

CHAPTER XII.

THE LITURGICAL CEREMONIES.

I. THE INNER LITURGICAL CEREMONIES.

THE YAÇNA: ITS LITURGICAL APPARATUS.

The liturgical ceremonies may be divided under two heads:-

I.—The Inner Liturgical Services.

II.—The Outer Liturgical Services.

By the inner liturgical services,¹ I mean those religious services which can only be performed in a separate place specially allotted for the purpose. Such a place is known as the *Dar-i-Meher*² and is generally connected with a fire-temple. Again such ceremonies can only be performed by the priests who observe the *Bareshnûm*.³ These ceremonies are generally spoken of as the *pâv mahal* (پاو مهل) ceremonies, *i. e.*, the ceremonies of the holy or consecrated house. The priests capable of performing these ceremonies are spoken of as *Yaozdâthragar Mobads*, *i. e.*, priests who are purifiers.

By the outer liturgical services, I mean those religious services which may be, but need not necessarily be, performed in a *Dar-i-Meher* or a place specially allotted for the purpose. They can also be performed in any ordinary or private house or place. Again, they may be performed by any priest, even by one who does not observe the *Bareshnûm* or by one who has only gone through the *Nâvar* and not the *Martab* initiation.⁴

Under the heading of the inner or *pâv mahal* liturgical services, fall the following ceremonies:—

I.—*Yaçna* or *Yazashna*.

II.—The *Visparad*.

¹ In my account of the details of these ceremonies, besides my knowledge of what I have practised and observed, I have drawn information and particulars from other sources and especially from the *Tamâm Khordeh Avesta* of Mr. Dadabhoy Akhbâr-i-Saudagarwala and the *Yaçna bâ Nirang* of the late Ervad Tehmuras Dinshaw Anklesaria.

² *Vide* below, p. 247.

³ *Vide* above, *Bareshnûm* Chap. V.

⁴ *Vide* above *Initiation*, Chap. VIII, p. 197.

III.—The Vendidad.

IV.—The Bâj,

I will first describe here what a Dar-i-Meher, where only the inner liturgical ceremonies can be performed,

The Dar-i-Meher, or the place for performing the inner liturgical services.

is. A fire-temple is, as the word signifies, a temple or a sacred place for the preservation of the sacred fire. These temples have generally a place or a set of apartments attached to them where the above-said inner liturgical ceremonies are performed. These places are known as the Dar-i-Meher. Though, strictly speaking, these places or portions attached to the temples for the performance of these ceremonies form the Dar-i-Meher proper, generally the whole religious building, including the chamber of the sacred fire, is called the Dar-i-Meher. All the fire-temples need not necessarily have these Dar-i-Mehers or the apartments for the performance of the inner liturgical services attached to them. For example, the Âtash Behrâm, or the Great Fire temple at Naosari, has not the Dar-i-Meher attached to it. There, the Dar-i-Meher is in a separate building. But generally, almost always, the fire-temple and the Dar-i-Meher are in one and the same building and so, they are spoken of by both names. The building is spoken of generally as the Âtash Behrâm or the Âtash Adarân, according as it contains the fire of the first or the second grade. If it is a building of the second grade, it is spoken of both as Âtash Âdarân or Dar-i-Meher. A Dar-i-Meher always contains the sacred fire of the third grade, viz., Âtash-dâdgâh, burning in it. A fire-temple or a Dar-i-Meher is, at times, also spoken of as an Agiâry, i. e., the place of Âg, Agni or fire

The name Dar-i-Meher is made up of *Dar* (Avesta *dvara*, Sans. *dvara*, German *Thür* or *Thor* English *door*) and *Meher* which is the later form of Avesta *Mithra*. So it means "the door¹ or the porch of Mithra." Mithra or Meher occupies a

The word "dar" or "door" is used here in more than its ordinary physical sense. It is rather used in the allegorical sense in which it is used in John X, 9, where we read: "I am the door: by me if any man enter in, he shall be saved, and shall go in and out, and find pasture." The word "dar" is used in later Persian, also for "Chapter." For example, the

prominent place in Zoroastrian angelology.¹ He is the Yazata or the angel presiding over light and justice, and as light is the symbol of truth and justice, and as such, the symbol of divinity, the place where all the higher religious liturgical services in honour of God are performed, has come to be specially called Dar-i-Meher, *i. e.*, the house of Divine light and justice.

Just as a church, an abbey or a cathedral, at times, contains several chapels where different priests conduct their services, so a Dar-i-Meher has several divisions, where different sets of priests conduct their services. In the Yazashna, Vendidad and Visparad ceremonies, it is always necessary to have two priests to officiate. These different parts or divisions of the Dar-i-Meher, where different pairs of priests perform their ceremonies, are known as (a) Yazashna-gâh, or (b) Urviç gâh, or (c) Hindholâ.

(a) By Yazashna-gâh is meant the place (Pers. *gâh*) where the Yazashna ceremony is performed.

(b) Urviçgâh (the place of Urviç) is another synonym of Yazashna-gâh. The Dadistân-i-Dini (XLVIII. 13)² speaks of the Yazashna-gâh as the Aûrvés. The meaning of the word *urviç* is not certain. Darmesteter says: "Urvaêsa signifie proprement 'tour'³ (urvaêsa vardashna: Dastur Hoshangji and Haug's Old Zand-Pahlavi Glossary, p. 23, l. 9)." According to Darmesteter, the word means a place where they turn (le lieu où l'on tourne). The word can be derived from "vars" hair,

religious book "Sad-dar" derives its name from its having 100 (sad) chapters. Another equivalent of the word "dar" is "bâb" (meaning both door and chapter). Hence, the word "bâb" has also received an allegorical religious signification. Hence it is, that Bâb, the founder of the Bâbi religion in Persia, has derived his name. The word "Chapter" which, as said above, is another signification of the word "dar", has received a religious signification among the Christians also.

1 For an account of the attributes of Mithra and for a comparison of some of his attributes with those of St. Michael, *Vide* my papers on "Mithra of the Parsees and St. Michael of the Christians" in the *Journal of the Anthropological Society of Bombay*, Vol. VI, pp. 237-53. *Vide* my *Anthropological Papers* (Part I), pp. 173-190.

2 S. B. E., XVIII, p. 163.

3 Le Zend-Avesta I, p. LXII, n. 2.

i. e., the place where the "vars" or the hair of the varacyâ or sacred bull is used in the ceremonial. We know that in Persian, the word *urviç* (ارويش or ارويس) means a hair-rope. West thinks, that the word "is probably to be traced to the Avesta 'urvaesa' (اورواس), goal."¹ The word occurs in the Farvardin yasht (yt. XIII, 58) in the sense of 'limit.' Darmesteter translates the word *dura-urvaesa* there as "far-evolving circle." In the Vishtâsp yasht (yt. XXIV 29), the word is used in connection with the running of a horse in a circle ("as an excellent horse turns back from the wrong way (hacha urvaêsât) and goes along the right way (fratarem urvaêsem) (smiting the many Drujs." Darmesteter. S. B. E. XXIII p. 335). So, West seems to be right. *Urviç* is the circle or the limits within which the celebrants have to remain. At times, the stone slab on which the ceremonial utensils are arranged is also called *Aûrvês* (Dadistan-i-Dini, XLVIII, 14).

(c) The word *Hindhorâ* or *Hindholâ* is another name of the *Yazashna-gâh*. It seems to be a form of the Sanskrit *Hindhola* *i. e.*, a swing. The priests while reciting their prayers generally assume a swinging posture. So, perhaps it has received its name from the swinging posture of the celebrants. The stone platform on which all the ceremonial utensils and requisites are placed is also known as a *hindholâ*. Perhaps the word *hindholâ* may be a corruption of the Avesta word *arâthru* which is used in the *Nirangastân*² for the seat of the *zoti*. The Pahlavi rendering of that word there is *udgâh*. The word *arâthru* when written in Pahlavi may be read *hanatrâ* from which the word may have been corrupted to *hindhorâ*.

The different *Yazashna-gâhs* are separated from each other by a *pâvi*,³ which serves both as the limit of each and also as the passage for the water used in the ceremonial. If somebody enters within the limit marked by the *pavi* while the service is

1 S. B. E., Vol. XVIII, p. 163, n. 4.

2 The photo-zinco text, folio 156-b, 1. 11. Darmesteter's *Zend Avesta* III, p. 130.

3 *Vide* Chapter on Purification Ceremonies, p. 109.

going on, he vitiates the ceremony. If there are two Yazashna-gâhs side by side, they are separated by a narrow strip of space enclosed between two *pâvis*. The Yazashna-gâhs are so constructed as to permit the Zaoti or the principal officiating priest to face the south.

A priest, who performs the inner liturgical ceremonies of the Yaçna, the Visparad, and the Vendidad, is spoken of, at times, as Yaôz *dâthragar*, *i.e.*, one qualified to give or spread purity. According to the later Pahlavi and Persian writings, he must possess the following 15 characteristics (*Vide Darab Hormmazdyar's Revayet. Yaçna bâ Nirang by Tehmuras D. Anklesaria, Introduction, p. 25*):—

Characteristics of a priest qualified to perform the liturgical ceremonies.

- (1) Aiwîza hîm, *i.e.*, of pure nature or unblemished.
- (2) Âsnideh Kherad, *i.e.*, possessed of innate wisdom.
- (3) Din-aspanârgân *i.e.*, firm in his belief in religion.
- (4) Yazdân-minîdâr, *i.e.*, one who often thinks of God.
- (5) Minô-vînashna, *i.e.*, one who looks into spiritual things.
- (6) Pâk-minashna, *i.e.*, one of pure thoughts.
- (7) Râst-gavashna, *i.e.*, one who speaks the truth.
- (8) Kheradi-kunashna, *i.e.*, one who acts with wisdom.
- (9) Yaozdâthra tan, *i.e.*, one with a clean body.
- (10) Shîva-hizvân, *i.e.*, sweet-tongued.
- (11) Narm-nask, *i.e.*, a slow or careful reader of the sacred books,
- (12) Râst-avestâ, *i.e.*, one who recites the Avesta properly.
- (13) Pâdyâv sâzashna, *i.e.*, one who does all work with *pâdyâb*, *i.e.*, after observing the forms of purification.
- (14) Khûb-nirang, *i.e.*, one who knows well the religious formulas.
- (15) Nâbar-ziwan. *i.e.*, one who leads his life like a Nâvar, *i.e.*, observes during his life all the forms

required to be observed during initiation into priesthood.

I will now proceed to describe the liturgical service of the Yaçna.

The word Yaçna, of which Yazashna is another and a later form, comes from the Avesta root *yaz*, Sanskrit *yaj*, meaning "to invoke, to worship, to praise." The word is the same as Sanskrit *yajna* or *yagna* meaning "a sacrifice." Thus, it is a prayer which includes the praise of God and His spiritual Intelligences and which invokes their aid. It is a long prayer which is accompanied with certain ritual and in which certain things are presented as symbols. Its celebration requires the recital of the 72 chapters, known as the Hâs¹ of the Yaçna. Two priests are required for its celebration. They are, for the time being, spoken of as the Zaoti and the Raspi or Atravakhshi. They must, at first, have a bath and put on a clean suit of clothes. They must clean their nails, so that there may be no impurities in them. They must have a clean mouth, so that there lurk no particles of any food between their teeth.

The Yaçna is celebrated in two parts:—

I.—The Paragnâ.

II.—The Yaçna proper.

I. THE PARAGNÂ.

The word *paragnâ* comes from *para* (Avesta *para*) before or fore and Sanskrit *yagna* (Avesta *Yaçna*), and means, "the recital or the ritual that comes before or precedes the Yaçna proper." Some think that the word is a corruption of *paragra*, which is the corrupted form of *prakriyâ*, i. e., (the *kriyâ* or ceremony) preceding (*pra*) the ceremony proper.

1 The word Hâ is the Avesta word *hâiti*, meaning chapter or section, and comes from the root *hâ*, to cut. The 72 fine threads which go to make up the *Kusti* or the sacred thread are said to symbolise the 72 hâs or chapters of the Yaçna.

This Paragnâ ceremony consists of the following ceremonies:—

- (1) The Barsam ceremony.
- (2) The Aiwiyâonghan ceremony.
- (3) The Urvarâm ceremony.
- (4) The Jivâm ceremony.
- (5) The Zaothra or Zor ceremony.
- (6) The Haoma ceremony.

We will describe these different rituals of the Paragnâ of the Yaçna ceremony under the different heads of the religious requisites of the Yaçna ceremony which bear their names. For the performance of the Yaçna, the Visparad and the Vendidâd ceremonies, certain requisites, both organic and inorganic, are necessary. We find a part of the list of these in the third chapter of the Yaçna itself. Some of these requisites are mentioned in the recital of the *paragnâ* prayer which contains portions of the 24th and the 4th chapters of the Yaçna. We give below a complete list of the apparatus required. We will describe these things, and, while doing so, describe the ceremonies bearing the names of, and connected with, these things.

The following are required in a Yazashna-gâh for the performance of the Yaçna, the Visparad and the Vendidâd ceremonies. Some of these are required for the Bâj ceremony also:—

The liturgical apparatus or the requisites in the Yazashna-gâh.

- (A) Khwân or Stone slabs.
- (B) Metallic requisites, known as Astâmâ or Âlât, *i. e.*, metallic utensils or instruments. They are generally of brass, and, at times, of silver. Among these are:—
 - (a) and (b) Hâvanim and Lâla, *i. e.*, mortar and pestle.
 - (c) Tashta, *i. e.*, chalice or plates and cups.
 - (d) Mâhrui, *i. e.*, crescent-shaped stands.
 - (e) Barsam, vegetable twigs or metallic wires.

- (f) *Varaṣ ni viti*, *i. e.*, a ring entwined with hair (of the sacred bull).
- (g) *Kâplo* *i. e.*, a knife.
- (h) The Kundi and other vessels for water.
- (C) Organic requisites. Among these are:—
- (a) *Aiwyâonghana*, the leaf of a date-palm.
- (b) *Urvarâm*, the twig of a pomegranate tree.
- (c) *Jivâm*, the fresh milk of a goat.
- (d) *Darûn*, the sacred bread.
- (e) *Goshûdô*, the clarified butter.
- (f) *Haoma*, the twig of the *Haoma* plant.
- (D) *Zaotra* or *Zôr*, the consecrated water.
- (E) Fire and its requisites. Under this head come:—
- (a) Fire.
- (b) *Afargâniun*, a vase to hold the fire, with its accompaniments, the ladle and the tongs.
- (c) *Aêsma-bui*, *i. e.*, the fragrant fuel.

Of all these requisites the principal that are often referred to as appertaining to a *Zaotar*¹ or sacrificer are the *Aêsma*, *Barsam*, the *Jivâm*, and the *Hâvanim* (*Aesmôzast*), *Baresmôzasto*, *Gaozastô*, *Hâvanôzastô*. *Vendidâd*, III, 1; *Yaçna Yasht X Meher* 91). A priest in the midst of the ritual is spoken of as one holding these in his hands (*Zasta*).

In all inner liturgical services, it is enjoined, that the utensils before being used, must be made *pâv*, *i. e.*, ceremoniously purified. The following is the process adopted for this purification:—

Pure clean water is fetched from a well in utensils previously cleaned and washed. Well-water only is used; water drawn from pipes is not permitted. For this purpose, all temples are provided with a well. A priest observing the *khâb* goes to a well with the utensils previously cleaned and washed and draws

¹ For the function of the *Zaotar* and eight other functionaries of his class, *vide* the *Nirangistan* Bk. II, Ch. XXVII. For the Holy Ministers of the Church, their powers, qualifications, instruction, initiation, their triple quinary and octonary orders, &c., *vide* *Nirangistan* by Mr. S. J. Bulsara. Introduction, pp. 29 *et. seq.*

the water himself. Water drawn for the first and second time is rejected. It is the water that is drawn for the third time that is considered to be sufficiently pure for the ceremony. He carries this water to the chamber or place where the liturgical ceremonies are performed, and, with it, makes *pāv*, the utensils to be used in the liturgical service. The utensils are filled up to the brim with water and then the priest utters the following formula and pours additional water so as to let it overflow the brim. He first says "Khshnaothra Ahurahê Mazdâo, *i.e.*, (I do this) for the pleasure of God," and then recites one Ashem Vohu. He recites this formula three times, and, at each recital, pours further water so as to let it flow over the brim. In the interval of each formula he recites in Bâj, or mutters in a suppressed tone, the following words:—Yaozdâthra Zareh Frâkand, Yaozdâthra Zareh Varkash, Yaozdâthra Zareh Pûiti, *i.e.*, with the purity of the Seas, Frakand, Vouru Kasha and Pûiti. The first two are the two names, Pahlavi and Avesta, of the Caspian Sea. The third is supposed to be the sea of Aral. With these three, the holy waters of the heavenly prototype of the river Ardviçura, supposed to be the Oxus, is also remembered (harvasp mînô Ardviçura âw-i pak Yaozdâthrâ). What is meant by this recital and purification seems to be this: The celebrant names the principal sources of water in ancient Irân and symbolizes by the ceremony the fact of the purifying process of water in the whole Nature. All things required to be ceremoniously purified for ritualistic purposes are made pure in this way. A priest makes his hands also clean or pure in this way. Now, I will proceed to describe all the above requisites.

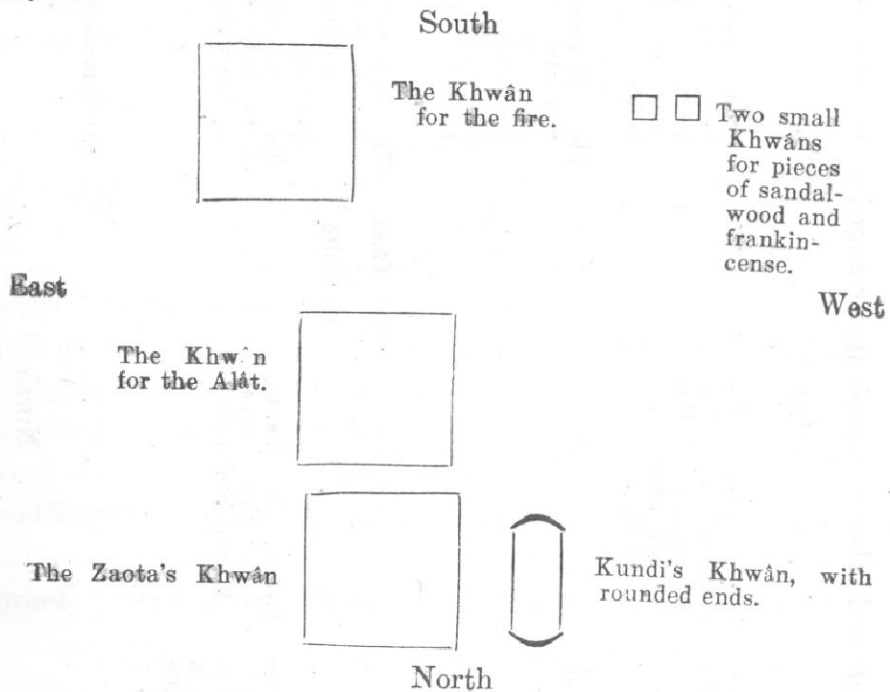
The Khwân is a stone slab used in the Yazashna-gâh. Over it are spread all the utensils required in the liturgical services of the Yazashna, the Visparad and the Vendidad. The word is the same as the modern Persian *khwân* (خوان), meaning a table. It is so called because it is a slab standing on four feet in the form of a table. It is cut out of ordinary stone or marble. Altogether six stone slabs are used in the Yazashna-gâh. Of

(A) Khwân or stone slabs.

these four are large and two small ones. Of the four large ones, three are square and one with two ends rounded. They are—

- (a) Alât no khwân, *i. e.*, the table or slab for the instruments.
- (b) Âtash no khwân, *i. e.*, the slab for the fire.
- (c) Kundi no khwân, *i. e.*, the slab for the water vessel.
- (d) Zoti no khwân, *i. e.*, the slab for the Zaota priest to sit upon.
- (e) and (f) Âesam bui no Khwân, *i. e.*, the slab for the fuel.

The positions of the slabs in the Yazashna-gâh are shown below:—



The Alât-khwân is the Khwân proper, because it serves as a table (Khwân) on which the priest spreads all the sacrificial plates, cups and other instruments, the Darun or sacred bread, the Jivâm or the fresh milk, the *urvarâm* or the pomegranate twig, Haoma, etc. It is also called Âlât-gâh, *i. e.*, the place over which all the necessary sacred instruments (âlât) are placed. It is also called *Âlât no takhtô*. The word *takhté* in Persian has the same meaning as Khwân, *i. e.*, a board or table. Hence, the word means "the table for the (religious) instruments." It is also known as *Urviç*.¹

¹ *Vide*, above, p. 246.

All the liturgical instruments and other requisites are arranged on the slab as shown below :—

South

The cup to hold spare Haoma juice with a saucer over it.

The *tashta* for Draona, *i. e.* the saucer to hold the sacred bread and *goshudô*.

Havanim lâlâ, *i. e.* the mortar and pestle for pounding the Haoma twigs.

Cup to hold Haoma twigs for a time.

The Haoma and Urvarâm *tashta*, *i. e.*, the plate containing the Haoma and pomegranate twigs.

East

The two Máhruis *i. e.* the crescent-shaped stands with the Barsam standing upon them.

Jivâm nô *tashtô*, *i. e.* the saucer for the fresh milk.

The Káplô or the knife

The cup containing the varas ni viti, *i. e.*, the ring with the hair.

The cup containing the holy Zaothra or Zor water.

West

The Haoma cup

North

Before all the above plates, cups and other requisites are placed over it, the *Khwân* requires to be made *pâv*, *i. e.*, cleaned and purified. The officiating priest takes his seat upon his stone-slab and then, making a water-pot and the *Kundi*, *pâv*, makes his two hands *pâv*, and then taking some *pâv* water from the vessel (*Kundi*), recites the *Khshnaothra* formula six times and pours from a saucer the *pâv* water over the *Khwân* before him six times. During the first three recitals, he pours the water, so as to let it fall from north to south, and then, during the second three recitals, from west to east. These six pourings of water over the *Khwân* make it *pâv*.

It seems that the use of stone-slabs as the *alât-gâh* or the place for religious utensils, though old, is comparatively recent, because it does not seem to have been referred to in the *Avesta*. In the *Avesta* (*Visparad XI, 2*), we find the word *starêta* referred to, as one of the requisites for the performance of the liturgical ceremonies. This word *starêta* (from *star* Sanscrit *star*, Lat., *stru-ere*, to strew, spread) means a thing spread, *i. e.*, a kind of matting. So, it seems, that in very old times, all the sacrificial requisites were spread on a matting or carpet. Herodotus (*Bk. I, 132*) seems to support this view, when he says about the sacrificial offering that the priest "strew under it a bed of tender grass, generally trefoil."

The stone-slab for fire is placed opposite the first *Khwân* or the *Âlât gâh* at a distance of about five feet. It is the slab upon which the *Âfergâniun*¹ or the censer containing the ceremonial fire stands. It is about 20 to 24 inches square and about 12 to 16 inches high. It is generally known as *Âtash no Khwân*, *i. e.*, the slab for the fire. In the *Dâdistân-i-Dini* (*Chap. XLVIII, 15*),² it is called *Âtashto*, *i. e.*, the place for the fire to stand upon [*Âtash*, fire, and *stâ*, to stand]. This word *Âtashto* has latterly

1 The censer is so called, because *Afrins* or benedictions, etc., are generally recited before it when fire is burning on it.

2 S. B. E., Vol. XVIII, p. 164.

become Âdusht. It is also spoken of as Âtash-gâh, *i. e.*, the place of fire. When the Haoma Yasht (Yaçna IX, 1) speaks of purifying the fire all round (âtareṃ pairi-yaozdathentem), it refers to the washing or purifying of the stone slab as is done in the modern ritual. The Pahlavi of this chapter makes it clear (amatash âtâsh gâs kâmistâ khalêlunastan.) J. R. A. S. July 1900, p. 517. "The first preparers of the Haoma" by Dr. Mills.

