroom to pick it up with his mouth. That being done, she puts the same on her shoulders, knees, and feet; but, instead of removing it in the latter case with his mouth, he offers to do it with his left hand (a thing totally inadmissible among them), which, of course, the *mooshata* does not sanction; and at this juncture amuses the bridegroom's mother and sister not a little by insisting upon the performance, observing that it is but right, since he has taken up the rest with his mouth, that he should do so in this case. After a few minutes, he is allowed to take it up with his right hand.

Then the *mooshata*, singing, takes hold of the bride's head, moves it backwards and forwards two or three (lit. four) times, and does the same to the bridegroom; after which, holding a looking-glass between them, she directs them to look at each other in it. The bridegroom takes a peep, and obtains a faint glimpse of his fair one (immediately after which the *Qoran* is exhibited to his view), while the modest virgin does not so much as venture to open her eyes.*

* All this is pretended modesty; since, before the match was concerted, the couple have repeatedly been in each other's company, and become sufficiently well acquainted with one another.



They then give the bridegroom some milk in a cup to drink, and touch the bride's mouth with his leavings (hoping thereby to create a mutual affection between them).

Having assembled all the bridegroom's female relatives, and such of the near male ones as are privileged to see her, and displayed her to them, the latter, on being gratified with a sight of the Beauty [not unfrequently she is ugly enough], put a ring, a rupee, or some jewel, into her hands, and pronounce a blessing upon her, saying, "Long may you live and prosper."

The bride's and bridegroom's mothers, fathers, sisters, brothers, and other relatives, being assembled, the bride's mother takes hold of her right hand, and placing it into that of the bridegroom's father, says, "Hitherto has this girl's modesty, honour, reputation, and character been in our hands, and we now resign them over to you." The opposite party, on the other hand, by numerous consolatory assurances, give her to understand that she need labour under no apprehensions on that subject, that her daughter will be well taken care of.

After that the bridegroom stands up to make his *sulamee* (obeisance), and addressing each individual male and female relative of the bride by name, makes his *tusleem* salutation) to them. The ladies in return, offer him a present of a handkerchief, ring, rupee, half-rupee, *doputta*, or shawl; and if any one of his brothers be present, they also offer a handkerchief or a ring.

After that, in the same style as the bridegroom came the preceding night to the bride's house, he now proceeds home on horseback, and she along with him in a *neesana* (a palanquin) with doors shut, attended by music, dancing-girls, and accompanied by all the relatives, &c. On reaching his house, the attendants, musicians, &c. are dismissed with betel.

Then the bridegroom, on taking the bride out of the palanquin, and carrying her in his arms into the house, meets with a little opposition from his sister, who insists upon his promising to let her have his first daughter; to which he facetiously replies, "You shall most undoubtedly have the first daughter of my bond-maid, or of my cat." After a little sham altercation, he promises his daughter, and takes in the bride.

After this a fowl or sheep is sacrificed in the name of the couple, and distributed in charity. Then having placed the bride's and bridegroom's arms round each others' neck, with their faces turned towards the *Qibla* (temple of Mecca), they cause them to make two *sijdahs* (prostrations). After which the bride first washes the bridegroom's feet in a mixture of *sundul* and water, and then he her's.

That being done, the couple retire to their bed-room to enjoy



themselves as they think proper, disburdening themselves of all the fatigues of the preceding night ; but that is among the better ranks of society. The lower orders consider the ceremony of the *kunggun* of such moment, that they never think of consummating the rites of wedlock, until this be performed; for which see the following section.

SEC. 8. *Concerning Kunggun k'holna, or untying the Kunggun (Wedding Bracelets) from the wrists of the Bride and Bridegroom.*

On the third or fourth day after *shub-gusht* it is customary to unite the *kunggun*. If the ceremony take place on the former day, it is termed *bhoora* ; if on the latter, *chowthee*.