The third stone-slab is a small one with rounded ends. It is about 18 inches high and 15 inches in length. (c) The Khwân for the Kundi. It stands on the right of the first *Khwân* or the Âlât-gâh. It is called *Kundi no Khwân*, *i. e.*, the slab for the Kundi, because the *Kundi*, or the vessel containing pure water and all the utensils when they are not used, stands over it.

This is a stone-slab, sufficiently large for the *Zaota* or the officiating priest, who recites the whole of (d) *Zoti's Khwân*. the Yaçna, to sit upon. It is spread over with a carpet. It simply serves as a seat and has no sanctity attached to it. The *Râspi*, or the *Âtarvakhshi*, *i. e.*, the priest who looks after the fire opposite, has a carpet or a stool to sit upon. It is also spoken of as *Zôd-gâh*, *i. e.*, the place or seat of the *Zoti* (*Zaotar*).

The fire in the *Yazashna-gâh*, besides being fed ordinarily, (e) and (f). The is fed with pieces of sandalwood and frank- incense at particular parts of the ritual, with (f) the recital of particular words in the prayers. For this purpose, a few pieces of the fuel are set apart on two small slabs of stone during particular parts of the recital.

I will now describe the metallic utensils, which are known as the *Âlât* (plural of the Persian word (B) The Metallic requisites, the *Alât* or *Astâmdâ*. *Âlât*, meaning utensil, instrument or apparatus). The technical word used by the priests for these utensils or apparatus is *Astâmdâ*. The word seems to be the corruption of *staômya*, and means the apparatus used in singing the praise (*staômi*) of God

and His Divine Intelligences. Perhaps it is the Pahlavi آستامه *astâmeḥ* (Pahl, Vend. XIV, 7), which is the Pahl. rendering of Av. *garémô skarana* and is taken by some to represent the fire-vase (*afergânyun*. Dastur Jamaspji's Pahl. Vend. Translation, p. 133). According to Dastur Hoshangji (Pahl. Vend. p. 496, n. 7) a Pers. gloss gives for it آتش دان. So, perhaps the *astâmeḥ* or fire-censer, being the principal âlat or instrument required in the ceremonial, all others are mentioned under that name. Just as the first word of prayers gave their names to the whole prayers (e.g. *Yathâ ahû vairiô* or *Pater Noster*), so the most important and essential instrument or requisite gave its name to the whole set.

As the principal ceremony in the *Yaçna* liturgy is the preparation and celebration of the *Haoma*,
 (a) The *Hâvanîm* *Hâvanîm*, the mortar in which the twigs of
 (b) and the *Lâlâ*. the plant are pounded, and the pestle, with which they are pounded, form an important part of the liturgical apparatus. *Hâvanîm* is a kind of metallic mortar. It is the *Hâvana* of the 14th chapter of the *Vendidâd* (XIV, 8) which gives a list of the religious instruments of a priest. The word comes from the Avesta root *hu* (Sanskrit *su*) to pound. Thus, it means an instrument in which the *Haoma* plant is pounded. It is spoken of as *dâityô-kêrêta* (Vend. XIV, 8) *i. e.* properly prepared. This refers to its proper preparation, so that it may give a proper metallic ringing sound when struck by the *lâlâ* or *dasta*, *i. e.*, pestle. It appears from the Avesta, that it was made either of stone (*asmana hâvana*, Vend. XIV, 10) or of iron (*Yaçna*, XXII, 2: *Visparad*, X, 2). It is the metallic *Hâvanîm* that is now used in the ritual.

The *Lâlâ* or the pestle is the instrument with which the *Haoma* twigs are pounded in the *Hâvanîm*. It is also the instrument with which the *Hâvanâna*, *i. e.* the priest performing the *Haoma* ceremony, strikes the *Hâvanîm* and produces a ringing metallic sound. The word seems to be the Persian (لال) *lâla*, *i. e.*, a tulip. It is so called from its resemblance to the stem of the tulip flower. It is also called *dasta*, *i. e.*, a handle, from

the fact of its being held in the hand to pound the Haoma in the Hâvanim.

The word *tashta* is the Avesta (Vend., XIX, 8), *tashta* (Fr. tasse. Germ. tasse, Eng. dish). It is a chalice; (c) *Tashta*. plate or cup used in the ceremonial. The

fourteenth *parçard* of the Vendidâd and its Pahlavi commentary refer to some of these *tashtas*. There are two kinds of *tashta*: one is that known as *rakâbi* which is a Persian word (رکابی) for a plate. The other is that known as *fûlîm* and is probably so called from Sanskrit *fûl*, *i. e.*, flower, because it is hollower than the *rakâbi* or plate and looks like a full-blown flower.

The *tashta* or plates used in the ritual are five in number. One is known as *Hom nô tashtô* (*tashta* Haomya: Vendidâd, XIV, 8), *i. e.*, the plate for holding the Haoma. The second is known as *Jivâm nô tashtô*, *i. e.*, the plate for holding the Jivâm, *i. e.*, the fresh milk. It is the *gaoidhya* of the Vendidâd (Chap. XIV, 8). It is spoken of in Pahlavi books as *Gosh-dân*, *i. e.*, the utensil containing kine-products. The third is known as *surâkhdâr tashtô*, *i. e.*, the plate with holes (Pers. *surâkh*, a hole). It is the plate through which the Haoma juice is made to pass down into a cup as through a sieve. It is the *Raêthwishbajina* (*i. e.*, purifier of the drugs) of the Avesta (Vend., XIX, 8). The fourth is the plate that holds the *Draôna* or the sacred bread. The fifth is one for covering the cup holding some extra Haoma juice prepared by pounding the Haoma.

The *fûlîans* or the second kind of cups are also five in number. One of these is for holding the Haoma juice after pounding the Haoma plant with the *urvarâm*. It is the *Haomya* of the Avesta (Visparad, XI, 2). The second is that for holding the *zaôthra* or *zor* water. It is the *Zashta zaôthrô barana* (*i. e.*, the chalice which carries or holds the *zaôthra*) of the Avesta (Visparad, X, 2). The third is for holding the *varas* ring. The fourth is for holding some extra quantity of the Haoma juice. The fifth is an extra one placed near the *Mâhrui* for extra purposes.

The *Mâhrui* (*lit.* moon-faced) are two metallic stands about nine inches in height. They are so called (d) *Mâhrui*. because they have a moon-faced or crescent-

shaped top. They are always used in pair, one placed in front of the other. They are also called Barsam-dân, because the Barsam twigs are placed upon them. They are the ceremonial instruments referred to as Mâh-ruyô in the Dadistân-i-Dini (Chap. XLVII, 14).¹ There, the Aûrviç, or the stone slab of the Yazashna-gâh is spoken of as the proper place for the *mâhrûi*. They must always be metallic (shatvarin).²

The Barsam forms an important part of the liturgical apparatus. In the modern ritual, the old
(e) The Barsam. vegetable Barsam has been replaced by metallic Barsam.

As it is referred to by a classical writer like Strabo, and in the Old Testament, and as its ceremony has been referred to by Firdousi and others, I will speak of it at some length. The word Barsam is the Avesta word Baresman. It comes from the Avesta root *barez*, Sanskrit *barh*, to grow. The twigs of a particular tree used in liturgical ceremonies are spoken of as the Barsam. Later books say that the twigs may be of the pomegranate tree or of the tree known as the *chini*. But the Avesta itself does not specialize any particular tree. It speaks generally, that the Barsam must be of a tree (Yaçna, XXV, 3; *urvarâm baresmanim*). The Shâyast lâ Shâyast (XIV, 2),³ though it does not particularize the tree, says that only twigs of the proper tree must be used. But, now-a-days, instead of the twigs of any tree, metallic wires are used. They are generally of brass, but at times of silver. They are about nine inches long and one-eighth of an inch in diameter. Each of such wires is called a *tâê* (Pers. *tâi*, *i. e.*, a thin thread). The practice of using metallic wires seems to have come into force within these last 1,000 years, because the Dâdistân refers to vegetable twigs.⁴

The number of twigs required differs in different services. The Shâyast lâ Shâyast (XIV, 2)⁵ enjoins, that neither more

1 S. B. E., Vol. XVIII, p. 163.

2 *Ibid.*, p. 165. Dadistân, Chap. XLVIII, 17.

3 S. B. E., Vol. V, p. 370.

4 Dâdistân-i-Dinik, XLVIII, 17. *Vide* S. B. E., Vol. XVIII, p. 165, n. 3.

5 S. B. E., Vol. V, p. 370. For some varying numbers, *vide* the Nirangestan Bk. III, Ch. VII, Appendix A. (Mr. Bulsara's Translation, pp. 434. *et seq.*).

nor less than the requisite number should be used. The celebration of the Yaçna requires 23 twigs of which 21 form a bundle. One twig is placed on the foot of the *Mâh-rui*, *i. e.*, the moon-faced or the crescent-like stand which is otherwise known as the Barsamdân. This twig is called *zor nô-tâe*, *i. e.*, the twig of the saucer containing the *zor* or *zaothra* water. The other, *i. e.*, the twenty-third twig is placed on the saucer containing the *jivdm*, *i. e.*, the mixture of water and milk. The celebration of the Vendidad requires 35 twigs, of which 33 form a bundle and the other two are used as above. The celebration of the Visparad requires 35 twigs, that of the Yzeshnê of Rapithavin 15, and that of the Bâj 5. In the case of the ceremony of Nâvar, *i. e.*, the initiation into priesthood, the recital of the Minô-Nâvar bâj requires seven twigs. The Sraosh Yasht (Yaçna, LVII, 5) speaks of the use of three, five, seven and nine twigs by Sraosha. The greatest length of each of the twigs is spoken of here as that of the height of a knee, *i. e.*, about two-feet. According to the Nirangistân, the minimum number to be used in the ritual is three, the minimum thickness of each twig to be equal to that of a hair, the maximum length to be one *aêsha* and the maximum breadth one *yava*. The Vendidad (XIX, 19) also gives the length of one *aêsha* and the breadth of one *yava*. Darmesteter¹ takes "aêsha" to be the length of a ploughshare and the "yava" to be the breadth of a barley-corn. According to English measures, three barley-corns make one inch.

In the ritual, the Barsam twigs or wires are placed on the above-mentioned two crescent-shaped metallic stands made generally of brass or at times of silver, of which the Shâyast lâ Shâyast (III, 32; X, 35)¹ speaks as Barsamdân, *i. e.*, the holder of the Barsam. We will see later on, that the Barsam is the symbol of God's vegetable creation. As said above, the very etymology of the word suggests growth. The moon and its crescent (Lat. *crescere*, to grow, increase) give an idea of growth.

1 Le Zend Avesta II, p. 265.

1 S. B. E., Vol. V, pp. 284, 333.

Again, the moon is believed to have some influence on the growth of vegetation.¹ So, Barsam, the symbol of the vegetable world of God has, for its stand, moon-shaped metallic stands.

The second chapter of the Yaçna shows that the Barsam was considered to be an essential requisite in the liturgical service of the Yaçna. This chapter is called the Barsam Yasht. The Vendidad (XIV, 8) speaks of it as one of the requisites of an Athornân, *i. e.*, a Fire-priest performing liturgical services. Being such an essential requisite, the very tree whose twigs serve as Barsam is an object of praise (Yaçna, XXV, 3). All the religious rites of the inner liturgical service of the Zoroastrians are celebrated with Barsam (Bahman Yasht, II, 57, 58).²

According to the Nirangistân, the Barsam ceremony existed in the time of Zoroaster, whose contemporary, Jâmâsp, is said to have celebrated it in a particular way (Fragments, 6. Nirangistân, Fargard III, 89).³ In many passages of the Avesta, Nyâishes and Yashts, it is always associated with the Haoma and Jivâm ceremonies (Haômayô gava baresmana). So, as the Haoma ceremony⁴ is very ancient, it follows that the barsam ceremony also is as ancient as that. The Bahman Yasht (III, 29, 37)⁵ speaks of it as celebrated by Peshotan, a contemporary of Zoroaster.⁶

1 *Vide* my paper on "The Ancient Irânian Belief and Folklore about the moon, etc." (Journal of the Anthropological Society of Bombay Vol. XI, pp. 14-39. *Vide* my Anthropological Papers, Part II, p. 302, *et seq.*)

2 S. B. E., Vol. V, p. 212.

3 Darmesteter, *Le Zend Avesta*, III, p. 136. *Vide* the Nirangistan (B. II, Chap. V, Appendix A) by Mr. S. J. Bulsara. His Introduction may be read with advantage to have a brief view of what is said in the Nirangistan about the *Barsam* and about other articles of the âlât. (*Airpatastân* and *Nirangistân* by Sohrab Jamshedji Bulsara *Introd.* pp. XLIII-VII.)

4 *Vide* below p. 300.

5 S. B. E., Vol. V, pp. 227, 229.

6 It is this ceremony that Ezekiel refers to when he says: "Then he said unto me, 'Hast thou seen this, O son of man? Is it a light thing to the house of Judah that they commit the abominations which they commit here? For they have filled the land with violence, and have returned to provoke me to anger and lo they put the branch to their nose.'"

The Parsees have three forms of prayers to be recited as grace before meals. One of these, which is the longest and in which certain chapters of the Yacna are recited, is used by priests on certain occasions when they officiate in continued inner liturgical services. In the recital of this form of grace *barsam* is a necessary requisite. But, it seems, that in ancient times, *barsam* was a requisite in even the simple forms of grace recited before meals. The reciter held *barsam* in his hand during these recitals. It was so in Sassanian times. We learn from Firdousi, that Yazdagard, the last Sassanian king, when he concealed himself during his flight in the house of a miller, asked for the *barsam* to say his grace before the meals. This led to the discovery of the place of his hiding and he was treacherously killed by his general Mahui Suri. Again, we find, that in the reign of Khosro Parviz (Chosroes II), this custom of using the *barsam* in the recital of grace before meals was on the point of leading to a war between Persia and Rome.¹

(Ezekiel, VIII, 16-17.) The Parsee priests even now hold the twigs up to their face. Hence it is, that Ezekiel speaks of the branch as being held to the nose.

Strabo also refers to this ceremony. He says: "They (the Persians) then lay the flesh in order upon myrtle or laurel branches; the Magi touch it with slender twigs and make incantations, pouring oil mixed with milk and honey, not into the fire, nor into the water, but upon the earth. They continue their incantations for a long time, holding in the hand a bundle of slender myrtle rods." (Strabo, Bk. XV, chap. III, 14. Hamilton and Falconer's Translation 1857, III pp. 136-137.)

The Flamines or the Fire-priests of the ancient Romans also carried bunches of such twigs in their hands in their ritual. Dino, a contemporary of Philip, is said to have referred to the Barsam, though not as a sacrificial instrument but as an instrument of Divination (Darmesteter Le Zend Avesta, III, p. XLIX). The Dinkard (Bk. VIII, chap. XIX, 83, chap. XX, 12) seems to refer to this use of the Barsam when it speaks of its being used as an ordeal (Baresmok-varih) in judicial matters (S. B. E., Vol. XXXVII, pp. 48, 55).

1 Rehatzek thus describes the incident: "On another occasion, the Persian monarch gave a banquet and had tables arranged for that purpose, in a rose garden. He had put on the royal diadem, and Nyátus (the Roman ambassador) with the philosophers sat around the table..... Bandvy, one of his (Khosru's) favourite magnates with the *Barsam* (or little twigs held by Mobeds when praying) in his hand arrived and stood

The Barsam is "identified with the *Barhis* or sacred grass (Kusha grass) of the Brahmans, which they spread at their sacrifices as a seat for the gods who are expected to come."¹ Dr. Haug differs from this identification, and says that it resembles "a peculiar rite at the great Soma sacrifices At the time of the Soma libation (called *Savana*) which is to be performed three times on the same day, from 8 to 12 a. m. (morning libation), 1 to 5 p. m. (mid-day libation) and 6 to 11 p. m. (evening libation), the three Sâmaveda priests, the Udgâtâ, the Prastotâ, and the Pratihartâ, require a certain number of wooden sticks to be placed in a certain order when chanting the sacred *sâmans* (verses of the Sâmaveda.) They use for this purpose the wood of the Udumbara tree, and call them *Kusha*, which name is generally given to the sacred grass. In the Agnishtoma, 15 such sticks are required at the morning libation, 17 at noon, and 21 in the evening; in other sacrifices, such as the Aptoryâma, even a much larger number of such sticks is required."² The very fact, that the *Barsam* is not spread on the ground but is enjoined to be held up in the hand—left hand according to the Vendidad (XIX, 19)—as referred to in Ezekiel and by Strabo and as practised at present, seems to show that its identification with the *barhis* of the Hindus is not correct and that Haug's identification seems to be more probable. Again, as we have seen above, as a symbol of vegetable creation, it is connected with the moon which helps the growth of vegetation. So, its identification with a rite of the Saoma sacrifice seems to be correct, because Saoma has some connection with the moon.

near his sovereign, who muttered the Bâj (*i. e.*, the prayer of grace)..... When Nyâtus beheld this scene, he laid aside his bread, and was so annoyed that he left the table, saying that the Bâj and the Cross together were an insult to the Messiah." (Journal of the B. B. R. A. Society, Vol. XIII, p. 88, note.) Firdousi refers to this subject at some length (*vide* Le Livre des Rois par M. Mohl, Vol. VII, p. 183).

¹ Haug's Essays, 2nd edition, p. 283. *Vide* Journal B. B. R. A. Society, Vol. XIV, pp. 5-15.

² Haug, *ibid*, p. 283

It appears from the Vendidad (XIX, 18, 19), that the object of performing the Barsam ceremony seems to be the payment of homage to the vegetable creation of God. There, in reply to the question of Zoroaster, as to with what kind of praise or ritual (Yaçna) he should worship or laud the creation of God, Ahura Mazda replies, that he should go before a flourishing growing tree, utter the words, "Praise be to thee, the good pure tree created by Ahura Mazda (nemô urvaire vanghuhi, etc.,)" and then cut the Barsam out of the tree. This passage not only shows, that the Barsam represents the vegetable creation of God, but also, that the Barsam ritual is intended as a means of celebrating the praise of God for the creation of the world, especially the vegetable world. The Vishtâsp Yasht (Yasht XXIV, 21-23) also gives a similar interpretation.

In the ritual, the holy water (the *zaothra* or *jôr* water) is poured over the Barsam. Now, this *zaothra* or purified water represents, or is the symbol of, rain through which the world receives the gift of water from God. Thus, the ritual of pouring this sacred water, which is the symbol of the drops of rain, upon Barsam, which is the symbol of vegetable creation, signifies the celebration, or the worshipful commemoration, of the process of the whole vegetable world being fertilized by rain. Prof. Darmesteter expresses this point very pithily and briefly in the following words: "Le symbolisme de ces opérations est transparent: Le Baresman représente la nature végétale, le *zôhr* (*i. e.* the sacred water) représente les eaux: on met le *zohr* en contact idéal avec le Baresman pour pénétrer toute la flore des vertus de l'eau et féconder la terre."¹

The celebrant is enjoined to look continuously to the Barsam during the ceremony and to concentrate his mind upon it (Vend. XIX, 19), because, by looking upon what represents, or is the symbol of, the vegetable creation, he conceives in his mind the whole of the creation. The object aimed at by the ritual is not gained if the celebrant or worshipper is immoral and vicious

1 Le Zend Avesta, I, p. 397.

(Meher Yasht, Yt. X, 138). In the case of a righteous person (*ashavan*), even one single sincere performance of the Barsam ceremony is sufficient to exalt him and to put down the evil influences of the wicked (Fragments Tehmuras, XXIV, 40-41).¹ According to the Mino-Kherad (LVII, 28),² the celebration of this ceremony which symbolized the act of praising God for his creation, broke the power of the demons or of the evil influences. The Dinkard (Bk. VIII, Chap. XXVI, 24)³ says, that the celebration of the praise of God with this ceremonial on a day of battle, helps the soldiers a good deal; it is something like throwing a well-aimed arrow. Firdousi refers to its use in the ritual in the Fire temples in the time of Behramgour (Behram V).⁴

The Dinkard (Bk. VIII, Chap. XXIX, 16),⁵ referring to the Huspâram Nask, says, that one of the sections of the Nirangistân refers to the "gathering and tying the sacred twigs (Barsam)." In modern practice, the ceremony of the preparation of the Barsam for liturgical purposes consists of only one part. But, at one time, it consisted of two parts:—(a) The first part, *viz.*, the gathering or the collection of the twigs now-a-days is different from the old method, because, instead of vegetable twigs, metallic twigs are used now. (b) The second part *viz.*, that of tying the twigs or wires is performed even now. I will describe both the old ritual of gathering the twigs and the modern ritual of tying them.

(a) According to the old practice, a priest who had performed the Khûb ceremony—either the small or the large *Khûb*—performed the ceremony of preparing the Barsam. He fetched pure water from a well and with it made a water-pot *pâv i.e.*, pure. With this pure water, collected in a ceremoniously

1 Darmesteter, Le Zend Avesta, III, p. 61.

2 S. B. E., Vol. XXIV, p. 103.

3 S. B. E., Vol. XXXVII, p. 89.

4 M. Mohl, Le Livre des Rois, Vol. VI, p. 65.

5 S. B. E. Vol. XXXVII, p. 96. *Vide* also Chapters. XIII—XVI, pp. 469-77 of the Nirangistân translated by Mr. S. J. Bulsara.

purified utensil, he went before the tree whose twigs were to be used in the ritual as the symbol of the vegetable creation, and washed, with his right hand, the twig which he wanted to cut. Then, holding a knife (*kâplô*) in the right hand and the utensil of *pâv* water in the left, he took the Bâj with the *Khshnuman* for *urvara* or trees, recited a formula of prayer, wherein the bountiful vegetable creation of God was praised (*fraçastayaêcha urvarâo vanghuyâo mazdadhâtayâo ashaonyâo*) and cut off the twig he required for the ritual. He cut off the twig with the recital of an Ashem Vohû. With the word "Ashem," he cut off and rejected the partly dried tip or the end. With the word Vohû, he touched the stem and with the word Vahisstem, he cut it off. At the end of the recital, he thus paid his homage to the good vegetable creation of God, as enjoined in the Vendidad (Chapter XIX, 18): "Homage to thee, O good holy tree, created by God! (Nemô urvairê vanguhi Mazdadhâtê ashaonê). With the cutting of each twig the above ritual is repeated. He then retires to the Yazashna-gâh. In the modern practice, a priest with the Khûb makes the metallic wires *pâv*, *i. e.*, pure, together with all the metallic utensils required for the Yazashnê ceremony. The Shâyast lâ Shâyast (XIV, 2)¹ enjoins that they all must be made *pâv*. He then holds the requisite number of wires, all but one, in his left hand. Then, holding the remaining one in his right hand, with the usual recital of three Ashem Vohûs and Fravarâne, takes the Bâj with the *Khshnuman* of Khshathra-vairyâ or Shehrivar Ameshaspand who presides over metal. In the old practice, the *Khshnuman* was that for trees because the twigs used were those of a tree. Then, during the recital of the Ashem Vohû of the Bâj, touching both the ends of the bundle of wires in his left hand with the *zaothra* or *zor* wire (so called because it is to be placed on the *zaothra* water cup) in his right hand, he finishes the Bâj. While finishing the Bâj during the recital of the Yasnemcha formula, with the mention of the namê of Khshathra-vairyâ who presides over metals, he touches again both the ends of the bundle of the Barsam wires in his left hand with the *zor* wire in his right hand.

1 S. B. E., Vol. V., p. 370.

(b) Having prepared the Barsam the next process is that of tying the wires into a bundle. A strip of the leaf of a date-palm known as *aiwyâonghana*¹ is used for the purpose. The priest takes the Bâj with the *Khshnuman* of Ahurahê Mazdâo. During the recital of this Bâj, while uttering the words *Ahurahê Mazdâo* (*i. e.* God), *raevato* (*i. e.*, the Brilliant) and *Kharenanghato* (*i. e.*, the Glorious), the priest, holding the Barsam on the *aiwyâonghana* which lies over the crescent of the Mâh-rui, ties the Barsam with the strip of the leaf of the date-palm. He then dips four times the bundle of wires and the strip of the leaf in the water of the *Kundi* or the vessel on his right hand side. While doing this, he recites four *Ashem Vohus*. He then recites two *Ahunvars*. During the recital of the first, he puts on two knots over the bundle of the wire. During the recital of the second, he cuts off and polishes with a knife the ends of the strip of the leaf of the date-palm. The knife used in the recital for the purpose (the *ashtra* of Vendidâd XIV, 8), known at present as the *Kâplô*, is spoken of at times as the Barsam-chin. The tying process being completed, the priest finishes the Bâj.

The hair (*varç*)² of a sacred white bull, entwined round a ring, is a necessary requisite. The number of hairs used is three, five, or seven. The *varç* or the hair of a sacred white bull particularly kept for the purpose is used only as long as that bull is living. On the death of that bull, his *varç* or hair is rejected and that of a new bull, which in its turn is consecrated, is used. The ring with the hair is purified before being used in the ritual. This purification of the hair-ring takes place every time that it is used, *i. e.*, at each performance of the *Haoma* ceremony. The ring with the *varç* or hair lies on the stone-slab before the priest in a small metallic cup. Before preparing the *Zaothra* water, the officiating priest makes the ring *pâv* or purifies it. He takes one wire of the Barsam in his right hand and places his left hand with the wire on two small metallic *Zaothra* cups which are placed in an inverted position on

1 *Vide* below, the ceremony of preparing the strip of leaf for the *Aiwyâonghana*, p. 273.

2 *Vide* above p. 242 *Varaçyô* in the Consecration Ceremonies.

the stone-slab. Then holding the varç-ring in his right hand he dips it in the *Kundi* on his right. He then utters in Bâj or in a suppressed tone, the 101 names of God. This recital of the 101¹ names is repeated ten times. This dipping of the ring with the recital of God's names purifies the ring for ritualistic purpose.

When used in the Haoma ritual after the above purification, the ring is used with a Bâj prayer, known as *Varaç ni Bâj i. e.*, the Bâj for the use of *Varaç*. The priest, who has to prepare the Haoma juice, holds in his left hand the Barsam wire, known as the *Zôr* wire (*Zor nô tâi*) and in his right hand the hair-ring. Then holding both the hands together before his face, he takes the Bâj with Khshnuman of the Fravashi or Farohar of Zarathushtra Spitama, and then finally reciting an Ashem Vohû prayer dips it in the cup containing the *Zôr* water. The ring thus consecrated is then used in the subsequent ceremony of straining the Haoma juice.

In the ritual of preparing all the other requisites, the Bâj with the Khshnuman referring to the particular requisite is recited. For example, (a) In the case of having the vegetable Barsam twigs, the Khshnuman referring to trees (*urvarayâo vanghuyâo mazdadhâtayâo ashaônyâo, i. e.*, the good holy trees created by Mazda) is enjoined to be recited. (b) In the case of tying the metallic twigs of the Barsam, the Khshnuman relating to metal (*Khshathrahê vairyêhê ayôkhshustahê, i. e.*, the Ameshâspend Shehrivar presiding over the metals) is recited. (c) In the case of Jivâm or the milk of the bovine creation, the Khshnuman referring to the cow (*gêush tashnê gêush urunê, i. e.*, the bovine creation, the soul of the bovine creation) is recited. (d) In the case of the preparation of the *Zaotra* or *Zôr* water, the Khshnuman relating to water (*aiwyô vaughubyô vispanâmcha apâm mazdadhâtanâm, i. e.*, good waters, all the good waters created by Mazda) is recited. (e) In the case of the ritual of purifying the Haoma twigs, the Khshnuman referring to Haoma (*Haomahê ashavazanghê, i. e.*, Haoma giving the strength of piety) is recited. But in the case of the *varç, i. e.*, the hair,

¹ For these 101 names of God, *vide* Darab Hormzdyar's *Revayet* by Ervad M. R. Unvala. *Yaçna bâ Nirang* by Ervad Tehmuras D. Anklesaria, pp. 24-26.

the Khshnuman recited refers to the holy spirit of Zoroaster (Zarathushtrahê Spitâmahê ashaonô Fravashêê, *i. e.*, the holy Fravashi of Spitama Zarathushtra). The reason does not seem to be clear, but it is traditionally said, that in the early days of the foundation of the ritual in Zoroaster's times, the hair of the horse of Zoroaster was used as the varç (*vide* the Rivâyats).

The haired ring, when placed in the perforated chalice (surâkhdâr tashta) and used in the Haoma service, seems to serve, as it were, as a strainer for the Haoma juice. This varç or hair is spoken of in the Avesta (Visparad X 2) as Vareça Haoma angharezân, *i. e.*, the Varç or hair for straining the Haoma juice.

A knife with a metallic handle is another requisite. It is the 'ashtra' of the Vendidad (XIV, 8). It is now called Kâplô, because it is used for the purpose of cutting (kapvûn) the *aiwydonghana* or the leaf of the date-tree, and the *urvarâm* or the root or twigs of the pomegranate tree. It is also used in cutting and smoothening the ends of the *aiwâdonghana* which fastens the twigs of the Barsam. It is also spoken of as the Barsam-chin, *i. e.*, the instrument for picking and collecting the Barsam twigs.

As all the utensils and other requisites require purification, a quantity of water is always required in the Yazashna-gâh. The first important vessel for containing this is known as the Kundi (Sanskrit *kund*, a basin or bowl), *i. e.*, the water basin. It is a large metallic basin about 15 inches in diameter and 12 inches in depth. All the sacred utensils are, before being spread on the Khwân or stone-slab, collected in this *Kundi*. Instead of making each and every one of the utensils severally *pâv* or purified, they are all placed at first in the *Kundi*, which is then made *pâv*. The process of making the *kundi pâv* makes all the utensils contained in it also *pâv*.

The other utensils used in the Yazashna-gâh are two or three water-pots known as *Karayâ* or *Kâhrnâ*. They do not form part of the *âlât* or the sacred utensils properly so called, but they form a part of the necessary requisites. The *Karayâ* is a

small water-pot. The word seems to have come from Persian *Karsân* (كرسان), an earthen or wooden vessel. Two of these are generally used in the Yazashna-gâh. They hold the water used for making the several requisites *pâv*. The other water-pot is known as *Kâhârnu*. It is a large water-pot. It seems to have been so called from the word *Kâhrvun*, i.e., to draw (water), because it is generally used for drawing water from the well.

As a quantity of water is used in the Yazashna-gâh for purification purposes, an outlet for the water is provided by the *pâvis*.¹ The *pâvis* serve, both, as limits or marks within which certain ceremonies must be performed and which must not be encroached upon by others, and as conduits for the waste-water to get out.

We will now speak of the organic requisites. Though Haoma is the most important of these requisites and though the ceremony of pounding and preparing its juice forms an important part of the Yaçna liturgy, we will first describe the other organic requisites, because they are required for the Haoma ceremony and their preparation and purification precede that of the Haoma.

Aiwyâonghana is the strip of a leaf of the date-palm. The word comes from the Avesta *aiwi* (Sans. *abhi*, Gr. *epi*, round about) and *yaôngha*, (Sans. *yâç*) to put on, and means a putting round about. The word literally means a bond or tie. The strip of a leaf of the date-palm used in the Yaçna liturgy is called *aiwyaônghana* because it is put round the Barsam to tie it.

According to Pliny,² the ancient Irânian kings had a special date-palm growing in their gardens. It was known as the "royal" date-palm. It was a native of Babylonia. Syagri was a species of that date-palm. Pliny³ says of this species, that no sooner did a tree die another

The date-tree (the *aiwyaônghana*), a symbol among the ancient Irânians.

1 *Vide* the word *pâvi* in the Purificatory Ceremonies, p. 109.

2 Bk. XIII, chap. 9. Bostock and Reiley's Translation, Vol. III, p. 174.

3 *Ibid.*

grew out of the old root. The story of the bird phoenix rising again from the ashes of its former self seems to have been taken from the story of this tree. The date-tree was for this reason held to be an emblem of immortality and of royalty among the ancient Irânians as among some other nations.¹

1 Among the ancient Chaldæans, the date-tree signified the tree of life. Its roots go far down below into the earth, and its top with its branches points high above towards the sky. So, it was considered as a proper symbol of the tree of life, signifying, that man has come from a long unknown past and is advancing towards some unknown future. Its green branches symbolize the active element in our life and its trunk and root, the passive element. Among the ancient Assyrians, it was a symbol of fertility. Old Assyrian cylinders present pictures wherein a priest is represented as pointing to a date-tree. ("The Sacred Tree," by Mrs. Philpot, p. 88.)

The ancient Egyptians knew the date-palm by the name "Bai," and as it was an emblem of the immortality of the soul, the soul also was known as "Bai" or "Ba." Again, as the leafy part at the top pointed to the heavens, the date-palm symbolized the science of astronomy among the ancient Egyptians. The Egyptian Thoth, who was "the deity who superintended the life of man," held in his hands a palm, each branch of which represented a year. ("Manners and Customs of the Ancient Egyptians," by Sir Gardiner Wilkinson. Vol. I, p. 256.) "Mercury, the Hermes of Egypt, was represented with a palm branch in his hand: and his priests at Hermopolis used to have them stuck in their sandals on the outside. The goddess Isis was thus represented."² (Bryant's "New System, or Analysis of Ancient Mythology." (1807) Vol. II, pp. 3-4.)

Owing to its straight and majestic appearance, it was held among the ancients as an emblem of honour. So, it was presented to triumphant persons as a symbol of a prize. "The ancients always speak of it as a stately and noble tree. It was esteemed an emblem of honour; and made use of as a reward for victory. *Plurimarum palmarum homo* (*i.e.* a man like many palms) was a proverbial expression among the Romans for a soldier of merit. Pliny speaks of the various species of palms and of the great repute in which they were held by the Babylonians. He says, that the noblest of them were styled the royal palms, and supposes that they were so called from their being set apart for the king's use. But they were very early an emblem of royalty" (*Ibid.* p. 3).

The ancient Hebrews also held the palm as a symbol of triumph and victory. They carried boughs of the palm in their hands in some of their festivals. At the celebration of the nuptial ceremonies, it was used as a symbol of joy and good luck. "It was thought to have an influence at the birth" (*Ibid.* p. 4.) According to Leviticus (Ch. XXIII, 40), among the ancient Hebrews, in the Feast of the Tabernacle, the Israelites were enjoined "to take the boughs of goodly trees, branches of palm-trees and rejoice before the Lord." According to Ezekiel (XLI, 18-20), the

As the date-palm is essential in the liturgical services, every Fire-temple or Dar-i-Meher has one or more date-trees growing in its compound. The officiating priest who has observed the Khûb goes before the tree with a potful of a water, made ceremoniously *pâv* or pure. He washes three times with that water the particular leaf which he wants, reciting the usual formula of Khshnaothra. Then, with a knife which is also previously washed clean, he cuts off, at first, the top or the end of the twig, and rejects it, lest it may be a little dried and damaged, and then, he cuts off the leaf. He then once more washes it with the *pâv* water and then placing it in the water-pot, carries it to the Yazashna-gâh. There, he divides the leaf into six thin strips, which being divided at first into two groups of three each, are then twisted into one string and knotted

palm played a prominent part in the places of angels and holy men. In the Temple, "a palm-tree was between a cherub and a cherub From the ground unto above the door were cherubims and palm-trees made, and on the wall of the temple." In later Hebrew coins it is found as a symbol of Judæa. The Blessed are represented as standing before the throne of God "clothed with white robes and palms in their hands" (Revelation, VII, 9). Being an emblem of royalty, when Christ entered Jerusalem, the people welcomed him with branches of palm-trees in their hands. They "took branches of palm-trees, and went forth to meet him, and cried Hosanna; Blessed is the King of Israel that cometh in the name of the Lord" (St. John XII, 13). On account of its straight growth, the Psalmist considered the palm to be a symbol of righteousness. He said: "The righteous shall flourish like the palm-tree" (Psalm XCII, v. 12.) It rises and grows in spite of the great weight of its branches on its top or the head. Instead of being depressed by the weight of the branches, it thrives the more, the greater the number of branches. That fact symbolized the moral, that man must not be depressed under difficulties but try to rise to the occasion. (Bryant's Ancient Mythology, Vol. II, pp. 4-5.)

The palm was a classical symbol of Victory and Triumph. The Christians then assumed it as the universal symbol of martyrdom. In many a picture of the martyrs, an angel is represented as descending with the palm. "Hence it is figured in the tombs of the early martyrs and placed in the hands of those who suffered in the cause of truth, as expressing their final victory over the powers of sin and death." ("Sacred and Legendary Art," by Mrs. Jameson, p. 31.) In the Greek Church it is held as the emblem of the Victory of Faith.

The date being their and their cattle's staple food and being a tree of which all the parts are utilized by them in one way or another, it is held

at both the ends. It is then placed in a clean *pāv* metallic cup and afterwards used for tying the Barsam.

We said above, that the Barsam represents the creation of God. The separate twigs or wires of the Barsam represent that the creation consists of various parts. The *aiwyāonghana* which binds or ties together the Barsam signifies union or unity among these parts. It seems to signify that the whole Nature is one. We are one with it. We learn from the Pahlavi commentary of the Yaçna¹ (Chap. LX, 26) where *aiwyāonghana* is referred to, that the idea or the main object seems to be that of *ayokardgih*, i.e. of unification. The word *aiwyāonghana* is also used in the Avesta for the Kusti or the sacred thread. One of the interpretations about the Kusti is, that it unites into a circle of harmony all those who put it on. Similarly, the *aiyāonghana* or the strips of the leaf of the date-palm, when put round the separate twigs or wires of the Barsam for the purpose of uniting them all into one bundle, signify the fact of the unity of the creation, the unity of Nature. On finishing the Yaçna, while reciting the 72nd Chapter, the *Zaōta* puts on further knots over the Barsam with the strips of the *aiwyāon-*

by the Arabs in estimation and loved dearly, and they cultivate it and fructify it with religious fervour. Where Nature is not strong enough for the fructification of the palm, they at particular seasons cut off the male spathes and transfer the pollen to the female spathes. Bent thus describes the process: "It was just then the season at which the female spathe has to be fructified by the male pollen and we were interested in watching a man going round with an apron full of male spathes. With these he climbed the stem of the female palm and with a knife cut open the bark which encircles the female spathe, and as he shook the male pollen over it, he chanted in a low voice, "May God make you grow and be fruitful." ("Southern Arabia," by Mr. and Mrs. Theodore Bent, p. 117). In the sandy part of Arabia, it is held as dear as a mother. There they say on the authority of their prophet Mahomed: "Honour the date tree, for she is your mother." (*Ibid*, p. 19). In the holy month of Ramzân, the day's fast is first broken by eating a date. So, the idea of one's duty is bound up with the date in their proverb, "At the same time a date and a duty." (*Ibid*, p. 20).

1 Spiegel's Pahlavi Yagna, p. 76, sec. 81. *Vide* Mills' Pahlavi Text of Yasna IX, 49-103 (Journal of the American Oriental Society, Vol. XXIII (1902), p. 11.)

ghana signifying that the liturgical ceremony has led to or signified further unification.¹

The word comes from Avesta *urvara*, (Sanskrit *urvarâ*, Latin *Arbor*, Fr. *Arbre*) tree. Originally, it means a tree. Then it has been applied specially to a twig of the pomegranate tree used in the liturgical service. The Dadistan-i-Dini (Ch. XLVIII, 16) specializes the pomegranate as the *Urvarâm* or as "the tree." There, it is called *Hadanapag* (Avesta *Hadhânaêpata*), *i. e.*, evergreen, from *hadhâ*=Sanskrit *sadâ*, *i. e.*, "ever" and from *nip* or *nap*, to be green. "On a review of the whole evidence, botanical, literary and linguistic, Alphonse de Candolle (*Origine des Plantes Cultivées*).....decides in favour of its source in Persia and the neighbouring countries."².....The fruit is frequently represented on ancient Assyrian and Egyptian sculptures, and had a religious significance in connexion with several oriental cults,"³ *Dâram*, the Parsee name of the pomegranate fruit, comes from the Sanscrit name of the fruit *Dalim*, (दालिम) or *Dadim* (दाडिम). It is the *Rimmon* of the Bible.⁴ The plant known as *Hadhânaêpata* (or, as the word signifies, the evergreen) in the Avesta and, at one time, considered to be a fragrant plant (*Vend. VIII, 2*), is considered to be the pomegranate tree. The pomegranate being an evergreen plant is considered to be an emblem of the immortality of the soul.⁵ It is also held as a symbol of plenty and prosperity, from the fact that it contains

1 Prof. Darmesteter, while translating this chapter has committed the mistake to say that the priest here unties the knots (*dénoue deux nœuds*). On the contrary, he goes on putting on five more knots. (*Le Zend Avesta, I, p. 438*).

2 *Encyclopædia Britannica*, Vol. XIX, p. 442.

3 *Ibid.*

4 "Rimmon" is the Hebrewized form of *Rammân*, the Babylonian air, weather and storm god assimilated by popular etymology to the word for pomegranate. (*Dr. Hasting's "Dictionary of the Bible"*).

5 It took the same place among the ancient Iranians as the *Acacia* plant in the mythology of some other nations. Again, the pomegranate symbolized the "Ark" which was known as *Damater* or *Demater* (the mother) among the ancients and was looked as the "Mother of Mankind" or "The Womb of Nature." The Ark contained many seeds or rudiments

number of grains within itself. For this purpose, when benedictions are recited upon a child during its investiture with the sacred shirt and thread, grains of pomegranate mixed with grains of rice and raisins, etc., are besprinkled over it. In the Afringân ceremony, where fruits and flowers are used as offerings, the pomegranate is often used. If other kinds of fruits are not available, a few grains of the pomegranate are supposed to serve the purpose. It is, as it were, taken as the representative of all kinds of fruit.¹ From all these considerations, we see that the pomegranate served variously as a symbol: (1) It represented the vegetable creation and especially the fruit-growing trees. (2) It symbolized the immortality of the soul. (3) It symbolized the fecundity of Nature. (4) It served as an emblem of plenty and prosperity.

The ceremony of preparing the *urvarâm* twig is similar to that of preparing the *aiwyâonghana*. The priest who has observed the Khûb goes with a pot of water made *pâv* and with a knife before the pomegranate tree, washes and purifies with the *pâv* water the particular twig which he wishes to have, and then, reciting three times the Khshnaothra formula, cuts it off.

of men and other living creatures. The pomegranate also abounds with many seeds. So, "it was thought no improper emblem of the Ark, which contained the rudiments of the future world. Hence the deity of the Ark was named Rhoia, which signified a pomegranate and was the Rhea of the Greeks. The ancient Persians used to have a pomegranate carved upon their walking-sticks and sceptres; undoubtedly on account of its being a sacred emblem." (Bryant, "Analysis of Ancient Mythology," III, pp 237-8). Here, Bryant attributes to the ancient Persians a desire to have a device on their sticks, just as Herodotus (Bk. I, Chap. 195) attributes a similar desire to the ancient Babylonians.

The pomegranate was held sacred in Syria and Egypt. In an ancient temple at Pelusium, the statue of a goddess carried this "mysterious fruit, in her hand" (Bryant III, p. 239). Pomegranates were "the universally accepted symbol of the female" ("Pagan and Christian creeds. Their Origin and Meaning", by Edward Carpenter, p. 183). So, as such, they crowned the two pillars set up by Solomon in the front of his Temple—Jachin and Boaz—which pillars symbolized the male (*Ibid.*)

1 It is said that Hera was the goddess presiding over fruit among the Greeks. In her pictures at Argos, she is represented as holding the pomegranate in her hand, because that fruit was held to typify all kinds of fruit.

He then washes the twig so cut and returning to the Yazazhna-gâh places it in a metallic cup. It is then used with the Haoma and Jivâm in preparing the Haoma juice.

Just as every Dar-i-Meher must have a date-tree and a pomegranate tree, it must have a she-goat for

(c) The Jivâm.
Its preparation.

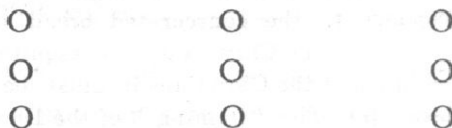
the use of its milk in the liturgical service. Jivâm is the abbreviated form of *gâm jiv-yâm*¹ (*lit.* the living product of the cow, *i. e.*, the fresh milk of the cow. Though the word *gâo* or *gao* (Sanskrit *gô*, German *kuh*, English *cow*) suggests that the milk must be that of the cow, the word includes the flock of goats and sheep, and the milk used in the ceremony is always that of the goat and not that of the cow. A milk-giving goat is fetched into the Yazashna-gâh and generally made to stand with its face turned towards the east. A priest with the Khûb goes before it with a pot of *pâv* water and, reciting the Khshnaothra formula thrice, at first washes his own right hand and then the udder of the goat. He faces the south. He then takes the Bâj with the Khshnuman of "gêush tashnê, gêush urunê," *i. e.*, of the 14th Yazata Gosh or Dravâsp who presides over the bovine creation. Then, while reciting the Ashem Vohu, he begins to milk the goat. The first stream of milk is allowed to be dropped on the ground. Then reciting the word "asha sara manangha," *i. e.*, "with the mind uppermost in purity," lets a stream of milk pass into a pot. Then while reciting another Ashem, lets a second stream drop on the earth. Then reciting the words "asha sara vachangha," *i. e.*, "with words uppermost in purity," takes in a second stream in his pot. With the third Ashem, another stream is allowed to drop on the ground, and then, with the words "asha sara shkyothna," *i. e.*, "with deeds uppermost in purity," takes in a third stream into the pot again. He then finishes the Bâj. By the recital of the above words, he means to say, that the liturgical service he is going to perform is intended to be performed with a view to secure great purity of thought, word and deed. Then, patting the goat on its back, he recites twice the words "hazangrem baeshazanâm, baêvarê baeshazanâm," *i. e.*

1 Yagna. III, 3.

"thousand-fold health, ten thousand-fold health." These words are meant to signify that the milk of the bovine creation, drawn with all possible sanitary care when drunk by a person with purity of thought, word and action gives a thousand fold health to him. It is said, that formerly, at times, the milk of more than one she-goat or cow was drawn. The second person form of the recital, in which the she-goat or the cow was addressed varied, as *tava*, *yavâkem* and *yûshmakem* (اگر گاؤ کو سیند یک یید اگر دو یید اگر سه یید ایا گه یید *i. e.*, according as the cow or goat was one or two or three or flock, *i. e.*, more than three). (*Vide* Westerngaard's text, fragment VI, p. 333).

Darun is the later form of the Avesta word Draonanghâ (*lit.* that which makes us strong from dru 𐬔𐬀𐬎𐬀 to be strong). It is a flat unleavened round bread made of wheat flour and *ghee* or clarified butter. It is a necessary requisite for the celebration of the Yaçna, the Visparad, the Vendidâd and the Bâj ceremonies. For the Yaçna, Visparad and the Vendidâd ceremonies one bread is required. For the Bâj the number varies. For the Bâj in honour of all the Yazatas, four breads are required. For the Bâj of Sraosha six are required. Out of these four and six, half the number are what is technically named as *nâm-pâdelâ*, *i. e.*, named and the other half are *vagar-nâmnâ*, *i. e.*, unnamed.

The naming and the unnamings of the sacred breads is as follows: The sacred breads are required to be prepared by members—whether male or female—of the priestly class. While preparing them, the person mutters the words *humata*, *hukhta* and *hvarshta* (*i. e.*, good thoughts, good words and good deeds) three times and while muttering them makes three marks at each recital. So during the three recitals he makes nine marks in the order as shown here:



The sacred breads thus prepared with the marks are said to be "named." The others are said to be "without names."

Those named or marked with the symbolic signs of "good thoughts, good words and good deeds" are known as the Darun proper. The others that are without name or are unmarked, are spoken of as the "*frasast*," from the fact, that during the recital of one of the chapters of the Yaçna in the Bâj ceremony (Hâ VIII, 1), while uttering the word "Fraçasty," *i. e.*, praise, he lifts up the unnamed Darun. In the third chapter of the Yaçna, where most of the sacred requisites are named, the sacred bread is not named specially as Draôna, but is referred to under the name of "Kharathem myazdem," *i. e.*, the offered eatable food.¹ The Nirangastân gives some detailed directions as to how the Darun should be prepared (Bk. I, Chapter VIII, Appendix A, B, C, Mr. S. J. Bulsara's Translation, pp. 86-104.) It is forbidden that the consecrated Daruns may be eaten by non-Zoroastrians.