The *kunggun* consists of a few pearls, some grains of unboiled rice, one or two flowers, and a quarter rupee piece tied up in a bit of red cloth in the form of a bundle, and fastened on by means of red thread to the right wrist of the bride and bridegroom on the *shub-gusht* night.

On the *kunggun* day, in order to fetch the bride and bridegroom the bride's parents despatch a horse a *doolee*, some *k'heer* and *k'hichree* for their breakfast, and *chiksa* to rub on their bodies, accompanied with music, dancing-girls, &c. On this occasion, the bridegroom's *sala* (brother-in-law) is mounted on horseback, and the bride's *salee* (sister-in-law) ride in a *palkee*, in coming to call on the bride and bridegroom. On the arrival of the *sala* at the door of the house, the bridegroom's people having gone out to meet him, offer him a *doputta*, or a printed handkerchief, and assist him in dismounting from his horse. In the same manner the females go and welcome the *salee*, offer her a *daoonee*, *cholee*, and *bunggree*, or merely a *cholee*, or a pair of *bunggrees*. Until these are given, they never quit their conveyances; for it is indispensable on this day to give them these presents.

About three o'clock in the afternoon, the bride and bridegroom proceed with the same splendour and pomp as at the *shub-gusht*, without flambeaux, accompanied by all the marriage attendants, to the bride's house. The females of the bridegroom's house go thither in carriages or *doolees*.

Among some classes of people, they drink *taree*, *sayndhee*, &c., and women as well as men continue intoxicated with delight, mirth, and jollity.

All that day the people of both houses, men as well as women, remain soaked in red and yellow dye.* with which, taking it out of a

* The yellow dye is made by infusing in water *pulas ka p'hoor* (*butea frondosa* Koenig.), the tree on which the lac-insect feeds, adding turmeric to it and boiling. Red dye is made of safflower. Vide *koosoom* in the Glossary.



pitcher, they bespatter one another, by squirting it through syringes, or pelting one another with egg-shells or balls made of sealing wax, formed very thin, filled with it, or merely throwing it with the hands. This is called *rung-k'helna* (or the playing with colours).

In the evening, at the bride's house, an entertainment with *k'hara polao* is given to all.

After dinner, the men having retired home, the bride and bridegroom are seated on a carpet under the shed. Into a large *seen* (alias *thalee* or brass dish) they put some water, greens, *sundul*, *betel*-leaves and lemons. The *Mooshata* then taking the *kunggun* off their wrists, and throwing them into the dish placed between them, calls out, "Let us see which of you will be the first to take them out." The bride modestly sitting with her eyes shut, and head hanging down, the *mooshata*, or some one of her relatives, or one of the ladies near her, takes hold of her hands, and dipping them into the dish takes them out.

Should the bridegroom be the first to seize them, he is in a trice attacked from all quarters. The bride's sister and near relatives, such as are adroit in sporting and playing tricks, strike him with flower *ch'hureeans* (wands), pelt him with sweetmeats, such as mangoes, figs, *butasha* and *buddoo*, and with *guavas*, *pooreean*, garlic, or onions; and one of the bride's sisters, with others, rubs the poor fellow's cheeks and ears well. In short, they have a great deal of fun and merriment on the occasion.

When the bridegroom gets the *kungguns*, he makes the bride beg for them in the most humiliating manner, saying, "I am your wife and slave." She, in return, causes him to do the same, should she succeed in obtaining them. Having thus taken the *kungguns* out three times, they resign them to the dish.

After that they braid the bride's *meehree* (side-locks) and plait her cue behind; and then make the bridegroom unravel one of the side-locks with one hand. The instant he calls in the aid of the other, he is assailed by the bride's sister, and handled in the same rough manner as at the untying of the *kunggun* just mentioned.

Subsequent to this ceremony from the bride's, according to their means, presents of *Khilauts* or suits of clothes are offered to the bridegroom's mother, father, sister, brother, &c. It is customary to offer money on this occasion, notwithstanding the prohibition against it if it were so.