Of all the requisites placed on the stone slab or table, two are what we may call edibles. They are the Darun and the Haoma. The eating and the drinking of these two is technically spoken of as Châshni. The word comes from the root *chash* (Persian *Châshidan*) to taste, to eat, and literally means eating or tasting. The word is confined or limited to ceremonial eating or drinking. Again, it includes in itself the meaning not only of physical eating or tasting but also mental or spiritual eating. For example, we have the word Din-châshidâr, *i. e.*, the taster of religion, which is applied to one versed in religious learning. The Nirangastan refers, at some length, to the subject of this *châshni*.² (Bk. I, Chapter VIII, Appendix C. Mr. Balsara's Translation, p. 96.)

Of the above two, the Darun and the Haoma, the *Châshni* or the ceremonial tasting of the Darun or sacred bread takes

1 The Darun corresponds to the sacred bread of the Christians. When consecrated (technically said to be *injelo*, *i. e.*, sanctified or consecrated), it corresponds to the consecrated bread of the Christians. (a) Like the "Host" of the Christians, it is required to be "round." (b) Like the sacred bread of the Christians it must be prepared by one of the priestly class. (c) The "naming" of the Daruns corresponds to the mystic signs of the Cross over the "sacred bread" of the Christians. (d) Like the sacred bread, it must not be eaten by people of other religions.

2 Le Zend Avesta, Vol. I, p. 75.

place first. As said above, the Darun is prepared beforehand by a person of the priestly class, and is placed on the sacrificial table of the stone-slab. It is after the recital of the first eight chapters of the Yaçna that the priest eats the sacred bread. In the first two chapters of the Yaçna, the priest invokes God and the Divine Intelligences. The next six chapters are the chapters whose recital consecrates the sacred bread. They are known by the name of "Sarosh Darun," *i. e.*, the chapters for the consecration of Darun or the sacred bread in honour of Sarosh. The 8th chapter is specially known by that name, because, it is while reciting this that the priest ceremoniously partakes of it. In the very commencement of the chapter the priest says: "I present with piety this appropriate food, water, vegetable, the product of the cow, Haoma, Para-haoma and the fruits." The food referred to here (Kharethem myazdem) is the sacred bread. The other priest, the Râspi, then says to the assembled congregation: "Ye persons! who have been qualified by your righteousness and piety, partake of this consecrated food." By these words he means to say, that only the righteous have a right to partake in the religious feasts. The Zaota or the officiating priest then considering himself worthy of the privilege breaks a portion of the consecrated bread and partakes of it. Then the other celebrants may also partake of it if they like.

These chapters of the Yaçna known as the chapters of the 'Sarosh Darun' are also recited in the Bâj ceremony. It is at the end of this ceremony that the assembled congregation makes the *châshni*, *i. e.*, partakes of the consecrated bread. Prof. Darmesteter aptly calls this 8th chapter the "Communion."¹

The word Goshûdo is the Avesta *geûsh hudhâo* which literally means a product of the well-created cow. So, it may mean flesh as well as milk. But in the liturgical service of the Yaçna, while Jivâm is the fresh milk, Goshudo is the *ghee* or clarified butter which is a product of the milk of the cow. In the ritual, it always accompanies the Darun or sacred bread. A small

¹ Le Zend-Avesta, Vol. I, p. 75.

quantity of it is placed over the Darun and is eaten as *châshne* with the *darun*.

Before proceeding to consider the other requisites of the Yaçna ceremony, I will quote here what Dr. Haug says about some similarity between the Yaçna of the Parsis and the Jyotishtoma of the Brahmans, so that, what is said above about some of the requisites and what will be said now about Haoma and the other requisites, and may be properly understood. Dr. Haug says:—"The Yajishn or Ijashne ceremony, as performed by the Parsi priests now-a-days, contains all the elements which constitute the different parts (four or seven) of the *Jyotishtoma* cycle of sacrifices, the prototype of all the Soma sacrifices. The Agnishtoma, *i. e.*, praise of Agni, the fire), which is the opening sacrifice of this cycle and indispensable for every Agnihotri to gain the object wished for, *viz.*, heaven, bears a particular resemblance to the performance of Ijashne. Of course, the whole ceremony is much shortened, and the rites changed in accordance with the more enlightened and humane spirit of the Zoroastrian religion. In the Agnishtoma four goats must be killed and their flesh is partly offered to the gods by throwing it into Agni, the fire, who is the mediator between gods and men, and partly eaten by the sacrificer and the priests. During the Ijashne ceremony no animal is killed; only some hair of an ox is placed in a small vessel and shown, together with other things, to the fire. This is now-a-days the only remnant of animal sacrifice on this occasion, but formerly they used a piece of meat besides. The *Purodâsha* of the Brahmans, or the sacrificial cakes, which must be offered to different deities in a certain order, during the recital of two mantras for each deity, is changed into a flat kind of bread (similar to a very small pancake), called Darûn. The fresh milk required at the time of performing the Upasad ceremony, is to be recognised in the *geûsh jîvya*. Ghî, butter, etc., required for less important ceremonies at the time of the Agnishtoma (when making the so-called Prayâjas for the six seasons) are represented by the

The Yaçna of the Parsis and the Jyotishtoma of the Brahmans.

gêush hudháo. The *Zaothra* or consecrated water is required at the commencement of the Brahmanical sacrifices also, where it is called *udaka shânta*.”¹

The last but not the least organic requisite of the liturgical apparatus of the Yaçna ceremony is the

(8) Haoma. Haoma. The ceremony of preparing pounding and squeezing the Haoma juice, which, when so prepared is spoken of as para-Haoma, is an important function in the ritual. So we will speak of it at some length.

The word Haoma (Skr. *soma*, Pahl. and Pers. *hom*) comes from an old Aryan root *hu*—Skr. *su*, ‘to pound’ ‘to squeeze.’ *Hâvana*, the utensil in which the twigs of the Haoma plant are pounded, *hâvan*, the *gâh* or the part of the day when this plant is pounded, and *hâvanâna*, the priest who pounds it,—all these words come from the same root.

In the Avesta we meet with four Haomas:—(1) Haoma, whom for convenience sake we may call Haoma the prophet. Chapters 9, 10 and 11 of the Yaçna speak of him as well as of the plant *haoma* discovered by him. Further allusions are found in Yaçna LVII (19 and 20) and Yashts X, (Meher) 88—90 and XVII, (Ashi) 5. (2) Haoma, the plant. Chapters 9, 10 and 11 of the Yaçna especially speak of this Haoma, (3) Haoma, who may be called Haoma the hero (Ys XI, 7; Yt, IX, 17; XVII, 37, 38). (4) Haoma Khvarenangha (Yt. XIII, 116). In the Fravardin Yasht we have a long list of the departed worthies of ancient Irân who had rendered some service to the community. The group in which Haoma Khvarenangha is mentioned seems to be a list of the names of some of the immediate successors of Zoroaster. It appears, therefore, that this Haoma Khvarenangha, whose *fravashi* is invoked; was a great man of Irân, who had done some good deeds that commemorated his name.

These four different Haomas have one or more special names in the Avesta. Haoma the prophet is called *Haoma Dâraosha*. The plant *haoma* is spoken of as *haoma zâirî* (e.g. Ys. IX, 17, 30, 32). Haoma the hero is known as *Haoma Frâshmi* in the

1 Haug's Essays on the Parsees, 2nd ed., p. 281.

Yashts. The fourth Haoma, as we have said above, is named *Haoma Khvarenangha*.

Haoma the prophet is called *frâshmi* as well as *Dûraosha*. The Haoma *Frâshmi* of the Gôsh and Ashi Yashts is quite different from the Haoma *Frâshmi* of the Yaçna and of Yashts X and XI. The reason, why these two Haomas, who lived at different times—one in the time of the Peshdâdian dynasty, and the other in that of the Kaiânian—are called *Frâshmi*, seems to be that they both belonged to the same family stock.

Just as Haoma the prophet had, besides his special designation of *Dûraosha*, that of *Frâshmi*, so *Haoma*, the plant, had, besides the special appellation of *záirî*, also that of *dûraosha* and *frâshmi* (Ys. X, 21; XLII, 5). It was called *záirî*, on account of its yellow or gold-like colour. The other appellations were due to the fact of its being discovered by Haoma *Dûraosha*, who was also known as Haoma *Frâshmi*.

It appears from the Avesta, that there lived in ancient Irân a pious man named Haoma. He belonged *Haoma the prophet.* to the early times of the Peshadâdian dynasty, before the time of Vîvanghant (*Vivasvat* of the Vedas), the father of Yima (*Yama* of the Vedas). He was a very learned man (*vaêdhyâ-paitî*),¹ versed in the old religious literature. He had passed a good deal of his time in divine meditation on the Hukairya peak of the lonely mountains of the Elburz.² Before Zoroaster, he was the first man or prophet to proclaim to the world the Mazdayaçnian religion.³ As Zoroaster has his own religious compositions, so had Haoma. He had his Gathâs⁵ (*imâosé té haoma gâtháo*), and had as an opponent one Keresáni.⁶ It was this Haoma who gave his name to the plant, which he seems to have discovered, and to the Haoma ceremony, which he is said to have introduced. According to Yasht X,⁷ he was the first man who produced the juice in the mortar (*havana*) on the Elburz mountain. It appears, that, while absorbed in deep

1 Yaçna, IX, 27.

3 *Ibid.*, IX, 26.

6 *Ibid.*, IX, 24.

2 *Ibid.*, X, 10; Yt. X, 88; Yaçna LVII, 19.

4 Yt. XVII, 5.

5 Yaçna, X, 18.

7 Yt. X, 90.

divine meditation in his retreat in the mountains, he discovered this plant growing on the heights, and found it to be nutritious, health-giving, and invigorating. He introduced it to the world as such; but, in order to make it doubly efficacious, he instituted a form of ritual, designed to absorb the mind of the people in holy and religious thoughts. A plant, in itself health giving and vigorous, when partaken of under a partial inspiration of divine thoughts, was likely to be beneficial to the mind as well as to the body.

Haoma is a medicinal plant which grows in Persia and Afghanistan. It is a species of *Ephedra*.
The Haoma plant. (Nat. Ord. *Gnetaceæ* 1). Mountains and mountain-valleys are mentioned as places where the plant grows luxuriantly. In some passages, Mount Elburz (called in the Avesta Hara Berezaiti) is specially mentioned as its habitat. But it must be borne in mind that the name Elburz not only denoted the present Mount Elburz, a peak of the Caucasus, but was applied to the whole range of mountains extending from the Hindu Kush in the East to the Caucasus.

1 Dr. Aitchinson, who accompanied the English Afghan Boundary Commission of 1885 as a Naturalist, and to whom I had sent for identification and inquiry in Afghanistan a few twigs of the Haoma plant used by the Indian Parsis in their ritual, with an account of the plant as given in the Avesta, said in his reply:—"The specimens you sent me are the twigs of a species *Ephedra* (Nat. order *Gnetaceæ*). A species grows all over this country—Beluchistan, Afghanistan, Kashmir and Western Thibet— which seems to be identical with the species received. This species is here, in all this country, called *Hum* (pronounced as the English word *whom*, also *huma*). In Beluchistan, it as well as totally a distinct plant, *Periploca aphylla* is called *Hum*. It grows equally on exposed hills and valleys—consisting of 'branches and sprigs,' one mass of upright twigs, each twig, if you notice, being made up of joints like the joints of the fingers. When covered with male flowers, the bush (from 1 to 2 feet) is golden coloured, and the twigs are more or less so.....This plant has no leaves. It is all twigs and jointed. Amongst the Pathans of the Khyber Pass and all over that country the twigs are with water made into a decoction and employed very largely as a household remedy in sickness, and are considered as possessing health-giving and healing properties. Owing to a general likeness between the stiff rod-like growth, upright and erect of the two plants, in Beluchistan, the natives equally give both the same name. No one would mistake the jointed and true Hûm for the non-jointed false Hûm, *Periploca*. The latter does not exist here at all. The *Ephedra* here is

in the West. The *haoma* is described as a plant with branches and sprigs,¹ as possessing medicinal properties, and as golden-coloured.²

The religious or spiritual properties attributed to the *haoma* plant are described in a rich poetical style, and in a tone overflowing with heartfelt admiration and praise. *Haoma*, prepared and drunk in a state of pious, spiritual inspiration, is believed to give wisdom, courage, success, health, increase, and greatness.³ In such a state, the devotee becomes as powerful as an independent monarch, and is able to withstand many dangers coming from ill-disposed persons.⁴ Heaven, health, long life, power to contend against evils, victory against enemies, and fore-warnings against coming dangers from thieves, murderers, and plunderers, are the six gifts bestowed by *haoma* when adequately praised and prepared. *Haoma* is specially sought for by young maidens in search of good husbands, by married women desirous of being mothers, and by students striving after knowledge.⁶ It affords special protection against the jealous, the evil-minded, and the spiteful.⁷ It is a check upon the influence of women of loose character, who change their affections as frequently as the wind changes the direction of the clouds.⁸ For all these reasons, *haoma* is called *nmdna-paiti*, *vis-paiti*, *zantu-paiti*, *danghu-paiti*, i. e., 'Lord of the house, the village, the district, and the country.'⁹

only employed to mix with snuff, being first of all burnt. The ashes cause the snuff to be more irritating, whether applied as a sternutatory or to the upper gum under the front part of the lip as is the habit here..... Before your letter and specimens came, I had made up my mind that the *Ephedra* was the nearest to the 'Soma' plant that I had got to, but as it was stated that the Parsees employed the twigs of *Periploca* it rather put me out. Your specimens are all on my side."

1 The Avesta word for this is *frasperega*, in which *fra* is a prefix, and *sperega* is the same as English 'sprig.'

2 The Avesta word is *zairi-gaona*, which some Orientalists take to mean "green-coloured." But as green is the usual colour of vegetation, there was no apparent necessity to say so. The writer seems to mean 'yellow' or 'gold-coloured', in which sense the word is also used elsewhere.

3 Yaçna, IX, 17.

4 *Ibid.* 18.

5 *Ibid.* 19, 21.

6 *Ibid.* 22, 23.

7 *Ibid.* 28,

8 *Ibid.* 32.

9 *Ibid.* 27.

The qualifications which are required of the man who would drink *haoma* with advantage are good thoughts, good words, good deeds, obedience to God, and righteousness.¹ On the other hand, Haoma curses thus those who are sinful and evil-disposed: "I, Haoma, who am holy and keeper away of death, am not a protector of the sinful".² "May thou be childless, and may evil be spoken of thee."³

It appears from the Avesta that the Haoma ceremony was in existence as early as the time of the Peshdâdian dynasty. It is as old as the time when the ancestors of the Parsis and the Hindus, and even of the ancient Romans, dwelt together. It seems to have been always accompanied by the Barsam ceremony, as it is even at the present day. Now, it appears that the ancient *flamines*, who were Roman fire-priests, and many of whose practices resembled those of the *âthravans* or Irânian fire-priests, used twigs of a particular tree, whenever they went before the sacred fire. This practice resembles that of the Parsi priests, who also, as said above, used twigs of a particular tree when performing the Yaçna ceremony before the fire. The twigs are now replaced by metallic wires.

We said above that the twigs of the plant are brought from Persia. They are not used directly in the ceremony. On being taken to a temple, or *Dar-i-meher*, they are washed and purified, and then laid aside for a period of at least thirteen months. A qualified priest takes a quantity of these twigs, and washes and purifies them with water, reciting the formula *Khshnaothra Ahurahé Mazdâo, Ashem Vohû*, etc., which means 'Pleased be Ahura Mazda. Piety is the best good and happiness. Happiness to him who is pious for the best piety'. After being thus purified with water, the twigs are kept in a metallic box, similarly washed and purified, for at least thirteen months and thirteen days before being used in the

1 Ys. X, 16.

2 *Ibid.* XI, 3.

3 *Ibid.* 1.

ceremony. When so prepared and purified, they can be used several years afterwards.

The Vendidâd (VI, 42, 43) enjoins the purification of those *haoma* twigs which have come into actual contact with filth and impurities; but the present custom, which is designed to make assurance doubly sure, demands the purification of all *haoma* twigs intended for use in religious ceremonies. Again, the Vendidâd requires the twigs to be laid aside for one year; but the present custom prescribes a period of thirteen months and thirteen days.

This falls under four heads:—(1) the preliminary preparations; (2) the ceremony of purifying or consecrating the *haoma* twigs; (3) the ceremony of preparing and straining the *haoma* juice; (4) the ceremony of drinking the *haoma* juice.

*Description of the
Haoma ceremony.*

Two priests take part at this stage, as in the whole of the Yaçna ceremony. One of them with the (1) *Preliminary Preparation.* *khôb* (i. e., ritual for qualification), either small or great, duly observed, first prepares the *airvyâonghana* (strips of date palm), the *urvarâm* (twigs of pomegranate tree), and the *jivâm* (fresh goat's milk). All the *âlât* (the necessary sacred utensils) are emptied, washed, and put into the *kundi* (the large water vessel on the stone slab). The fire is kindled in the censer or vase, and the *aêsma* (fragrant wood) and *bui* (frankincense) are placed on the two adjoining small stones. Two water-pots—one small and the other large—are placed on the *khwân* or stone slab for the *âlât*. The cup containing the *airvyâonghana* and the *urvarâm* is placed on a small stone by the side of the stone slab on which the priest sits. The *haoma* twigs are also ready by his side in a cup. The officiating priest (*zacta*) now takes his seat on the stone slab, which is covered with a carpet. He makes *pâv* (ceremonially pure) the smaller of the two water-pots, and with the water of that pot makes the *kundi* containing all the utensils *pâv*. He then prepares the *zaothra* water and ties the *barsam* wires. Having done all this, he next proceeds to make the *haoma* twigs *pâv*.

The priest takes a few pieces of twigs of the *haoma* plant out of a cup, and, holding them between the fingers of his right hand, washes them thrice with the *páv* water. While doing so, he recites the *Khshnaôthra* formula three times. He then commences the *báj* and the *khshnuman* of *Haoma ashavazangha*, wherein he says, that he does this for the homage, glory, pleasure, and praise of *Haoma*, the giver of the strength of purity. Then, reciting the *Ashem* four times, he dips both his hands, together with the twigs, in the *kundi* on his right hand. He dips them four times into the water—thrice in the direction pointing from his position to the opposite side (*i. e.*, north to south), and once in the opposite direction. Having thus made the twigs *páv*, he finishes the *báj*, and dips the purified twigs in the *zaôthra* water. Then, drawing the *hávana* before him, he inverts it and places on it three pieces of the consecrated *haoma* twig; the rest are placed over the foot of the *máh-rui* (the two crescent-like stands). He next places a piece of the *urvarám* by the side of the *haoma* twigs.

(a) The priest begins by saying: "I invoke all the belongings (*i. e.*, the requisites for the performance of the ceremony) of the *haoma* for the sake of Ahura Mazda." Then he enumerates some of the important requisites which lie before him on the stone slab. While reciting their names, he looks at them. The requisites which he enumerates are: *haoma myazda*, (*i. e.*, the *darun*, or sacred bread, which is spoken of as *kharethem myazdem*, 'appropriate or sacred food'), the consecrated water (*zaôthra*), the twigs (*baresma*), some product of the cow such as fresh milk (*goshudô* or *gêush kudháo*), a twig of the pomegranate tree (*urvarám hadhândê patám*), pure good water (*aiwyô vanguhibyô*), mortar for pounding the *haoma* (*hávana*), fragrant wood (*aésma*) and frankincense (*baodhi* or *bui*), and fire (*áthra*). The prayer, in which he invokes or enumerates the requisites, and in which, while reciting their names, he looks at each of them as they lie before him on the stone slab, forms a part of the 24th chapter

of the Yaçna. He recites the chapter from section 1 to section 12, omitting therefrom, in sections 1 and 6, the words, *imámchâ-gâm jivyám ashaya uzdatám* ('this *jivyám*, or fresh milk, held up with righteousness'), because, at the time when he recites this prayer, the *jivyám* is not yet placed on the stone slab. Sections 9 to 12 of this 24th chapter are the same as sections 4 to 7 of the fourth chapter.

The Haoma ceremony may be performed either in the *hâvan-gâh* or in the *hushain-gâh*, i. e., during the morning or the midnight hours. So, after reciting the first twelve sections of the 24th chapter, the priest recites the 13th section, if he prepares the *haoma* juice in the *hâvan-gâh*, or the 17th section, if he prepares it in the *hushain-gâh*. Having thus recited the *khshnuman* of the particular *gâh* during which the ceremony is performed, he recites the *khshnuman* formula of the particular day of the month and the particular month of the year on which he performs the ceremony. Then, he proceeds to recite the prayers contained in the fourth chapter of the Yaçna from section 17 to 25 up to the word *vahishtât*, omitting the portions which refer to *rathwô berezato* and *sraoshahé ashvehé* (in section 22 and 23). Next, he recites the prayers contained in the 25th chapter of the Yaçna, from sections 1 to 3, omitting the reference to *gâm jivyám* (fresh milk) in section 1. On reciting the words *Ameshâ spentâ* (chapter XXV, section 1 of Spiegel), the priest holds between the thumb and the forefinger of his left hand the twigs of the *haoma* and pomegranate plants which were on the foot of the inverted *hâvana* and, lifting the latter with his right hand, knocks it thrice in its inverted position on the stone slab, and places it in its proper position. Then, reciting the words *imem haomem*, etc., (*ibid.*, sec. 2, Spiegel), and taking the *haoma* twigs into the right hand from his left hand, he places them in the *hâvana* or mortar. Next, reciting the words *imámchâ urvarâm*, etc., (*ibid.* sec. 4), he similarly places the *urvarâm*, or pomegranate twigs, in the mortar. Reciting the words *aiwiyovanguhibyo*, etc., (*ibid.*, sec. 5 to 11, Spiegel), he pours into the mortar, with his right hand, a few drops of the *zaothra* water which

lies before him. He now invokes the *Fravashi*, or Guardian Spirit, of Zoroaster by reciting Yaçna XXVI, 11 (Spiegel). Then, reciting the words *iristanam urvâno* (*ibid.*, 35) and the *yênghê hátâm* prayers, he takes out of the *kundi*, the *surâkh-dâr tashta* (i. e., the plate with holes which serves as a strainer), and places it on the *haoma* cup at the foot of the *mâh-rui*. Reciting *athâ ratush ashâchêt hachâ*, etc., he removes the *lâlâ*, or pestle, from the *kundi*, passing it round in a circle within the vessel, and touching its rim from within. The circle begins from the north and passes in the direction of west, south and east. Then, reciting the words *aêtat dim*, etc. (Ys. XXVII, 1, Spiegel), he lets the lower end of the pestle, and while reciting the words *ratâmcha yim*, etc., (*ibid.*, sec. 1), the upper end of the pestle, touch the stone slab. As he recites the words *snathâi*, etc., (*ibid.*, sec. 2, Spiegel,) which signify that the *Daêvas*, or evil influences, may be beaten or struck, he strikes the metallic mortar with the pestle, which produces sonorous sounds. At first, he strikes from without, i. e., strikes the pestle on the outer rim of the mortar. The sonorous strokes are given in the order of east, south, west, and north. When striking on the north side, he gives three more strokes. Then both the priests say, *Shekastê Ganâminô*, etc., in *bâj*, i. e., "May the Evil Spirit be broken! May 100,000 curses be on Ahriman!" The priest then recites *Fradathâi Ahurakê Mazdâo* (Ys. XXVII, 3—7, Spiegel). Next he recites four *Yathâ ahû vairiyôs*. While reciting the first three, he pounds the *haoma* and the *urvarâm* twigs in the mortar; and while reciting the fourth, he strikes the *hâvana* on the outside with the pestle. In like manner, he recites *Mazdâ at môi* (*ibid.*, 8, Spiegel; or Ys. XXXIV, 15) four times, to the accompaniment of a similar pounding during the first three recitals and a striking of the *hâvanim* during the fourth. This is followed by a recital of *Airyemâ ishÿô* (XXVII. 9, Spiegel; or LIV, 1) with like poundings and strokes. Next comes the recitals of three *Ashem Vohus*, during which the priest pours a little of the *zaothra* water into the mortar three times. Then, while reciting the words *haoma pairi-hare-shyantê* (Ys. XXVII, 10.

Spiegel), he gives a little push to the pestle which is within the mortar, and causes it to turn a circle in the direction of north, west, south, east.¹ While reciting the words *athá, ziné, humáryótara*, which form the last part of the passage, he takes up the twigs of the *haoma* and the *urvarám* from the mortar between his thumb and fingers, and, holding the pestle also, he touches, or brings these in contact with, the *barsam*, the plate of *jivám*, the *haoma* cup at the foot of the *máh-rui*, and the stone slab. At the last word *anghen*, he places the twigs and the pestle in the mortar again. He then recites four *Yatha ahú vairyós*, during the recital of the first three of which he pounds the twigs. He strikes the *hávana* during the recital of the fourth. During each of the first three recitals and poundings, he pours a little of the *zaothra* water into the mortar with his left hand at the recitals of the words *athá, ashát, and hachá*. At the end of each *Yathá ahú vairyó*, he pours the *haoma* juice so pounded over the pestle, which is held with the left hand over the strainer. From the strainer the juice passes into the *haoma* cup below. The recital of the fourth *Yathá ahú vairyó* is accompanied by the striking of the mortar. At the end of this, the whole of the *haoma* juice is passed into the cup, as described above. If any particles of the twigs still remain unpounded, they are removed from the mortar and placed in the strainer, where they are rubbed with the hand to make all the extract pass into the cup below. During this process of rubbing, the priest recites thrice *yé sevishtó*, etc. (XXVII, 11, Spiegel, or XXXVIII, 11). The strainer is then washed and placed over the mortar. The particles of the twigs still left unpounded or undissolved are removed and placed in an adjoining clean corner. The pestle is washed and placed in the *kundi*.

(b) The next ceremonial process is that of straining the *haoma* juice with the help of the *varas ni viti*, i. e., the ring entwined with the hair of the sacred bull. The *varas* is put over the strainer (*surákhdár tashta*, 'perforated plate'). The

1 This part of the ritual is a relic of the old practice, when, after being pounded, the *haoma* twigs were regularly rubbed in the mortar with the pestle to extract the juice further—a process now known as *gántvá*.

priest holds the cup containing the *zaothra* water in his left hand, and places his right hand over the knotty part of the *varas* in the strainer. He recites *us môi uzâreshvâ, Ahurâ, i. e., O God purify me, etc.* (Ys. XXXIII, 12—14), at the same time pouring the *zaothra* water over the *varas*, and rubbing the knots of the *varas*. He recites two *Ashem vohûs*, the second of which is recited in *bâj*. He then holds the strainer with the *varas* in his right hand, and the cup containing the *haoma* juice in his left hand; and repeating *humata, hâkhta, hvarshta* thrice, pours the *haoma* juice into the strainer, which is held in different positions over the *khwân*, or stone slab, as the different words of the triad are repeated. While reciting the word *humata* each time, he holds the strainer over the right hand of the stone slab, so that the *haoma* juice falls over it through the strainer. On each recital of the word *hâkhta*, the *haoma* juice is similarly dropped into the cup of the *zaothra* water, which has just been emptied into the mortar through the strainer, and the *varas* with it. At each recital of the word *hvarshta*, the *haoma* water is allowed to drop into the mortar. The *haoma* juice cup is now put back in its proper place on the stone slab, and the strainer with the *varas* is placed over it. Then all the juice in the mortar—a mixture of the *zaothra* water and the *haoma* juice, or, more properly speaking, the juice of the *haoma* and the *urvarâm* twigs—is poured into the strainer, through which it passes into the *haoma* cup below. After its contents have been emptied, the mortar is once more put in its proper place. The milk-plate (*jivâm no tashtô*) is placed at the foot of the *mâh-rui*. The priest also puts the other cups and saucers in their proper places. He deposits in their proper plate some of the spare twigs of the *haoma* and the *urvarâm* which are at the foot of the *mâh-rui*. He places some of these in a spare cup and lets fall over them a few drops of the *haoma* juice prepared and collected in the cup, as described above. It is at this stage that the other priest who is to join him in the recital of the *Yaçna*, and who is now to act as the *Zaota*, enters the *yazashna gâh*. Reciting an *Ashem vohû* and a certain number of *Yathâ ahâ vairiyôs*, the number of which depends on the particular kind of

Yaçna to be performed, he goes before the *khvân* of fire and purifies or consecrates the fire (*Yaçna* IX, 1). The priest who has performed the ceremony of straining the *haoma* now takes the *zaothra* wire of the *barsam* in his left hand, and the *varas* ring in his right hand, and finishes the *bâj* of the *varas* which he had commenced some time before. To do this, he recites two *Yathâ ahû vairiyôs* and the *Yasnemcha* with the *khshnuman* of the *Fravashi* of Zoroaster. He next dips the *varas* ring in the *zaothra* water cup and places it in its own cup. He then rises from his seat, and, taking the *haoma* cup which contains the juice prepared and strained, as above, places it in a niche of the adjoining wall. He brings the *jivâm* and pours it into its saucer (*jivâm no tashtô*). In a plate on the stone slab he now places the *darun*, or sacred bread, which was up till now in another vessel in the *yazashna-gâh*. He then recites an *Ashem vohû* and *Ahmâi raêshcha*, etc., finishes the *bâj* and performs the *kûsti*.

This closes the ceremony of preparing the *haoma* juice, more properly spoken of as the ceremony of straining the *haoma* (*Hom gâlvô*). With its completion terminates the *paragnâ*, i. e., the first of the preliminary preparatory ceremony of the *Yaçna*. The second priest, who has now entered the *yazashna-gâh* and who is to recite the whole of the *Yaçna*, mounts the stone slab or platform which serves as a seat. As he does so, he recites two *Yathâ ahû vairiyôs*. While uttering the word *shyaothana-nâm* of one *yathâ* he places the right foot over it, and, while reciting the same word of the second, his left foot.

The *Dadistan-i-Dinik* (XLVIII, 30—33) tries to explain Symbolism of the part of the symbolism of the above ceremony. ceremony of preparing and straining the *haoma* juice. For example, the four poundings of the *haoma* twigs during the recital of four *Ahunvars* symbolize the coming of Zoroaster and his three future apostles. "The pure *Hôm*, which is squeezed out by four applications of holy water (*zorih*) with religious formulas, is noted even as a similitude of the understanding and birth of the four apostles bringing the good

religion, who are he who was the blessed Zaratûst and they who are to be Hûshêdar, Hûshêdar-mâh and Sôshâns."¹ The striking of the metallic *hâvana* while pounding and straining the *haoma* reminds one of the triad of thought, word, and deed on which the ethics of Zoroastrianism rests. The *Dâdisân* says on this point: "The metal mortar (*hâvan*) which is struck during the squeezing of the Hôm, and its sound is evoked along with the words of the Avesta, which becomes a reminder of the thoughts, words, and deeds on the coming of those true apostles into the world."² The three ceremonial processes of pouring the *zaothra* water into the *haoma* mortar for the preparation of the juice are symbolical of the three processes of the formation of rain in Nature, viz., (1) evaporation, (2) formation of clouds, and (3) condensation as rain.³

The juice, prepared as above, by pounding the *haoma* twigs together with the *urvarâm* in the *zaothra* water, is called *para-haoma*.

The last ceremony in connexion with *haoma* is that of drinking it. We saw above that its preparation and straining formed a part of the *paragnâ*, i. e., the ceremony preparatory to the performance of the *Yaçna*. The ceremony of drinking it forms a part of the *Yaçna* itself. It begins with the recital of the ninth chapter, and finishes with the recital of the 11th. In these three chapters, the priest sings the praises of *Haoma*. The *Zaota* describes in a highly poetical strain the good qualities of the *haoma* juice which lies before him. On his finishing the description and the praises of *haoma*, at the eighth section of the 11th chapter, his colleague, the *râspi* or *âtravakhshi*, makes his hand *pâv*, and, coming to the *zaota*, lifts the cup containing the *haoma* juice from the stone slab, and carries it round the sacred fire burning on the censer on the slab opposite, at the same time taking the *aêsma bui* (sandalwood and frankincense) from their stone slabs and placing them on the fire. He then comes back to the *Zaota*, and, holding the cup over the *barsam-dân*, says to

S. B. E., Vol. XVII, p. 170.

2 *Ibid.*

3 *Ibid.*, 170-171.

the *Zaota*: "May the *haoma* juice be of twofold, threefold, ninefold efficacy to you." Next, he hands the juice-cup to the *Zaota*, who, holding it in his hand, looks into it, again addresses a few words of praise, and prays, that the drinking of it may bring spiritual happiness to him. Finally, he holds up his *padān*, or cloth veil, away from his mouth and drinks the *haoma*. He does not drink the whole quantity at once, but in three draughts. In the interval between each of the three draughts the *rāthwi* recites an *Ashem vohū*.

During the recital of the *Yaçna*, the *haoma* juice is prepared and strained twice. As described above, at first it is prepared and strained by one priest in the preparatory *pargand* ceremony. It is drunk by another priest during the recital of the 11th chapter of the *Yaçna*. Then the priest who drank it prepares it a second time during the recital of the three chapters of the *Yaçna* from the 25th to the 27th. The process of pounding the *haoma* twigs and striking the mortar continues during the recital of the 32nd, 33rd and 34th chapters, with which the second preparation terminates. Though the ceremony proper commences for the second time during the recital of the 25th chapter, it may be said to begin with the 22nd chapter, because all the requisites of the ceremony are enumerated and invoked at its commencement. These two preparations and poundings are spoken of in the Avesta (*Yaçna* x. 2) as *fratarem hāvanem* and *uparem hāvanem*, i. e., the first and the second squeezing of the *haoma*.¹

Dr. Haug thus compares the Irānian *haoma* and the Brahmanic *Soma* ceremonies. "The most important part of the offerings in both Jyotish-toma sacrifices and the Ijashne ceremony, is the juice of the *Soma* plant. In both, the twigs of the plant itself (the Brahmans use stalks of the *Pūtika*, which is a substitute for the original *Soma*,

1 For an analysis of the three chapters of the *Yaçna* on *Haoma* (Chapters 9 to 11), etc., vide my paper on *Haoma* in the Journal of the Bombay Anthropological Society, Vol. VII, No. 3 (1904), p. 203. Vide my Anthropological Papers, Part I, pp. 225-43.

and the Parsis use the branches of a particular shrub which grows in Persia) in their natural state are brought to the sacred spot, where the ceremony is to take place, and the juice is there extracted during the recital of prayers. The contrivances used for obtaining the juice, as well as the vessels employed, are somewhat different, but, on closer inquiry, an original identity may be recognised. The Brahmans beat the stalks of the plant, which are placed on a large flat stone, with another smaller stone till they form a single mass; this is then put into a vessel and water is poured over it. After some time this water, which has extracted the greenish juice, is poured through a cloth, which serves as a strainer, into another vessel. The Parsi priests use, instead of stones, a metal mortar with a pestle, whereby the twigs of the *Haoma* plant, together with one of the pomegranate tree, are bruised, and they then pour water over them to obtain the juice, which is strained through a metal saucer with nine holes. This juice (*parahaoma*) has a yellow colour and only very little of it is drunk by one of the two priests (the *zaota*) who must be present, whereas all the Brahmanical priests (sixteen in number), whose services are required at the *Jyotishtoma*, must drink the *Soma* juice, and some of the chief priests (such as the *Adhvaryu* and *Hotâ*) must even take a very large quantity. The Parsi priests never throw any of the juice into the fire, but the Brahmans must first offer a certain quantity of the intoxicating juice to different deities, by throwing it from the variously shaped wooden vessels into the fire, before they are allowed to taste 'the sweet liquor.' The Parsi priests only show it to the fire and then drink it. Afterwards the juice is prepared a second time by the chief priest *Zaota* and then thrown into a well. These two preparations of the *Haoma* juice correspond to the morning libation (*prâtaḥ savana*) and mid-day libation (*madhyandina savana*) of the Brahmans; for the third, or evening libation, there was no opportunity in the Parsi ritual, because no sacrificial rites are allowed to be performed in the evening or night time." ¹

1 Haug's *Essays on the Parsis*, 2nd ed., pp. 281-3.

With reference to what is said above by Dr. Haug, we must note, that it appears from the Avesta, that at one time, even the Parsis had stone mortars. Again, as to the last part of Dr. Haug's statement, we must note, that the Parsis also have an evening libation, and that in the rare exceptional case of the performance of the Nirangdin ceremony. In this case the *Haoma* juice is prepared late in the afternoon preceding the night when the Vendidâd is recited at midnight.

Zaothra or *zor* is the water that is consecrated for the purpose of being used in the liturgical service of the Yaçna, the Visparad and the Vendidâd. The word comes from Avesta *zu*, Sanskrit *hu*, meaning "to perform religious ceremonies." Literally, it means any sacrificial offering over which a religious ceremony is performed. Then it is restricted to the water which is consecrated for the ritual.

The priest has before him the two cups or chalices that are to hold the *zaothra* water. He then recites the Bâj with the *Khshnuman* of "aiwyô vanghubyô vispanâm apâm Mazdadhâtanâm," *i. e.* of all the good waters created by Mazda. Then, uttering the word "ashem," *i. e.*, righteousness, he holds the empty *zaothra* cups over the surface of the water in the *kundi* or water-vessel, and then, reciting the formula of "Frâ-tê-staomaidê," etc., and at the recital of the different parts of the prayer step by step, he gradually fills the cups with water from the *kundi*. The water thus consecrated is the *zaothra* water fit to be used in the *haoma* ceremony and in the Yaçna. The priest then finishes the Bâj.

The *Bundehesh* indicates what the symbolic signification of this ceremony was. We know from the Avesta and Pahlavi books and from the classical writers like Herodotus (I, 138) and Strabo (Bk. XV, 3), that the ancient Persians were very careful to preserve the purity of water. This ceremony seems to have been intended to inculcate that idea. This appears from the following passage of the *Bundehesh* (XXI, 3) which refers to

(D) *Zaothra* Water: its purification or consecration. Object of the ceremony.

Symbolism of the ritual.

the *zaothra* or *zor* ceremony.¹ "This, too, they say, that of these three rivers, that is the Arag river, the Marv river and the Veh river, the spirits were dissatisfied, so that they would not flow into the world owing to the defilement of stagnant water (*armesht*) which they beheld, so that they were in tribulation through it until Zaratusht was exhibited to them, whom I (Aûharmazd) will create, who will pour sixfold holy water (*zor*) into it and make it again wholesome; he will preach carefulness."

Thus, it seems that this ritual was intended to inculcate the lesson that man must try to keep the sources of drinking water pure. There must be no stagnation of water anywhere. The *Bundehesh* in connection with this matter refers to the process of evaporation and says that in the case of perfectly pure water, the water that evaporates from it returns to its source in three years. In the case of water which has pollution, or impurity and purity in equal proportions, it takes six years, and in the case of that wherein impurities predominate over purity, it takes nine years. Then, in order to give a moral advice, it adds: "So, likewise, the blessings (*dfrin*) which the righteous utter come back in this proportion to themselves." What it means is this, that the purer a man is in his thoughts, the earlier he gets the return of these thoughts. The result of his thoughts and also the result of his words and actions re-act upon him. So, the greater the necessity of preserving purity in life. If a man prays even for some one else, that prayer re-acts upon him and does him good. The purer his thoughts, the purer his mind and head. the greater the return, the greater the re-action.

At the completion of the Yaçna ceremony, both the officiating priests go to the well whence they had brought the water for the liturgical consecration and carry with them in the *hâvanim* the consecrated water. There, standing before the well and saying short formulæ of prayers, the Zaota pours that water back into the well in three parts. He gives back to the well, a part of the water which he had taken from it, and that in a much more

*Zor-melavvi, i. e.,
the ritual of mixing
the zor (zaothra).*

S. B. E., Vol. V, p. 84. *Vide* also the Nirangastân on this subject.

purified form. This ceremony is called *zormelavvi*, i. e., to unite the *zaothra* or *zor* water with the original source of the water whence it was taken. The *zor* ceremony, then, is intended to impress, that it is one's duty to keep the sources of water pure; and to learn from its ritual the lesson, that it is his duty to keep his mind, which is the source of all his actions, also pure.

Under the heading of Fire and its requisites fall (a) fire (E) Fire and its (âtar), (b) the metallic censer (*âfarganium*) requisites. on which it burns, with its accompaniments, the ladle (*chamach*) and the tongs (*chipydâ*) with which the fuel is arranged over the fire and (c) the fuel (*aésma bûi*).

(a) No Zoroastrian ritual or religious ceremony can be complete without the presence of fire. For the celebration of the Yaçna, Visparad and the Vendidâd, any household fire may be used, but all temples or Dar-i-Mehers generally keep a fire for the purpose burning day and night in the Yazashna-gâh. Like all the *âláts* or *instrumenss* used in the ritual, the fire used in the ritual is also purified for the time being.

This ceremony of purification consists in cleaning and washing with water the square stone slab (*âdash no khwân*) on which the *âfarganium* or the fire-vase stands. It is in the midst of the Haoma ceremony that it is made *pâv* or religiously pure. The ceremony of making this slab *pâv* is referred to in the Haoma Yasht (Yaçna, IX, 1, âtarem pairi yaozdathentem) and is performed as follows: The *zaota* or the chief officiating priest holding a water-pot containing the *pâv* water in his right hand, makes his left hand *pâv*, reciting the Khshnaothra formula. Then putting the hand thus made *pâv* or purified into the pot so as to hold and lift it, makes his right hand *pâv*. Then, he goes near the *khwân* on which the fire-vase stands and faces the east and looks towards the fire. He then recites the *nemaz*, i. e., praise or homage to fire (*nemaçê tê Âtarsh Mazdâo*, i. e., Homage, to thee, O Fire of God.) He then takes the Bâj with the Khshnuman of Fire. Then, reciting at the end three Ashems, he washes, with the pure water of the water-pot in his hand the *khwân* or the slab on which the fire-vase stands.

He turns round the slab proceeding at first to the south, then to the west, then to the north and then back to the east and washes it from all sides. In the Pahlavi Dâdistân (Chap. XLVIII 15),¹ this stone slab for the fire-vase is called *âtashto*, (*âdashto* or *âdosht*) *i. e.*, the place for the fire to stand upon. The Pahlavi Yaçna speaks of it as *âdashgâç i. e.*, seat of fire.²

(b) The *âfârganium* is a metallic censer or vase over which the fire is made to burn on ceremonial occasions. It is so called, because its presence is necessary in the recital of *Âfrins*, *i. e.*, religious benedictions or prayers. Its size varies. In the case of *Izashna-gâh*, the size varies from about 15 inches to 18 inches in diameter and 18 to 30 inches in height. In the Fire temples, its size is about three to four feet in diameter and about three to four feet in height.

The fire censer or vase has always as its accompaniment a *chamach* (Persian *chamcheh* چمچه, a spoon or a ladle) *i. e.*, a ladle and a *chipiô* (from Persian *chapânidan* چپانیدن to squeeze; to compress) *i. e.*, tongs.

(c) The ceremonial fire requires to be fed during the liturgical services at stated parts of the recital of the Yaçna, the *Visparad* and the *Vendidâd*. The fuel required for the purpose is known as *aêsma-bui*. The pieces of sandalwood and frankincense that are arranged on small stone slabs set apart for the purpose are especially known by that name.

The word *aêsma* is the Avesta word *aêçma* (Sanskrit, *idhma* (इध्म), Persian, *hizam* هيزم meaning fuel. In the *Vendidâd* (VIII. 2), four kinds of fuel are generally spoken of. They are *Urvâçna*, *Vohûgaona*, *Vohû-Kêrêti*, and *Hadhânaêpata*. The first, *viz.*, *Urvâçna* is generally taken to mean sandal-wood; the second *Vohûgaona*, to mean olibanum; the third, *Vohû-Kêrêti* to mean *agar*,³ a kind of fragrant shrub; the fourth *Hadhânaêpata*, to mean the word of the pomegranate tree.

1 S. B. E., Vol. XVIII, p. 164.

2 Amatah *âdashgâç kamist shustan* (Spiegel's Pahl. Yaçna IX, 2).

3 Perhaps Arab. اعرى white bright, noble, *i. e.*, the brightest or noblest of fuel.

The word Bui is the Avesta word *Baodha*, Persian *bui* بوی to smell.

In modern practice, *sukhad*, i. e., sandal wood serves for *aësma* and *loban* (Arab. lobân, lebonah, olibanum) i. e., frankincense for *bui*. Olibanum is a special product of Arabia, and we learn from Herodotus (Bk. III, 93) that the Arabs used to give to the Persian king Darius, as tribute, frankincense worth about 1,000 talents, i. e., about £2,43,000. It was the trade of incense, that brought the ancient Arabs of Yemen into contact with the then civilized world. Frankincense was one of the three things which the three Magi from Persia are said to have presented to infant Jesus (St. Mathew II, 11), It was taken to be the symbol of Divine power.¹

II. The Yaçna Proper.

We have described, at some length, the requisites necessary in the performance of the Yaçna ceremony, and while describing these requisites, described also at some length the preliminary *paragnâ* ceremony. We will now speak of the celebration of the Yaçna proper. Most of the ritual is performed during the performance of the *paragnâ* ceremony. The Yaçna proper mostly consists in the recital of the 72 chapters of the Yaçna with some ritual here and there. We will describe the main outlines of the ritual while describing the several component parts that make up the Yaçna.

In the *paragnâ* ceremony, we find, what we may call the laying out or preparation of certain principal or essential requisites, such as the Darun, the Haoma, the Zaothra. In the Yaçna proper, we find, what we call the consummation. In the *paragnâ*, we described the following six ceremonies:—(1) the

The
prepares
Yaçna
mates.

Paragnâ
and the
consum-

1 As in the Avesta, so in the Old Testament, four kinds of fragrant fuel are spoken of Stacte (nataph), onycha (sheheleth), galbanum (heelbenoh), and pure frankincense (lebonah zaccah). Frankincense is referred to in Exodus (XXX, 7 and 8) as being burnt in the Sanctum Sanctorum. Leviticus (XVI, 12) refers to it when it speaks of "sweet incense beaten small." The Parsis also use it after pounding it to a state of powder.

Barsam, (2) the Aiwyâonghan, (3) the Urvarâm, (4) the Jivâm (5) the Zaothra, and (6) the Haoma. All these ceremonies, though separate, may be said to be accessories to the Haoma ceremony. The Aiwyâonghana, after its preparation and consecration, was associated with the *Barsam*. The *urvarâm* or the pomegranate plant twig, after its preparation and consecration, was pounded with Haoma twigs. The Jivâm or the milk, after its preparation and consecration, was added to the juice of Haoma and Urvarâm. The Zaothra water, after its preparation and consecration, was used in preparing the Haoma juice. All these four, (1) the Haoma, (2) the Urvarâm, (3) the Jivâm, and (4) the Zaothra water went to form the Para-Haoma. So, the main function of the *paragnâ* may be said to be to prepare and consecrate the Haoma juice or the Para-Haoma.¹ Then, it is in the Yaçna proper that it is consummated. So, what the Paragnâ prepares, the Yaçna proper consummates.

But it is not the consummation of the Haoma alone that we

The Yaçna (a) find in the Yaçna proper, but we also find prepares, (b) consecrates and (c) consummates. therein the consummation of the Darun.

But the Darun (Draona) or the sacred bread ought to be consecrated before being consummated. This consecration takes place in the Yaçna itself, in its early part. So, taking into consideration these questions of preparation, consecration and consummation, the Yaçna proper can be divided into several parts. We will describe these divisions, and while doing so, refer to the ritual observed therein.