Then taking their departure thence, the bride and bridegroom home. In fact, it is that the bridegroom experiences the delights of *ziffaf* (or "I



CSL

Sec: 9. 1. *Hât'h burtana*, or the resumption of the use of the Hands; 2. *Joomagee*, or the giving of Entertainments on five successive Fridays (the *Mohummudan Sabbath*) during the honey-moon; 3. *Kulus kay mat'h oot'hana*, or removing the before-mentioned Water-pots.

1. *Hât'h burtana* (or the resumption of the use of the hands) takes place three or four days after the taking off of the *kunggun*; nay, sometimes it is deferred till the last *joomagee* (or the fifth Friday of the honey-moon); and until the ceremony is observed, the newly-married pair are not permitted to engage in any sort of employment whatever.

On the day appointed, the new married pair and all relatives, friends, &c. are invited by the sending of *cardamoms*, and in other forms, to an entertainment at the bridegroom's house.

The bride's mother, sister, &c. on coming to the party, bring with them a large quantity of wheat flour, sugar, *ghee*, almonds, dates, raisins, betel-leaves, flowers, a handkerchief, and a ring. Then, for form's sake, they get the bride and bridegroom to make and fry two or three *pooreean* (cakes), and afterwards make them perform some other light work; such as lifting a pot of water, swinging a *chheenka** (sling), stirring about the *polao* with the skimmer, dipping the hand into the vessel containing gram, picking vegetables, or causing the bridegroom to unlock a trunk and therein put ten or twelve (lit. ten or fifteen) rupees and getting the bride to lock it again. But before making them fry *pooreean*, they cause them to sit down in one place, and get them to break *kanchee*, that is, they fill a plate with wheat *thoollee*, place on the latter ten or twelve (fifteen) *kungooray* (or small triangular lumps made of *thoollee*), a little apart from one another, and deposit a piece of thread in a particular winding direction around them, with the two ends of it so artfully concealed that it is almost impossible to discover them, and place one or two of these before the bridegroom, whom they desire to find out the extremities of the thread and disentangle them. Should the bridegroom be a shrewd lad he is not long of unravelling it; if the reverse, he continues a good while groping about. In the latter case, the *sala* or *salee* pelts him, as has been detailed under the head of *kunggun* (p. 93). Ultimately the bridegroom's mother or sister shows it to him. After that, they get the bride and bridegroom to break the *kungooray*, and make them eat a little of it out of each other's hands, and distribute some to all the ladies. This ceremony is denominated *kanchee*.

...ertained the men and women, and the bridegroom's
...resents of suits of clothes or *khilauts*† to the
...nd sister, the party break up.

...gs or cords, to place any thing on; the cords of a bangy-
...ing more or less than a suit of clothes, the same as *libas*,
...the court language, the latter used by the common
...value in either case.



There are five *joomagee*, or successive Fridays of the honey-moon, on which entertainments are given : on the first, at the bride's house ; on the three following, either at the same place, or at the house of any one of the near relatives ; and on the fifth at that of the bridegroom. On these occasions, musicians, &c. are despatched to escort the bride and bridegroom, together with their relatives, to the feast. In the forenoon they are entertained with a dinner, consisting principally of *k'heer* and *k'hichree* ; and, in the evening, of *polao*. Then having offered the bridegroom a present of a ring and a handkerchief, and bestowed on him their blessing, they dismiss them.

It is necessary that both the bride and bridegroom be bathed on that day.

3. On the fifth *joomagee* (or last Friday) the water pots, called *kulus kay mât*, are removed, and thus conclude the ceremonies of marriage.

SEC. 10. Concerning 1st, the number of Wives authorized ;
2nd, Relatives whom it is unlawful to marry ; and
3rd, the subject of Divorce.

1. Agreeably to the precept of the Prophet (the peace, &c.) Moosulmans are allowed, both by the *Qoran* and *Shurra*, to have four wives. The generality, however, have only one ; a few, two or three ; scarcely any four : though some, contrary to the *Shurra*, have them without number : such as, for instance, Tippoo Sooltan (now in Paradise), who actually married no less than nine hundred women.*

2. It is unlawful for a man to unite himself in wedlock with the following fourteen of his relations, viz. 1, His *ma*, mother ; 2, *my dur ma*, step-mother ; 3, *baytee*, daughter ; 4, *rubeeba baytee*, step-daughter ; 5, *buhun*, sister ; 6, *p'hoophee*, paternal aunt ; 7, *kahla*, maternal aunt ; 8, *bhuteejee*, brother's daughter ; 9, *bhanjee*, sister's daughter : nieces ; 10, *dacee doodh pillace*, or *doodh ma*, wet nurse, or foster mother ; 11, *doodh buhun*, foster sister ; 12, *saas* or *khoosh-damun*, wife's mother (mother-in-law) ; 13, *buhoo*, daughter-in-law ; 14, *salee*, sister-in law, which last he may marry, however, after his wife's death.

On this head, there is a certain limitation in the case of foster children.

If a child, previous to his completing the age of two years and a half, drink the milk of another mother, her suckling becomes as his brother or sister, and the mother stands in the same relation to him as to her own child ; and the same relations whom one is prohibited

* These, according to Mrs. Meer, are called *doolee* wives ; of whom she has likewise heard of some sovereign princes in Hindoostan possessing seven or eight hundred.



marrying of his own, he is also prohibited marrying of his foster-brother's. After the age of two years and a half, if he suck another mother's breasts it is of no consequence.

3. There are three forms of *tulag* or repudiation: 1st. *Tulag-e-by*, which consists in the husband only once saying to his wife, "I have divorced you." 2nd. *Tulag-e-rujase*, in repeating the same twice. 3rd. *Tulag-e-mootuluqqa*, in three similar repetitions.

If a man divorce his wife by the *tulag-e-by*, he may within three menstrual periods take her back, but not afterwards.

If he have given her the *tulag-e-rujase*, he may, if both agree, either maintain her within doors, or giving her the dowry send her away. In the former case, should the woman be unwilling to remain, she may, by resigning half or a quarter of the dowry, depart with the rest. Such a woman it is unlawful for him to take back, unless he marry her over again.

With a woman divorced by the *Tulag-e-mootuluqqa*, it is unlawful for the husband to cohabit until she has married another man and been divorced by him.

If a woman wish for a divorce, and the husband be disposed to grant it, he has recourse to the stratagem of expressing to her his disinclination; adding, that if she insists upon it, he will indulge her, but then she must consent to give up her claim to the marriage portion. The woman having no alternative, resigns her dowry and accedes to the divorce. Had he not adopted the above scheme, he would have been obliged to have given her the dowry before repudiating her.

With a slave girl, it is unlawful for her master to cohabit after the *Tulag-e-rujase* (as in the case of a free woman after the third divorce), and she need wait only two menstrual periods, instead of three, before she marry again.

In repudiating a wife, the husband is to wait till post-menstruation, and then, without touching her, divorce her. Should she be with child, he is to wait until she be delivered; and then, taking possession of the child, dismiss her; and, if he please, the mother is obliged to suckle the infant two years.

After once settling the dowry (that is after *neekah*), but previous to consummating the hymeneal rites, if a man wish to divorce his wife, he is obliged to give her half the dowry; if he give the whole, it is so much the more commendable.

It is directed in the sacred *Qoran*, that a woman may, four months and ten days after her husband's demise, marry again. But in Hindoostan, some women conceiving it more honorable not to marry after the death of one husband, never do so; and when it is done, only *neekah* is performed, not *shadee* (rejoicings), the woman being a widow and no virgin.