On the Zaoti taking his stand on his stone-slab, as referred to in the Paragnâ ceremony, both the priests

Chapters I-II invoke and offer.

recite in the Bâj the Pazend Dibâchêh دیبچه Prefaçe, exordium), reciting the name of the particular *yazata* with whose *Khshnuman* the Yaçna is to be celebrated and the name of the person (living or dead *Zindeh ravân* or *ânousheh ravân*) for whom the ceremony is to be per-

1 "The whole of the grander ritual of the Mazdayasnas centres round that holy idea" of "the Everlasting Life".....represented in Mazdean Theology by Haoma" (*Vide* S. J. Bulsara's *Nirangistan*. Introduction p. XL.)

formed. On finishing the recital of the Dibâchêh; each of the two priests joins together his two feet. This they do by placing the thumb of their right foot on that of their left foot. The idea is, that the first chapter, which is the chapter of invocation and which begins with the invocation of God, must be recited by them standing on one foot. The belief is that the prayer said standing on one foot or straight foot (𑬶𑬀 𑬶𑬀 or 𑬶𑬀 𑬶𑬀) is a good form of prayer recited in all humility. So the two feet are in the above process united, as it were, into one. Again, another form for prayer often referred to in the Avesta is that of raising up the two hands (ustânazastô उत्तान हस्त). So, both the priests join their two hands together and raise them up towards their face. In this position, they recite the prayer of Ferastuyê (Yaçna XI 17-18), known as the Patet (*i. e.*, penitence) of the Avesta and the prayer of the particular *gâh* with the proper *Khshnuman*. Then they commence the Yaçna proper.

In the very first chapter of the Yaçna, the celebrant invokes in the very beginning "Ahura Mazda, the Creator, the radiant and glorious, the greatest and the best, the most beautiful (to our conceptions), the most firm, the wisest, and the one of all whose (spiritual) body is the most perfect, who attains His ends the most infallibly, because of His Righteous Order, He, who disposes our minds aright, who sends His joy-creating grace afar, who made us, and has fashioned us, and who has nourished and protected us, who is the most bounteous Spirit"¹ (Yaçna I, 1). Then, he invokes the Amesha-spentas. He invokes them and submits his offerings to them. He tenders his homage to the grand divisions of time and space, which all go to make up the grand Nature, and even to the different grades of society.

Then, in the second chapter, he specially refers to the Zaothra and the Barsam, and repeats his former invocation and offerings. In the early part of this chapter, he makes several passes with the Barsam held in his hands through the crescent curves of the *Mâhrui*, *i. e.*, the crescent-shaped stands of the Barsam. The Zaothi then takes his seat on his *Khvân*.

1 S. B. E., XXXI, pp. 195-96.

Most of the chapters of the Yaçna are recited by the Zoti the Râthvi or the second priest joining him in the recital occasionally. The latter's principal business is to feed the fire by placing on it the *aésma bwi* (the sandal wood and frankincense) at the recital of particular portions of the Yaçna. He is therefore also spoken of as the Âtaravakhshi, Âtravakhshi or Âthravakhshi *i. e.*, one who increases the brilliance of the fire by feeding it (*âtar vahsh* वक्ष to wax). Thus, the first two chapters are the preliminary chapters for invocation and offerings.

With the recital of the third chapter begins the portion which is intended for the consecration of the Darun, *i. e.*, the sacred bread. Chapters III—VIII are known as the chapters of Sarosh-Darun, *i. e.*, (the consecration of) the sacred bread in honour of Sarosh. At particular portions of the recital of these chapters and of other chapters, the Zoti occasionally takes a handful of water from the *kundi*, or the water-vessel on his right hand, and drops it on the Barsam and on the *aiwyaônghan* which ties the Barsam wires. This is a relic of the old times, when, instead of metallic wires used now, twigs of trees were used as Barsam. It was to keep these vegetable twigs fresh and green that the water was sprinkled over them formerly. Latterly, though the custom of using vegetable twigs ceased, the ritual of keeping them green and wet continued.

The consecration of the Darun finishes at the seventh chapter. Then, in the eighth chapter,¹ each of the two celebrants says, "I offer these things this Darun, Water, Haoma, etc., through righteousness" (*ashaya dadhâmi Yaçna VIII, 1*). The Âtravakhshi places sandalwood and frankincense over the fire and says; "O ye men! Ye who have deserved it by your righteousness and piety! eat of this Myazda, the meat offering." Thereupon, the Zoti, who thinks himself to have been qualified to eat it, recites the formula of Bâj or the prayer of grace and eats a bit of the sacred bread (Darun) and then finishes the Bâj. The Darun then can

1 *Vide* above p. 1034.

be passed out of the Yazashna-gâh and may be eaten by other members of the congregation if present. This is said to be the Darun-châshni or the ceremonial eating of the sacred bread.

The ceremonial eating of the consecrated bread being finished, the drinking of the *haoma* juice begins. The juice has been already prepared and consecrated in the *paragnâ* ceremony. So, it requires no consecration in the Yaçna proper. The priest continues his recital of the Yaçna. The Haoma juice is there before him on the Âlât-gâh. So, looking to it, he recites the Haoma chapters (chaps. IX—XI) which form the Haoma yasht (the chapters in praise of Haoma) and then drinks it. We have described this process above, under the head of Haoma.

After the ceremony of eating the consecrated bread and drinking the consecrated *haoma* juice, the Zoti recites the 12th chapter which contains the articles of the Zoroastrian faith. Then follows the recital of Chapters XIII—XVIII which contain prayers of invocation and dedication of the sacred things still standing on the Âlât-gâh.

The next three chapters contain praises of, and form a sort of commentary on, the three most important and old prayers of the Avesta, (1) the Ahunavar or the Yathâ Ahu Vairyô, (2) the Ashem Vohû, and (3) the Yenghhê Hâtâm.

From Chapter XXII may be said to begin the recital for the second preparation of *haoma* juice. The celebrant refers to the Haoma, the Jivâm, the Urvarâm, the Zaothra, the Holy Water, the Hâvanim, the Barsam, etc., before him (imem Haomem gâm jivyâm, etc. Yaçna XXII 20—22), and says, that he desires to have them with the recital of their praise. They are again referred to in the 24th chapter. Then the recital of Chapters XXV—XXVII is accompanied by the preparation itself, *i. e.*, the *haoma* is pounded, squeezed and strained. The juice thus prepared for the second time is not drunk by the priest but set apart for the require-

The Haoma chapters. IX—XI.

Chaps. XII—XVIII. The Declaration of Faith, Invocation and Dedication.

Chapters XIX—XXI. Praise of the three best prayers.

Chapters XXII—XXVII. Second preparation of *haoma*.

ments of the congregation.¹ The 26th chapter of the above group is that which forms the *kardeh* (section) of *Satum* and is recited with the *Dibâchê* in the *Satum* ceremony.

With the 28th chapter begin the *Gâthâs*, believed to be the oldest writings in the *Avesta* and to be the compositions of the Prophet himself. The following chapters make up each of the five *Gâthâs*: *Gâthâ Ahunavaiti*—Chapters XXVIII—XXXIV; *Gâthâ U tavaiti*—Chapters XLIII—XLVI; *Gâthâ Spentomad*—Chapters XLVII—L; *Gâthâ Vohukhsathra*—Chapter LI; and *Gâthâ Vahishtoist*—Chapter LIII.

The intervening eight chapters XXXV—XLII are known as the *Yaçna Haptanghâiti*. These chapters though they do not form the *Gâthâs* proper, are written mostly in an older *Gâthâ* dialect. Of these, the first seven chapters, XXXV—XLI form, as the name *haptan* (Greek *hepta*, Lat. *septem*, Fr. *sept*. German *seiben*) implies, the *Yaçna Haptangh-hâiti* proper. The remaining eighth chapter, the 42nd, forms a supplement or appendix to the seven chapters. These chapters are also known as *Haptan Yasht* and are recited by the laity also as one of the *Yashts*. The 52nd chapter forms the *Hoshbâm* or the prayer of Dawn.

The 54th chapter contains the prayer of *Airyamâ-ishyô* which forms a part of the recital in the *Âshirvâd* or the nuptial ceremony. The 55th chapter is in praise of the *Gâthâs* and the *Staota Yaçna* prayers. As to what chapters form the 33 Chapters of the *Staota Yaçna* which, literally means the *Yaçna* of praise, there is a difference of opinion.²

1 As said in my papers on the Birth and Funeral Ceremonies, there is a custom, though not generally observed now, to give a few drops of the *haoma* juice to a newly born child and to a dying man. These drops were given from the juice of the second preparation.

2 *Vide* Dr. West (S. B. E. Vol. XXXVII. Dinkard Bk. VIII. Chap. XLVI, n. I. Darmesteter (Le Zend Avesta, Vol. I Introduction Chap. IV, s. IV, pp. 87-88). *Bulsara* (Aerpatastân and Nirangasten p. 47, n. 10.)

The 56th and the 57th chapters are in praise of Sraosha. Of these the The 56th chapter is called Chapters LVI—LVII, the Sraosha Chapters. Sarosh Hâdokht, because it is believed to have come down from Hâdokht *nask*, the 20th book of the original 21 books of the Avesta. The 57th chapter forms the Sraosh Yasht proper and is known as Sarosh Yasht *vadi i. e.*, the larger Sarosh Yasht. It forms the principal night-prayer of the Parsees.

The 58th chapter contains the prayer known as *Fshusha mânthra* which is often referred to in other Chapters LVIII-LIX. Praise and invocation. parts of the Yaçna. A large part of the 59th chapter (1-27) is a repetition of two former chapters (XXII, 1-17 and XXVI, 1-10) and consists of invocation and praise. That part which is new consists of some blessings.

The 60th chapter contains the well-known prayer known as the *Kardeh* or section of the *Tâo ahminmâné* which is recited in the performance of the Chapter LX. Chapter for blessing a house. Afringân ceremony. It invokes beautiful blessings upon the house of the celebrant. It is an excellent prayer to be recited at the *móorat* or the house-warming ceremony of a new house. It is a kind of *tan-darusti* and *mandarusti* prayer in the Avesta language.

The 61st chapter is a prayer desiring ability to stand against evil-minded persons and evil influences with the help of the tenets preached by the above Chapters LXI-LXIX. Prayers against the evil-minded and in praise of water. referred to three celebrated prayers, *viz.*, the Ahunvar, the Ashem, and the Yenghê hâtâm. The 62nd chapter forms the *Âtash-nyâish* in praise of fire. The Zoti stands upon his *khwân*, holds the Barsam in his hand, and looking to the fire opposite, recites this prayer with the *Âtravakhshi*. The seven chapters from 63 to 69 refer to water and its consecration. The 63rd praises the waters. The 64th is, to a large extent, a repetition of the 50th chapter (The Spentomad Gâthâ) which praises Ahura Mazda who has created the health-giving waters. The 65th forms the *Âvân Ardvigûra*

Nyâish and refers to the waters of the river Ardvîçura, supposed to be the modern Oxus.¹ The Zoti holds the cup of the *zaothra* water in his right hand, gets down from his seat or his *khawân*, and looking to the water in the *kundi* by his side, recites this chapter. Chapters LXVI—LXIX continue the ceremony of further consecrating the *zaothra* water.

The last three chapters finish the Yaçna ceremony by invoking the Amesha-spentas and praising the good creation of Ahura Mazda. The recital of the 72nd chapter finishes the Yaçna proper, Chapter LXX—LXXII. The finishing chapters. The Zoti gets down from his seat and exchanges a Hamâzor, a kind of Zoroastrian kiss of peace,² with the Râspi or Âtravakhshi. Both then finish the Bâj. They had begun the ceremony by taking up or holding the Bâj and finish it by laying down or completing the Bâj. They then perform the *kusti*.

Both then go before a well which is indispensably necessary in a Fire-temple, the Zoti holding the Hâvanim containing the *zaothra* water in his hand. They face the sun and perform, as said above, what is called *Zôr-melavvi*, i. e., to mix the *zaothra* consecrated water with the water of the well whence the water was first drawn. This they do by pouring the water from the Hâvanim into the well. The concluding ceremony—*Zor melavi*.

While speaking of the Barsam and the Haoma ceremonies which form the component parts of the Yaçna ceremony, I have referred to their antiquity. The antiquity of these ceremonies which form the component parts leads us to infer that the whole of the Yaçna ceremony may be very ancient. The materials of some of the requisites required in the ceremony also suggest its antiquity. For example, (1) the *Hâvanim* or the mortar in

1 *Vide* my Paper in Gujarati on the Geography of the Avesta.

2 *Vide* my Paper on The Kiss of Peace among the Bene-Israels of Bombay and the Hamâzor among the Parsees. *Journal of the Anthropological Society of Bombay* Vol. VIII, pp. 84-95. *Vide* my *Anthropological Papers* Part I, pp. 283-94.

which *haoma* is pounded in the *paragná* of the Yaḣna ceremony is said to be either that of stone or iron (*asmana ayanghaéna*: Yaḣna XXII, 2; Visparad X, 2). Now-a-days, the metal generally used is bell-metal. Iron is never used. So, the words stone and iron suggest that possibly the ceremony must have first been introduced when the use of stone and iron was greatly prevalent and when other metals were rarely used. (2) Again, the use of the twigs of a tree for Barsan instead of metallic wires also suggest a remote antiquity. (3) The use of the *varaḣ* or the hair of the bull in the plate (*tashṭa*), which serves as a sieve for the *haoma* juice to be passed through for purification, leads us to infer that the times of the introduction of the ceremony were very old when other materials to serve as a sieve were less unknown. Now-a-days though a metallic plate with holes (*surákhḍár tashṭa*) serves as a sieve, the *Varaḣ* ring is still used with it as a relic of the old usage.

CHAPTER XIII.

II.—THE VISPARAD CEREMONY.

The word Visparad is formed from the Avesta words '*vispa ratavo*' which have two significations, viz., (1) all seasons and (2) all lords or chiefs. So, Visparad is a form of prayer intended to celebrate the season festivals, and, it is also a form of prayer, wherein all the '*rads*' or chiefs or the best of the creations are invoked. The word *ratu* or *rad* is too technical to be properly translated. Dr. Mills¹ says: "The word Visparad means 'all the chiefs,' referring to the 'lords of the ritual'.....Lords, because ruling as chief objects of attention during their mention in the course of the sacrifice, also, as in this case, genii guardian over all of their class." Anquetil² translates the words in the text as 'Destours' or chief priests and in a note as 'Chefs,' i. e., chiefs. He uses the word 'chef' in the sense of 'premier.' So every species of creation has its *ratu* or *rad*, i. e., its best type or prototype. Burnouf³ translates the word as 'grand' and 'maître' or master. Dr. Haug⁴ translates it as 'chief or head.' He says: "The name Visparad (Avesta *vispê ratavô*) means 'all chiefs or heads'.....The primary type of each class is its respective *ratu* or chief." Darmesteter follows Burnouf and translates it as 'maître' or master. He says:⁵ "Ce mot de *ratu*...est un des termes les plus importants de la langue religieuse. Il signifie proprement maître, au sens de maître spirituel..... Il désigne le chef qui est supposé placé à la tête de chaque classed'êtres." Harlez⁶ translates the word as 'chef' or chief, He says: "L'esprit de systématisation des mages avait fait diviser l'univers entier en catégories d'êtres, et assigner à chaque catégorie un chef présidant,

1 S. B. E., Vol. XXXI, p. 335, ns. 1 and 3.

2 Zend Avesta, Vol. I, partie II, p. 87.

Commentaire sur le Yaçna, pp. 4 and 17.

4 Essays on the Parsees, 2nd edition, pp. 191-192.

5 Le Zend Avesta, I, pp. 6-7.

6 Le Zend Avesta, p. 225, n. 5.

a l'action générale des êtres de cette classe." Spiegel¹ translates it as 'All lords.' Geiger² and Kanga³ translate it as 'master' and as 'leader' or 'chief.'

The word 'rad' is a form of the Avesta word 'ratu,' which comes from Avesta *areta* = Sanskrit *rita*, which means, 'to be straight, to say the truth.' This word *areta* is the same as English 'right.' Now, in a species that which is straight or perfect that which is true, correct or well-formed, enjoys superiority over others. So the word *ratu* or *rad* has come to mean 'a chief'.

From the fact of the division of beings into two classes, the spiritual and physical, and from the fact of their having their own *ratus* or chiefs, and from an insight into the different writings on the subject, we find, that, like the words *fravashî* and *kharenangh*, the word *ratu* has a broad special signification. Every member of the animal creation has its own *fravashî*. Creatures of both, the physical and spiritual, worlds have their *fravashîs* or guiding spirits. Again all bodies have their *kharenangh* or glory or splendour. All bodies, both of the spiritual and the physical world, have their *kharenangh*. Similarly, all bodies both of the spiritual and the physical world have their *ratus*. Even substances of inanimate creation have their *ratus*. But, there is this difference, that while individual bodies have their *fravashîs* and *kharenanghs* special to themselves, it is not the individual bodies that have each a *ratu* for itself, but it is each class or species that has a *ratu* of its own. The priestly class has its own *ratu*. The military class has its own *ratu*, and so on. So, each member of these classes also has a *ratu* but that is not a separate *ratu* for himself. Every member has a common *ratu*, to whom he or it can look as his or its chief, as his or its best type, as a high ideal worth imitating. For example, the Âthornâns or the priestly class

1 Bleek's Translation, II, p. 2 Introduction.

2 "Civilization of the Eastern Iranians," translated by Dastur Darab P. Sanjane, Vol. I, Introduction, p. XXXIX, l. 10.

3 Avesta Dictionary p. 439.

must have a *ratu* or chief—both physical and mentally pure—to whom they can look for guidance, whom they may hold before themselves as a ‘High Ideal’ for imitation and guidance.

Of the different parts of the Avesta that treat of the *ratus*, the principal are the following:—(1). The Gâhs; (2) Yaçna, Hâs I to IV, VI, VII, and XII, XIII; (3) Visparad, Kardeh I to III; (4) the Ahunavar or Yathâ ahu varyô.

The texts which treat of the *ratus* or *rads* and the classes of the *ratus*.

The 24th chapter of the Bundelesh specially refers to the subject of *rads*. We can classify the being—both spiritual and physical—of which the *ratus* or primary types are referred to in the Parsee books, as follows:—

1. The spiritual beings. Ahuramazda and his Ameshâspentas and Yazatas. Ahuramazda stands at the head as *ratum berezntem*, *i. e.*, the Exalted Chief.

2. Mankind. The different grades and professions of men have their own *rads* or chiefs. Zoroaster (Zarathustrem ashavanem ashahê ratûm) stands at the head of mankind as the best type of mankind. Then, the different professional grades of the priests, the warriors, the husbandmen, the artificers (Âthornân rathaêshtârân, etc.), have their own *rads* or chiefs. Then, the different constitutional divisions of the country—the house, the street, the village, the country (nmâna, vicça, zantu, danghu—have their own *rads* or chief. Then, the priests performing the different functions of the priesthood—the Hâvanân, Âtarvaksh, Fraberetâr, Âberetâr, etc.—have *rads* of their own.

3. Animal creation other than men. (a) Animals living in water, (b) living on land, and (c) living in air have their *rads* or chiefs.

4. Inanimate creation. Even objects of inanimate creation have their *rads* or chiefs. For example, *Arus i-Razur* is the *rad* or principal type of all forests. The Hukairyâ mountain is the best principal type of all the mountains.

5. Religious abstractions. Even religious abstractions have their *ratus*. For example, the prayers of Ahunavar and Yangahê

Hâtâm are the *ratus* or the best primary types of the prayers of Ahura Mazda (Âhuirim tkaêshem).

There is one thing which must be remembered in the consideration of the meaning of the word *ratu*. It is this: Wherever the word *ratu* is used, it is used with the word *asha*, *i. e.*, righteousness, piety, purity. The *ratu* is always spoken of as "ashahêratûm," *i. e.*, the chief of righteousness. As the word Fravashi is always connected with the word "ashâunâm," *i. e.*, of the righteous, so the word "ratu" is always connected with "ashahê," *i. e.*, of righteousness. Again, the very roots of the words "ratu" and "asha" are the same. Both the words come from "aret" (right) to be straight, to be righteous. Thus, the word *ratu* carries with it the idea of straightness, perfection, excellence, righteousness. Among men, one who is straight-forward, righteous, perfect, becomes the *ratu* or *rad* or chief of his class, to whom others look as a leader, worthy to be followed. Among things, that thing which is perfect, complete, pure, unblemished, beautiful, etc., is the *ratu* or *rad* or chief of the whole class, and is looked to as the best type.

Thus, the meaning of the word *rad* or *ratu* enables us to understand, what the prayer known as the Visparad is. In the word Visparad, "vispa" means "all." So, the Visparad is a prayer or collection of prayers or religious writings which treat of, and praise, all the *ratus*, *rads* or chiefs of the different creations of God. It signifies, that every person must have before him a high ideal (*ratu*) which he must do his best to reach. An agriculturist must have before him the ideal of a *ratu* of his class, *i. e.*, of the best type of agriculturist. He must try to imitate and follow him. Not only that, but in the matter of his business-materials, he must use the ideal or the best type of materials. In the matter of the seeds that he uses, he must use the *ratu* or the chief or the best of the seeds. In the matter of his implements, he must use the best available.

The 24th chapter of the Bundehesh speaks of the different *ratus* of the different classes of creation. Therein, at the end,

we read the following sentence, which sums up, as it were, the object of the celebration of the Visparad. It says: "Hangard denman, âigh kolâ mûn kâr-i-mas vâdûnêt, adinash kasich veh,"¹ i. e., "The conclusion is this: that he, who does a great work, has the best individuality or personality," or, as Dr. West puts it "The conclusion is this, that every one who performs a great duty has then much value."² In other words, the celebration of the Visparad should suggest to the celebrant the idea of "Excelsior." How is that state of "excelsior" to be attained? We find the reply in the 15th chapter (s. 1) of the Visparad which says:

"O Zoroastrian Mazdayaçnâns! Keep your feet, hands and understanding, steady for the purpose of doing proper, timely, charitable works and for the purpose of avoiding improper, untimely, uncharitable works. Practise good industry here. Help the needy and relieve them from their needs."

The Visparad is divided into 23 *Kardâs* (Av. *karêta*) or sections. It is never recited alone but is always recited with the Yaçna. The Visparad is preceded by the *paragnâ* which is the same as that of the Yaçna. In fact, the celebration of the Visparad is the celebration of the Yaçna with the additional recital of the 23 chapters of the Visparad. Ordinarily, the Visparad is recited whenever the Vendidâd is recited. But there are special periods of the year when the Visparad is specially recited. These periods are known as the Gâhambârs (season festivals), and the Visparad then recited is known as *Gâhambâr ni Visparad*, i. e., the Visparad of the Gâhambârs. It is specially celebrated on the occasion of the Gâhambârs, because the Gâhambârs are the "ratus" of time. The furtherance, progress, development and improvement of everything in the world depends upon time, upon the due succession of seasons at their proper times. It is the due observation of time (*gâh*), that enables a man to do his best in all his different walks of life, whether he be an agriculturist, trader or a professional

1 Vide my *Bundehesh*, . 112.

2 S. B. E. V., p. 91, Ch. XXIV 30.

man. Nature holds forth, before men, the Gâhambârs or the seasons as the best type, as the best ideal, for all work to be done at the proper time. Such being the case, the Gâhambârs are specially considered to be the proper times for the celebration of the Visparad ceremony.

It appears from the Visparad (III, 1), that, at one time, more than two priests were required for the

The eight priests referred to in the Visparad. A plan showing their positions and functions.

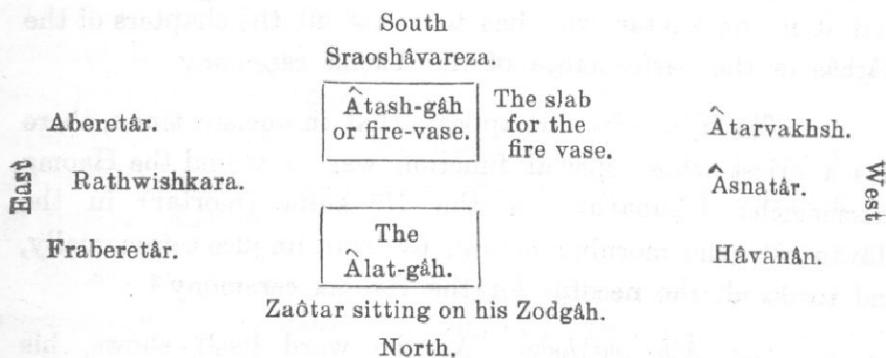
celebration of the the Yaçna ritual. The Uzarin gâh (Gâh, III, 5) and the Vendidad (V, 57) also refer to them. The priests enumerated in the Visparad, besides the Zaotar himself, are the following:—(1) Hâvanân, (2) Âtarêvakhsh, (3) Fraberetâr, (4) Âberetâr, (5) Âsnatâr, (6) Rathwishkara, (7) Sraoshâvarez. In the modern ritual, the Zaotar or the senior officiating priest calls for their presence (âstâya). He is, as it were, calling out a roll-call. Instead of the above different priests answering to their names, it is only the Âtravakhshi or Râthwi who replies and says "I am here" (azem viçâi). He shifts his position as the names are called out one after another and he takes his stand in the different corners and sides of the Yazashna gâh before giving replies to the calls. The different positions occupied by him now in the ritual show the positions occupied at one time by the different priests when they all took a part in the ceremony. The positions are the following, the Zaotar himself sitting in his *khvân* in the north:—

The designation of the priest. *The positions in the Yazashna-gâh.*

- | | | |
|----------------|-----|---|
| 1. Zaôtar | ... | ...North, facing the fire-vase before him in the south. |
| 2. Hâvanân | ... | ...On the right side of the Zotar or Zoti, in the north-west corner of the Yazashna-gâh. |
| 3. Âtravakhsha | ... | ...On the right side of the Zoti and facing the fire, <i>i e.</i> , on the south west corner. |

4. Fraberetâr ...On the left side of the Zoti, on the north-east corner.
5. ÂberetârOn the left side of the Zoti and facing the fire, *i. e.*, on the south-east corner.
6. ÂsnatârOn the right side of the Zoti and between the Zodgâh (*i. e.*, the seat of the Zoti) and the Âtash-gâh or the slab on which the fire-vase stands *i. e.*, on the west in the middle of the Yazashna-gâh.
7. Rathwishkara ...On the left side of the Zoti and between the Zôd-gâh and the Âtash-gâh *i. e.*, on the east.
8. Sraoshâvareza ...Opposite to the Zoti and in front of the fire-vase, *i. e.*, on the south of the Yazashna-gâh.

I give below a diagram to show the positions of the eight priests in the Yazashna-gâh as pointed out now, by the different positions occupied by the Âtravakhshi in the Visparad ceremony, when responding to the call of the Zaotar for the presence of the different priests.



The Nirangistân¹ seems to be the authority on which the positions for the different priests are determined. The modern practice tallies with the description of the Nirangistân except in the

¹ The Photo-zinco text, folio 155a to 157b; Darmesteter, *Le Zend Avesta*, III, pp. 130-31.

case of the positions of the *Âsnatar* and the *Rathwiskara*. The *Âsnatar*'s position in the modern ritual is on the right hand side of the *Hâvanân* who is represented as facing the *Barsam*. But the *Nirangistân* gives it on the left. The same is the case with the position of the *Rathwiskara* whose position now is on the left of the *Fraberetâr* and not on the right as said by the *Nirangistân*. I think the words *haoyât* and *dashindât* (left and right) may have been interchanged by mistake by the original copyist. The *Pahlavi Nirangistân*¹ also briefly refers to the functions (*kairya* [𐬵𐬀]) of these eight priests. Their functions are as follows:—

1. *The Zaota*. The word *zaotar* means one who performs the ceremony from *zu*, Sanskrit *hu*, to perform the ceremony. He corresponds to the *Haotar* of the Brahmins. He is the principal officiator. He stands first in the list, and in the *Bundehesh* (XXX, 30), *Ahura Mazda* himself is allegorically spoken of as officiating as *zaotar* in the *Yaçna* ceremony with the *Yazata Sraosha* as the *Râspi*. The *Dâdistân-i-Dini* (XLVIII, 13), which describes some parts of the ritual of the *Yaçna*, refers to the *Urviç-gâh* as his proper place. According to the *Nirangistân*, his principal function is to sing the *Gâthâs* (*gâthâoscha fraçravayâiti*).² This is a reference to the fact that it is the *Zaotar* who has to recite all the chapters of the *Gâthâs* in the performance of the *Yaçna* ceremony.

2. *The Hâvanân*. It appears that in ancient times, there was a priest whose special function was to pound the *Haoma* (*haomemcha a-hunavat*) in the *Hâvanim* (mortar) in the *Hâvan-gâh* (the morning hours), to drink its juice ceremonially, and to do all the needful for the *Haoma* ceremony.³

3. *The Âthravakhsha*. As the word itself shows, his function was to feed (*vakhsh*, English *wax*, to grow, to increase) the fire (*âtra*). The *Nirangistân* further says that one of his

1 Le Zend Avesta par Darmesteter III, pp. 128-30. Mr. Sohrab J. Bulsara's *Aerpatstân and Nirangistan*, Chap. XXVII.

2 Darmesteter's *Zend Avesta*, III, p. 129. Bulsara, p. 392 n.

3 *Ibid.*

functions was to purify the fire (âthrascha.....yaozdathat).¹ This refers to the ritual in the Yaçna ceremony, wherein before the commencement of the Yaçna proper, the stone-slab (khwân) on which the fire-vase stands is washed by the priests. Dr. Haug² compares his functions with those of the Agnîdhra (who holds the fire) of the Brahmans.

4. *The Fraberetâr.* The function of this priest was to carry (*bar*, English *bear*) forward (*fra* English *forth*) all the requisites of the ceremony. Out of these requisites, the Nirangistân specializes the Barsam and the Fire (*barêsmâncha frâkem athraêcha*).³

5. *The Âberetâr.* The function of this priest is to carry (*bar*) water (*âp*) for the ceremony (*âpem â-barât*). The Nirangistân points out this as his only function.

6. *The Âsnatâr.* His function was to wash or clean (*snâ*, Fr. *nâger*) the ceremonial utensils and requisites. The Nirangistân specially refers to the process of purifying the Haoma twigs and of straining the Haoma juice (*haomemcha â-snayât, haomemcha paiti-harezât*).⁴

7. *The Rathawishkara.* He was the priest whose proper function was to do (*kar*) the work of arranging all the requisites in their proper (*rathwya*) order. The Nirangistân specializes his work as that of properly mixing the Jivâm (*gava*, the milk) with Haoma juice, and then of dividing the mixture (*bakshayâtcha*). This seems to refer to the present practice of the Zactar dividing the Haoma juice and dropping it in different places.⁵

(8) *Sraosha Vareza.* Sraoshâ Vareza was a priest, who, to a certain extent, corresponded to a 'confessor.' He made the people act (*varez*) in obedience (*sraôsha*) to certain rules of penances, etc. If a person did a wrongful act, and if he wanted to do something to atone for that wrongful act, he (the *sraoshâvareza*)

1 *Ibid.*

2 Essays on the Parsee, 2nd edition, p. 281.

3 Darmesteter's Zend Avesta, III, p. 129; Bulsara, p. 393, l. 8.

4 Darmesteter's Zend Avesta, III, p. 130; Bulsara p. 393. 5 *Ibid.*

asked him to do certain good deeds, which could, to a certain extent, go to wipe off the effects of the previous wrongful deeds. Dr. Haug¹ thinks that the Zoroastrian Sraoshâ vareza corresponds to the Brahmanical Pratiprasthâtâ. Sraosha, whose functions, the Sraoshâ-vareza represents to a certain extent in the superintendence of the ritual, holds an uplifted weapon (*êrêdhwa snaithisha*. Sarosh Yasht; Yaçna LVII 16) in his hand. The Pratiprasthâtâ holds "a wooden sword" in his hand. The Nirangistân² specializes his work at the Yaçna ceremony as that of a general supervisor (*aiwyâkhshayât*: *aiwi*, about, and *akhsh*, to watch).

The Visparad (I, 3-9) gives us a list of the prayers which were held in great veneration at the time when

The Visparad's list of the best typical (*rad*) prayers.

It was written. It enumerates the following prayers—(1) Staota Yaçna, (2) Ahunavar, (3)

Ashem Vohû, (4) Yenghê Hâtâm, (5) Gâthâ Ahunavad, (6) Yaçna Haptanghâiti, (7) Gâthâ Ustavad, (8) Gâthâ Spentomad, (9) Gâthâ Vohukhshathra, (10) Gâthâ Vahishtoyisht, (11) Daham Âfriti, (12) Airyamâ-ishyo, (13) Fshusho Mâthra, (14) Hadhao-khta, (15) Ahuiri Frashna. I will here briefly refer to the first four which are held to to be very important among the best (*rad*) prayers.

Among the list of prayers enumerated by the Visparad, the

1. The Staota Yaçna. Staota Yaçna stands first; but scholars differ as to which chapters of the Yaçna form the Staota Yaçna referred to by the Visparad. I think by this prayer the whole of the Yaçna is referred to. I give below a list, showing which chapters are referred to by various scholars as forming this prayer.

Scholars.

Chapters of the Yaçna.

Harlez (Le Zend Avesta, p. 226, n)...

...The last chapters of the Yaçna.

Mills (S. B. E., XXXI, p. 294 "That part of the Yaçna which begins with the Sraosh Yasht)

...Chapter 57, *et esq.*

1 Essays on the Parsees, 2nd edition, p. 280.

2 Darmesteter's Zend Avesta, III, p. 130. Bulsara, p. 394.

Darmesteter (Zend Avesta, I, Introduction, LXXXIII)...	...	... Chapters 14 to 59.
K. R. Cama (Zarthosht Nâmeḥ, 2nd edition, p. 232)	... ..	... Chapters 55 to 59 or 57 to 71.
Sheriârji D. Bharucha (Zarthoshti Abhyâs, No. VIII, p. 457)	... ..	... Chapters 58 to 60.
Khurshedji E. Pâvri (Zarthoshti, I, No. 4, p. 318)...	... ..	... Chapters 58 and 59.

Among the prayers enumerated by the Visparad, three require a special mention. They are the Ahunavar, the Ashem, and the Yenghê Hâtâm. I will describe them at some length.

The prayer is called Ahunavar (Ahuna vairya, Yaçna, XIX 3) from its second and third words, and because

2 The Ahunavar. it speaks of the Lord (*ahv*) whose desire (*vairya*) is supreme, and who is independent. From its three first words, the prayer is more properly known as "Yathâ Ahû Vairyô." This prayer corresponds somewhat to the "Word" of the Christians. It is spoken of as being uttered by God before the very creation (Yaçna, XIX, 1-3, 8). The Yaçna further says that if this prayer is recited by one perfectly and right sincerely, its meritoriousness is worth the recital of 100 Gâthâs. If one recites it, understands it, and praises it, *i. e.*, right sincerely acts up to its dictates, he goes to heaven (*Ibid.*, 5 and 6). Of all the prayers of Ahura Mazda, it is the best (*Ibid.*, 10; Sraosh Hadokhat, Yasht, XI, 3). He who recites it and properly understands it, acknowledges Ahura Mazda as his Lord and sets an example to others to so acknowledge Him. Its recital helps a man in all difficulties and calamities (Yasht, XI, 4). Hence, it is a custom, even now, for an orthodox Parsee to recite one or more Ahunavars or Yathâ Ahu Vairyôs, when starting on a journey, or going out for business, or on leaving his house for ordinary daily business.¹ According to the Vendidad (XIX, 9), when Ahriman, the Evil Spirit, tried to tempt Zoroaster, it was with the recital of the Ahunavar that the

1 Vide Mr. M. R. Unwala's Rivâyat with my Introduction Vol: I, pp. 13-15

Prophet, emboldened himself, rejected his (Ahriman's) proposals, opposed him, and withstood the Temptation. There, Zoroaster speaks of this prayer as one taught by God himself (Mazda-fraokhta) and calls it an excellent weapon to defend himself.

The Ahunavar is the very first prayer which a Zoroastrian child is taught to recite. There is hardly a prayer, small or great, which does not include in itself the recital of the Ahunavar once or more than once. On account of the importance and efficacy and sanctity attached to it, the Shâyast lâ Shâyast (Chap. XIX, 15) says, that religion is as much connected with it as the hair is connected with, and gives glory or beauty to, one's face.¹ The Ahunavar and the Ashem are, to a certain extent, to a Zoroastrian, what the Pater Noster is to a Christian. If a person does not know his other daily prayers, or if he does not know to read them from the prayer book, he is required to recite a certain number of Ahunavars in the place of each of these prayers. He holds a chaplet or string of beads in his hand and turns a bead at the recital of each Ahunavar.²

List of (a) the recital of the Ahunavars in place of certain prayers and (b) on particular occasions.

The following list gives the number of Ahunavars which one can recite instead of different prayers.³

<i>Prayers.</i>	<i>Number of Ahunavars.</i>
Khorshed Nyâish, <i>i.e.</i> , the prayer in praise of the Sun	... .. 103
Meher Nyâish, <i>i.e.</i> , the prayer in praise of Mithra	... .. 65
Mâh Nyâish, <i>i.e.</i> , the prayer in praise of the Moon	... .. 65

1 S. B. E., V, p. 393.

2 *Vide* my paper on Rosaries (Journal of the Anthropological Society of Bombay, Vol. of 1913).

3 *Vide* Darab Hormuzdyar's Rivâyet by M. R. Unwala with my Introduction Vol. I, pp. 13-15. *Vide* रीवायते दस्तुर दाराय हुमज्यार, Rustamji Jamasji Dastur (1896). pp. 14-15. *Vide* K. E. Kanga's Khordeh Avesta. 8th ed. p. 149.

Ardviçura Nyâish, <i>i.e.</i> , the prayer in praise of Water	65	
Âtash Nyâish, <i>i.e.</i> , the prayer in praise of Fire	65	
The five Gâhs, <i>i.e.</i> , the prayers for the five periods of the day	65	
The Patet, <i>i.e.</i> , the repentance prayer ...	121	with twelve Ashem vohû prayers.
Ahura Mazda Yasht	103	with 12 Ashem vohûs.
Ardibehesht Yasht	65	
Sarosh Hâdokht	75	
Sarosh Yasht vadi (Yaçna LVII)	103	
The Afringân	121	with 12 Ashem vohûs.
Each of the five Gâthâs to be recited on each of the five intercalary days at the end of the year	1,200	

The Ahunavars for these Gâthâs are recited with a particular Bâj, *i.e.*, a small introductory prayer, and a prayer recited at the end.

The Shâyast lâ Shâyast (Chap. XIX)¹ gives the following list of the Ahunavars to be recited by a Zoroastrian on particular occasions to withstand difficulties, to have courage and help, and to win success:—

<i>Occasions of business.</i>	<i>No. of Ahunavars.</i>
1. When "one goes forth to an assembly or before grandees and chieftains, or on any business; or when he goes to ask for what he wants, also when he quits any business.	1
2. On the recital of some blessings upon somebody (It is for this reason that the recital of the Tandaruçti prayer invoking blessings upon	

¹ S. B. E., V. pp. 390-92.

- somebody and the recital of the *Âshirvâd* blessings upon a marrying couple begin with two Ahunavars) 2
3. On the recital of thanks giving prayers at season-festivals. (So, the *Âfringân* of the *Gâhambârs* or the season-festivals begin with four Ahunavars) 4
4. On the occasion of atonement or repentance for sins. (Thus, the *Patet* or the Repentance prayer begins with the recital of five Ahunavars) ... 5
5. When one "goes to seek power" or to win a battle. 6
6. When one recites the praises of the Yazatas. (The recital of the *Afringân*s with the *Khshnumans* of the Yazatas or angels begin with seven Ahunavars) 7
7. On the occasions of remembering and invoking the *Fravashis* of the dead. (It is for this reason that the *Afringân* of *Ardâfarosh*, recited in honour of the dead, begins with eight Ahunavars) 8
8. When one goes to sow corn in his field (The corn was believed to take, in all, nine months from the time of its being sown, to be fit for use) ... 9
9. When one goes to seek a wife 10
10. When one begins the work of breeding cattle ... 10
11. When one climbs up a mountain 11
12. When one goes to low districts of valleys... .. 12
13. When one loses his way and wants to find his way back. (The *Sarosh Hâdokht* specially refers to the recital of Ahunavar on such occasions *Pathâm vâ paiti vîcharanâo : Yasht XI 4*) 13
14. On crossing a bridge or a river. (The *Sarosh Hâdokhat* also refers to the recital of Ahunavars on crossing rivers and bridges (*apâm vâ nâvayânâm paiti peretush*) implying that the process

involves some danger and difficulty on dark foggy nights (Khshapo vâ tânthryâo aipi-dvânarayâo) 13

The later Rivayets give a list, slightly different from that of the Pahlavi Shâyast lâ Shâyast.¹ We give the list below :—

1.	(a) When leaving the house for business	...	...	...	...	...	}	1
	(b) When entering the house on return from business	...	...	...	...	...
	(c) When beginning a new work	...	...	...	...	...
	(d) On finishing a work	...	...	...	...	...
	(e) When beginning an important conversation with somebody	...	...	...	...	...
	(f) On going before a ruler, or governor, or a great man	...	...	...	...	...
	(g) On entering a river, lake, or any such great reservoir or water	...	...	...	...	...
	(h) On lending money to somebody	...	...	...	...	...	}
	(i) On borrowing money from somebody	...	...	...	...	...
2.	On blessing somebody	...	...	...	...	...		2
3.	On removing nails from one's fingers	...	...	...	...	...		3
4.	On the recital of the Gâhambâr Afringân	...	...	...	...	...		4
5.	On the recital of the Patet or Sraosh Bâj or Afringân	...	...	...	...	...		5
6.	When attending a marriage...	...	...	...	...	...		6
7.	When going on a battle or to fight a cause	...	...	...	...	...		7
8.	On the recital of the Afringâns of (a) Ardâfarosh and (b) Gâtha	...	...	...	...	...		8
9.	(a) On sowing seeds, (b) on planting fruit-trees, etc.	...	...	...	...	...		9
10.	(a) On purchasing cattle, (b) on bringing cattle home	...	...	...	...	...		10

1 The Gujarati Rivâyet of Darab Hormazdyâr by Ervad Rustomji Jamasj Dastur, pp. 11-12. Vide M. R. Unwala's Text with my Introduction, pp. 13-15.

11. On fixing a nail or peg into the ground to tie the cattle, (b) on cohabitation, (c) on carrying messages for betrothal etc. 11⁸
12. On going over a mountain, a fortress, a bridge, or on climbing any lofty place and on going into a subterranean room, into a cave or into a stepped reservolr or well of water 12²
13. (a) On missing the road, (b) on entering a new village or city 13
14. On entering into the heart of a great city... .. 21

This sacred prayer is made up of three metrical lines each containing seven words. So, the whole prayer contains 21 words. The names of the 21 books (*nasks*) which formed the ancient Avesta literature are said to have corresponded to the 21 words of this sacred formula. The following is the list of the words that make up this passage and of the names of the books that correspond to them.¹—

<i>Words of the Ahunavar.</i>	<i>Names of books which correspond to these words.</i>
(1) Yathâ	Sudkar or Satudgar.
(2) Ahû	Varshtmânsar or Vahishtmânsar.
(3) Vairyô	Bago.
(4) Athâ	Dâmdâd or Duâzdeh Hamâst.
(5) Ratush	Nâdar or Nâdur.
(6) Ashât	Pâjako Pâjeh, Pâjam or Pâzun.
(7) Chît	Ratoshtâiti or Ratoshtâid.
(8) Hachâ	Barish.

¹ The names of the books and even the order vary a little according to different authorities. The two great compilations of the Rivâyets by Darâb Hormazdyâr and Barzo Kamdin give the names and contents. The Dinkard (Bks. VIII and IX) and the Dini Vajarkard give fuller contents (*vide* S. B. E. Vol. XXXVII). For a brief account of the contents prepared by me, *vide* Mr. Dossabhoy Framji's History of the Parsees, Vol. II, pp. 157-164. *Vide* M. R. Unwala's Riv. with my Introduction pp. 3-4.

- | | | | | |
|------|---------------|-----|-----|--------------------------------|
| (9) | Vangheûsh | ... | ... | Kashkisirôb or Kashasrôb. |
| (10) | Dazdâ | ... | ... | Vishtâsp Yasht or Gush-tâspâd. |
| (11) | Mananghô | ... | ... | Vashtag (Dad or Dadok). |
| (12) | Shyaothnanâm | ... | ... | Chithradâd or Chidrast. |
| (13) | Angheush | ... | ... | Spend. |
| (14) | Mazdâi | ... | ... | Bagân Yasht. |
| (15) | Khshathremchâ | ... | ... | Nikâdum. |
| (16) | Ahurâi | ... | ... | Dubâsrujd. |
| (17) | Â | ... | ... | Huspâram. |
| (18) | Yim | ... | ... | Sakâdum. |
| (19) | Dregubyô | ... | ... | Videvdâd or Vendidâd. |
| (20) | Dadat | ... | ... | Hâdokht. |
| (21) | Vâstârem | ... | ... | Stud Yasht. |

Though it is a small paper, scholars differ in their translation of it. The substance of the Ahunavar prayer.

Though it is a small paper, scholars differ in their translation of it. The substance of it runs thus:—

As Ahu (Ahura Mazda or the spiritual Lord) is an independent ruler (because He rules) according to Order (*ashât*, *i. e.*, according to fixed laws), so, should a Ratu, (*i. e.*, the temporal Lord) (rule according to fixed laws). The gift of good mind is for the work of the world for (the sake of) Mazda. He who gives (himself up) as the nourisher of the poor (or he who gives nourishment to the poor) gives kingdom to Mazda *i. e.*, acknowledges him as king).

The prayer of Ashem Vohû is next to Ahunavar in importance and sanctity. It is the prayer in praise of *Asha* which can be said to be the watch-word of the Zoroastrian religion. According to the Hâdokht Nask (Yasht Fragment XXI), if there is any one prayer, which can be said to be the prayer of praise of all the good creation,—of all the good creation that has for its main principle, *Asha* or Order—it is the prayer of Ashem Vohû, because it is the prayer which praises *Asha*, (*i. e.*, Order, Harmony, System, Righteousness,

Law). He who praises *Asha* from the inmost of his heart praises God himself. Not only that, but he praises some of the best things of his creation, *e.g.*, water, earth, vegetation, animal creation, etc., in the evolution and growth of which we see Order and Law. The prayers of Ashem and Ahunavar give courage and victory to those who recite them and follow their teachings (Yasht XXI, 4). Such being the efficacy of this prayer which praises Order and Righteousness, its recital on certain particular occasions or periods of one's daily work or life, have greater advantages than its recital at ordinary times. One Ashem Vohû recited at such particular occasions is worth several recited at other ordinary times. For example, it is said that one Ashem Vohû recited at meals is worth ten Ashem Vohûs recited on other occasions. An Ashem recited while going to bed is worth 1,000 Ashems recited at other times. An Ashem recited on getting up from bed is worth 10,000 recited at other times. An Ashem recited by a person at the time of his death is worth the price of the whole continent of Khanirath. What is intended to be conveyed is this: If a man has led his whole life in a pious and righteous way, following the path of *Asha*, *i. e.*, Order, Harmony, Righteousness, Law, and if he can conscientiously recite at the end of his life one Ashem Vohû, *e. e.*, if he can conscientiously say "I have led a righteous (*ashô*) life," then the spiritual wealth of that righteousness is worth the material wealth of Khanirath, which, of all the seven *Keshvars* or regions spoken of in the Avesta, was the best and the richest. On account of this reference to the Ashem Vohû in connection with the end of the life of a man, it is a custom among the Parsees, that when one hears the news of the death of a friend or relation, he recites or mutters in a low voice the Ashem Vohû prayer.

Such being the importance attached to this prayer, it is the second prayer taught to a Zoroastrian child after the Ahunavar. The Ashem Vohû prayer, small though it is, is differently translated by different translators. But the substance seems to be the same. It can be thus translated: Piety is the best good and happiness. Happiness to him who is pious for the best piety.

This is the third of the three short but most important prayers or formulæ of the Zoroastrians. There is hardly a prayer which does not contain this formula. The Gâhs the Nyâishes, the Yashts, the Yaçna the Visparad, the Vendidâd all include its recital which in some cases is repeated more than once. Like the two prayers of Ahunavar and Ashem, it is variously translated. It can be translated thus: Ahura Mazda knows (*lit.*, is the knower of), who among the living is the best in prayer through righteousness, (*i. e.*, says his prayer in the best way possible by observing *asha*, *i. e.*, righteousness). We praise them (those recognized as above by Ahura Mazda) whether male or female.

CHAPTER XIV.

III.—THE VENDIDÂD CEREMONY.

The word Vendidâd comes from the Avesta word *Vî-daêva-dâta*, *i. e.*, the Law given against the Daêvas or the evil spirits. The word is *Javid-shedâ-dâd* in the Pahlavi. It is *Jud-div-dâd* in Persian. It is so called, because a large part of it contains rules, regulations and instructions, as to how to withstand best, the evil influences of the Daêvas, *i. e.*, of all evil spirits or forces, that lead to the impurity and decay both of body and mind. A part of it may be called the sanitary code, and a part, the criminal code of the ancient Iranians. The divisions or chapters of the different parts of the Avesta are known by different names. The chapters of the Yashts are known as *Kardâs* (Av. *Karêta*) or sections. Those of the Yaçna are known as *Hâs* (Av. *hâiti*). But the chapters of the Vendidâd are known as *pargards* or *fargards*, (*parakarêta*, a greater section), a word which corresponds exactly, as Dr. Haug points out, to 'pericope,'¹ *i. e.*, sections. The Vendidâd has 22 chapters in all. The first chapter seems to be very old.

According to the Dinkard (Book VIII),² the Vendidâd formed the 19th book of the 21 books (*nasks*) which contained the whole of the Avesta literature of ancient times. It corresponded with the word 'Dregubyo' in the Ahunavar prayer, the 21 words of which are, as said above, believed to have corresponded with the 21 books. Some of the Rivâyets take it to be the 20th book in the list corresponding with the word 'dadat.' Of the three groups in which the *nasks* are divided,—the *gâsânic*, the *dâtik* and the *Hadhamanthrik*,—the Vendidâd belongs to the second group, *viz.*, the *dâtik* or the groups of books containing Zoroastrian laws, rules and regulations on religious, sanitary, social and other matters.

¹ Essays, 2nd ed., p. 225.

² S. B. E. Vol. XXXVII, p. 7 n. 3. Chap. I, l. 8-12.

Two priests participate in the performance of the Vendidad ceremony. They must be those who have observed the great *Khâb*. Again the Vendidad proper is preceded, as in the case of the Yaçna with the *paragnâ*. The ceremony is performed in the Ushahin Gâh, *i. e.* at midnight after 12 o'clock. In the case of the Vendidad performed for the Nirangdin ceremony, a part of the *paragnâ* ceremony is performed in the preceding afternoon in the Uziran gâh. It is the Zaothra ceremony, *i. e.*, the ceremony for preparing the consecrated *Zaothra* or *Zor* water that is so performed in the preceding afternoon.

The celebration of the ceremony consists of the ritual of its 22 chapters, not successively but with additions of the different chapters of the Yaçna and the Visparad. The Vendidad thus formed is known as the 'Vendidad Sadah.' As far as the ceremony or the recital itself goes, most of it is performed during the recital of the Yaçna and the Visparad chapters. The following list describes how the different chapters of the Vendidad are recited with those of the Yaçna with some sections here and there omitted and the Visparad during the ritual.¹

1. Yaçna, Hâ I, 1 to 8.
2. Visparad, Kardeh I, complete.
3. Yaçna, Hâ I, 10 to Hâ II, 8.
4. Visparad, Kardeh II, complete.
5. Yaçna, Hâ II, 10 to Hâ XI, 8.
6. Visparad, Kardeh III, 2—5.
7. Yaçna, Hâ XI, 9 to 15.
8. Visparad, Kardeh III, 6 to Kardeh IV.
9. Yaçna, Hâ, XI, 16 to Hâ XIV.
10. Visparad, Kardeh, V.
11. Yaçna, Hâ, XV.
12. Visparad, Kardeh VI.

¹ *Vide* K. R. Cama's Zarthusht Nameh, 1st Edition, p. 194. *Vide* Ervad Tehmuras's Yazashna bâ Nirang. Therein, in the Visparad portion, the portions of the Yaçna as interspersed are given in brief.

13. Yacna, Hâ XVI to XVII.
14. Visparad, Kardeh VII to VIII.
15. Yaçna, Hâ XVIII to XXI.
16. Visparad, Kardeh IX.
17. Yaçna, Hâ XXII.
18. Visparad, Kardeh X to XI.
19. Yaçna, Hâ XXIII to XXVII.
20. Visparad, Kardeh XII.
21. Vendidâd, Pargards I to IV.
22. Yaçna, Hâ XXVIII to XXX.
23. Visparad, Kardeh XIII.
24. Vendidâd, Pargards V to VI.
25. Yaçna, Hâ XXXI to XXXIV.
26. Visparad, Kardeh XIV.
27. Vendidâd, Pargards VII to VIII.
28. Visparad, Kardeh XV.
29. Yaçna, Hâ XXXV to XLII.
30. Visparad, Kardeh XVI to XVII.
31. Vendidâd, Pargards IX to X.
32. Yaçna XLIII to XLVI.
33. Visparad, Kardeh XVIII.
34. Vendidâd, Pargards XI to XII.
35. Yaçna, Hâ XLVII to L.
36. Visparad, Kardeh XIX.
37. Vendidâd, Pargards XIII to XIV.
38. Yaçna, Hâ LI.
39. Visparad, Kardeh XX.
40. Vendidâd, Pargards XV to XVI.
41. Visparad, Kardeh XXI to XXII.
42. Vendidâd, Pargards XVII to XVIII.
43. Yaçna, Hâ LII to LIII.
44. Visparad, Kardeh XXIII.
45. Vendidâd, Pargards XIX to XX.
46. Yaçna, Hâ LIV.
47. Visparad, Kardeh XXIV.
48. Vendidâd, Pargards XXI to XXII.
49. Yacna, Hâ LV to LXXII.

CHAPTER XV

IV.—BÂJ CEREMONY.

The derivation of the word is doubtful. (a) Some derive it from the Avesta word *vach* (Sans. *vâch*, Lat. *vox*) meaning word or speech. So, the word Bâj means, certain words or prayers religiously recited in honour of particular beings, such as the *yazatas* or angels and the *Fravashis* (*Farohars*) or the guarding spirits of the living or the dead.

The derivation, literal meaning and different significations of the word Bâj.

(b) Perhaps, it is the Persian *بے* or *باز* *bâz* or *bâz* which means a tribute. In the Bâj ceremony and prayer, certain things which serve as representations or symbols of the different kinds of creation, such as animal creation, or vegetable creation, are submitted as offerings. So these offerings are, as it were, a tribute to the glory of the particular *yazata* or heavenly being, or to the memory of a particular dear departed one. Ordinarily, the word Bâj has several significations in the religious phraseology of the Parsees. They are the following:—

I. The anniversary of the death of a person, when the Bâj ceremony is generally performed.

II. The offerings of sacred bread, fruits, etc., submitted during the recital and celebration of the Bâj.

III. A peculiar suppressed muttering tone in which some prayers are recited, or in which conversation is held, on certain religious or solemn occasions when a kind of Bâj is recited.

IV. A certain class of prayers recited on particular occasions with certain formalities.

We will now speak of these different significations. Bâj is the name of one of the liturgical services which form the funeral services after one's death. The first three days after death are the principal days when these ceremonies are performed. After this period of the first three days, the principal occasions during the first year after death are, as referred to in the Pazend

I. Bâj, the anniversary of one's death.

Dibâcheh of the Afringâns, the following:—1. Chehârum, or the Fourth day. 2. Dehûm, or the Tenth day. 3. Sirouz, or the Thirtieth day. 4. Sâlrouz, or the Anniversary.

During the first year, the Bâj ceremony is performed every month on the rôz or the day of the month of the death of the deceased and the day is known as *pehlâ mahinâni Bâj*, *bijâ mahinâni Bâj*, *i. e.*, the first month's Bâj, the second month's Bâj, and so on. After the first year, the Bâj ceremony is generally performed on every succeeding anniversary, which anniversary is known as the Bâj of the deceased. Just as an Englishman would say, "To-day is the fifth or sixth anniversary of the death of A or B," a Parsee would say, "To-day is the fifth or sixth Bâj of A or B." At times, he would speak a little more definitely and say, "To-day is the Bâj of the fifth or sixth year of A or B." It is considered to be the duty of the son or the nearest heir to perform the Bâj ceremony in honour of the deceased person. The name of the deceased person is recited in the Bâj prayers.¹ The name of the person who gets the ceremony performed is also recited as *Farmâ-yashnâ i. e.*, as that of the person giving the *Farmân* or the order to get it performed. At times, persons in their life time, or by their wills, set apart certain sums, out of the interest of which such ceremonies known as the *Bâj-rozgâr* ceremonies are performed. There are cases known of deceased persons whose Bâjs have continued to be performed, *i. e.*, whose death anniversaries have been religiously celebrated every year, for more than hundred years. In the case of some great worthies who have done yeoman's service to their towns, their Bâjs or death anniversaries are celebrated by public subscriptions. For example, the anniversaries of the deaths of Dastur Meherji Rânâ and of Desai Khorshedji of Naosari are observed with religious Bâj ceremonies by their townspeople even now, about 300 years after the death of one and 150 years after the death of the other person. After the ceremonies, solemn dinners are held in which the subscribers participate.

¹ *Vide* above, p. 77. 'Funeral Ceremonies' for the form of the recital.

In the celebration of the Bâj, certain offerings are necessary.

II. Bâj the offerings made for the celebration and recital of the Bâj.

These offerings, when placed in an utensil or vessel, are also called a Bâj. The utensil containing the offerings is called the Bâj of the particular deceased whose funeral ceremonies are performed. For example, suppose that a certain day is the anniversary of the death of more than one person. Then for each such person, such vessels with offerings are prepared. Then each of the vessels containing these offerings is said to be the Bâj—or, to speak more correctly, the vessel containing the Bâj—of A, B or C as the case may be.

The most essential requisites of the Bâj, *i. e.*, of the offerings are (a) the Darun, or the sacred bread, (b) some kind of fruit, (c) some kind of animal production.

(a) Of the Darun or the sacred bread, we have spoken at some length in the description of the Yaçna ceremonies.¹ The Rivâyets say that each of the named Daruns, *i. e.*, the sacred breads with the sacred marks, must be about 31 *tânks*² in weight, and each of the un-named Daruns or Farshasts, *i. e.*, the sacred breads without the sacred marks, must be about 33 *tânks*.

(b) As to fruit, it is generally the practice to place in the Bâj some fruits of the season. In India, where plantains or bananas are plentiful and are obtainable throughout the whole of the year, they form an essential requisite. One plantain or banana is placed in each Bâj. Ordinarily, it is believed that for the poor or for those who cannot afford much, one or two dates or a few grains of the pomegranate are sufficient as representative of the offering of the vegetable creation of God.

(c) As to some products of the animal creation, in India, an egg is considered to be an essential as easily obtainable. But for those who cannot afford, a very small quantity of ghee or clarified butter as representing an offering of the animal creation of God is sufficient.

¹ *Vide Darun* in the Yaçna ceremony. *Vide* above, p. 279.

² 72 *tânks* make one *seer*.

In the Parsee prayers there are several portions which are recited not in the ordinary tone but in a suppressed tone. The mouth is shut and the utterance is given expression to in a suppressed tone. The tone under these circumstances is generally nasal. This kind of expression is often referred to by Firdousi as 'Zamzamê.'

III. The recital or utterance in a suppressed tone known as Bâj.

(a) The Parsee prayers are mostly in the ancient Avesta language, but latterly some portions in the later Pazend language are added. These Pazend portions when they occur in the beginning or at the end of an Avesta prayer are recited in the ordinary way, but when they occur in the midst of long Avesta prayers, they are recited in a suppressed tone and are then said to be recited *in Bâj*. In the case of such Pazend portions, the prayer-books say in brackets "*Bâj ma bhunvun,*" *i. e.*, to recite in Bâj, *i. e.*, in a suppressed tone.

(b) Again when a person is reciting a long prayer and if he has unavoidably to say something for business, he speaks in Bâj or in a suppressed muttering tone. For example, the celebration and recital of the Vendidâd lasts from midnight to about 6 or 7 in the morning. If, in the midst of this ceremony, the priest has to ask for something or say something, he has to do so in Bâj.

(c) Not only during prayers but on other occasions when one has recited a Bâj (*Vide* below, the fourth signification of the word) if he has to say something, he must say that in Bâj. For example, if one has recited a Bâj for meals, *i. e.*, said grace before meals, he is not to speak anything unless it be in Bâj, *i. e.*, in a suppressed tone. After taking his meals, he finishes the Bâj. It is after this finishing prayer that he can speak in the ordinary way.

The principal signification of the word Bâj is a certain class of prayers known as Bâjs and which are recited on different occasions with certain formalities, great or small. Some of these Bajs are recited only by the priests observing

IV. The Bâj, or Bâj prayers recited on particular occasions with certain formalities.

the Bareshnûm and the Khûb. The others are those that can be recited even by the laymen. So we will divide these Bâjs into two classes.

(A) Bâjs recited by the priests with offerings as a part of their Liturgical service.

(B) Bâjs recited on smaller occasions without any offerings. The Bâjs of this class are the principal Bâjs.

(A) Bâjs recited by priests observing the Bareshnum, etc.

The principal occasions—though not the only occasions—on which they are recited are the Bâj days, *i. e.*, the anniversaries of the deaths of persons. The necessary formalities or conditions required for this class of Bâjs are the following :

(a) They must be recited by priests, holding the Bareshnûm and qualified with a Khûb.

(b) They must be recited over a Bâj or a collection of certain offerings such as Daruns or sacred breads, fruit, water, milk-product, such as ghee or clarified butter.

(c) Fire burning in a vase with sandal-wood and frankincense is essentially necessary during their recital.

(d) They must be recited in a specially enclosed place; for example, in the Yazashna-gâh of the temples or when in a private residence, in a place specially cleaned, washed and enclosed in '*pâvis*.'

The following are the requisites which the priest must have before him within the *pâvis* or an enclosed space.

1. Âtash or fire burning in a vase, with *aesma* and *bui*, *i. e.*, sandal-wood and frankincense.

2. Âp or water made *pâv*, or ceremoniously pure.

3. Daruns or sacred breads. The number of these Daruns are four in the case of all Bâjs but six in the case of the Bâj of Sraôsh. Half of this number are *nâm pâdelâ i. e.*, named or marked with nine marks in their preparation and half *vagar nâmnâ, i. e.*, unnamed or unmarked.

4. Urvarâm, or a few grains of the pomegranate.
5. Goshudo, (gâush hudhâo), *i. e.*, ghee or clarified butter.
6. An egg.

The following figure shows the respective places where the requisites are placed within the enclosed *pâvi*: The requisites numbered 1 to 5 are placed in a tray or vessel.

	Fire vase	Small stone-slabs for <i>Aesma bui</i> , <i>i. e.</i> , sandal-wood and frankincense.
	5	
No. 3 Darun (named).	egg.	No. 4. Farshast (<i>i. e.</i> , un- named Darun with <i>urvarâm</i> over it).
No. 2 Farshast (<i>i. e.</i> , unnamed Darun).	No. 1 Darun (named) with <i>goshudô</i> over it.	A small vessel containing âp or water.
Place of the priest who recites the Bâj either standing or sitting.		

Chapters three to eight of the Yaçna are known as Sarosh-Darun. They are so called because certain selected portions of these are recited in the celebration of the Bâj for the consecration of the Darun. At first, an introductory prayer in Pazend which is known as the *Dibâcheh* is recited. Therein, the name of the person—either living or dead—for whose *naiyat*, *i. e.*, for whose intention or purpose the ceremony is performed, is mentioned. The name of the particular *Yazata* or angel in whose honour the Bâj is recited is also mentioned in the *Dibâcheh*. After the recital of the *Dibâcheh*, the chapters of the Sarosh-Darun are recited. During the recital of the eighth chapter, the priest makes the *Darunchâshni*, *i. e.*, partakes of the sacred bread consecrated by him. He partakes of it five times in small bits.

There are different kinds of the Bâj, recited by the priest as a part of the liturgical service. The chapters of the Yaçna recited are mostly the same, but the difference arises from the difference in the Beings in whose honour the ceremony is performed. The

Chapters recited
in the great Bâj.

Different kinds of
the liturgical Bâj.

Following is the list of the different Bâjs as given in Parsee books of ritual:

1. Bâj of *pânc̄h tâi* or five wires of Barsam.
2. Bâj of Sraosha.
3. Bâj of the Farestâ or Firashtâ.
4. Bâj of Pantha Yazata.
5. Bâj of Neryosang Yazata.
6. Bâj of Haptorang.
7. Bâj of Agrêras.
8. Bâj of Vanant.
9. Bâj of *roz* Aspandâd and *mâh* Farvardin.
10. Bâj of *roz* Khordâd and *mâh* Farvardin, or Khordâd Sâl.
11. Bâj of Jashan-i-Tiryân. Roz Tir mâh Tir.
12. Bâj of Jashan-i-Meherangân. Roz Meher mâh Meher.
13. Bâj of Jashan-i-Âbângân. Roz Âbân mâh Âbân.
14. Bâj of Jashan-i-Âdargân. Roz Âdar mâh Âdar.
15. Bâj of Farvardiân. Roz Farvardin mâh Âdar.
16. Bâj of the Disâ, (*i. e.*, the anniversary of the death) of Zoroaster. Roz Khorshed mâh Deh.
17. Bâj of Jashan-i-Bahmanyân. Roz Bahman mâh Bahman.
18. Bâj of Avardâd Sâl-gâh. Roz Khordâd mâh Aspandâd.
19. Bâj of Din Beli Marespand. Roz Marespand mâh Aspandâd.
20. Bâj of Ardâfarosh, *i. e.*, of all the Fravashis or Farohars.
21. Bâj for the performance of the Khûb in the Gâthâ days.
22. Bâj of Gâthâ, (or the Intercalary) days.
23. Bâj of Chehârum ni Bâmdâd, *i. e.*, the Bâj to be recited at dawn on the fourth day after death.
24. Bâj of Mino Râm for the *jindeh ravân* of the survivor of a married couple to be recited on the dawn of the fourth day after the death of any one of the two.
25. Bâj of the Gâhambâr.

26. Bâj of the Haft Ameshâspand or the seven Archangels
27. Bâj of Sirouzeh.
28. Bâj of Nao Nâbar, *i. e.*, the Bâj recited by the Nâvar or the new initiate into priesthood.
29. Bâj of Rapithavin.
30. Bâj Shehan.

We will shortly describe these different Bâjs and their occasions.¹

This Bâj is so called, because, in its recital, five *tâi* or wires of Barsam (*vide* Barsam ceremony) are used. 1. Bâj of Pânc̄h *tâi*. It is recited by the priests for the performance of the small *Khâb*, the celebration of which is required for the ceremony and recital of all the Bâjs and of the Yaçna, etc. The Barsam tied for the performance of this Bâj is not used for the performance of any other Bâj for which the Barsam must be freshly tied. The Barsam tied by a priest, who has performed the small *Khâb* with this Bâj of five wires, can be used for the recital of three more Bâjs. The Barsam tied by a priest with the great *Khâb* of Mino-Nâvar can be used for the recital of nine Bâjs. For the recital of more Bâjs than nine, the Barsam must be freshly tied with its ceremonial.

During the recital of this Bâj, the Pazend Dibachê of Humata, Hukhata, Hvarshta, wherein, the name of the person—living or dead—for whom it is recited is mentioned, is repeated thrice. At the end, after the recital of Hâ VIII, 4, the priest makes the '*châshni*' of the Darun or the sacred bread *i. e.*, eats a small part of it. The *châshni* (*i. e.*, the tasting of the bread by the priest) forms an important part of the Bâj. In the case of this Bâj, the *châshni* is made five times. 1. At first, a small bit of Darun No. 1 (*Vide* figure above) with a little *goshudô* or ghee, is eaten. 2. Secondly, a bit of the Farshast No. 2 with a little *goshudô* (from No. 1) is eaten. 3. Thirdly, a bit of the Darun No. 3 with a little *goshudô* and with a little âp, *i. e.*, water, (*i. e.*, being dipped a little into the vessel of water) is

¹ *Vide* my Paper on "The Ketâb-i-Darun Yeshten" in the Journal of the K. R. Cama Oriental Institute No. 1, for some other Bâjs.

eaten. 4. Fourthly, a bit of the Farshast No. 4 is similarly eaten. 5. Fifthly, a little of the *goshudô*, *urvar* and *âp* is eaten.

Other members of the congregation, if any, afterwards partake of the *châshni*. The sacred bread and other things are passed round for all to take a bit for *châshni*.

While in the recital of all other Bâjs four Daruns or sacred breads are used, in the recital of this, six are used, half of which are 'named,' *i. e.*, marked with nine marks made with the recital of the words Humata, Hukhata, Hvarshta, *i. e.*, good thoughts, good words and good deeds, and half 'unnamed.' The three 'named' ones are arranged on the left-hand side in a tray and the three Farshast or unnamed on the right-hand side. The first one, *i. e.*, the one nearest to the priest in the left-hand row carries over it the *goshudô* or the ghee, *i. e.*, the clarified butter. The last one, *i. e.*, the one furthest from the priest in the right-hand row carries over it the *urvarâm*, (*i. e.*, some product of the vegetable world) represented generally by a few grains of the pomegranate or a date. The recital of the Bâj of Sraosha generally concludes the recital of all Baj's. It is generally recited in all the Gâhs or the five periods of the day during the first three days after death in the name of the deceased. In its recital, the Pazend Dibâchê is recited twice. In the case of the Sraosh Bâj, as there are six sacred breads instead of four as in the *Pânch tâi* and other Bâjs, the officiating priest makes the *châshni*, (*i. e.*, partakes of the offered sacred bread, etc.), seven times instead of five as in the other Bâjs. The two additional *châshnis* are of the two additional Daruns, one of which is 'named' and the other 'unnamed' (Farshast). This Bâj of Sraosha is also recited for the consecration of *gehâns* or the iron-biers. At times, on the death of a person, his relations wish that a new bier may be provided. They get this bier consecrated before being used. That consecration is effected with this Bâj.

According to an old custom still prevalent, the contents of the Sraosha Bâj, *i. e.*, the offerings of sacred bread, fruit, etc., offered in this Bâj, are taken by the priest as a part payment in kind of his fees.

This Bâj is recited in honour of the 33 *Fireshtês* (فرشته) (3) Bâj of the *i e.*, *Yazatas* or angels). The recital of the *Fareshtâs*. Bâj for each of these 33 *Yazatas* is the same (a large part of the *Yaçna*, Hâ III to VIII) except in the following points:—

(a) The Pazend *Dibâchê* of *Humata*, *Hukhta*, *Hvarshta* is recited twice (once in the very beginning and for the second time, after Hâ VII, 25) in the case of the Bâjs of all the *Yazatas*, but in the case of the Bâjs of those *Yazatas*, (e.g., *Daêpâdar*, *Daêp-Meher*, *Daêpdin*) in whose *Khshnuman* the formula of *Vispaeshâm Yazatanâm* occurs, it, as in the Bâjs of *Pânch tâi* and *Ardâfarosh*, is to be recited thrice (the third being recited with the *Kardeh* of *staomi zbayemi* just before the recital of Hâ VII).

(b) The *Khshnuman* for the Bâj of each *Yazata* varies. The small *Khshnumans* recited in Hâs III, IV, VI and VII are taken from their respective *Khshnumans* in the smaller *Sirozeh*. The larger *Khshnumans* recited once in Hâ VI are taken from their respective *Khshnumans* in the larger *Sirozeh*.

The word 'pantha' is Av. 'Pathan' (Sanskrit *panthan*, German *pfad*, English *path*). In the *Khorshed Yazata*. (4) Bâj of *Pantha* *Nyâish* (s. 8) a straightforward road or path is considered as an object of praise (*pathâm khâstâitîm yazamaidê*). The word is figuratively used for a course of life and for prescribed rules for that course of life as in the case of the English word 'path.'¹

Now a good spirit or a heavenly being was supposed to guide this path. From this idea, there was one step more, and it was supposed, that some heavenly spirit or guide, guided all our movements even in our ordinary roads of travels, if one moved on straight and straightforwardly.²

So, this Bâj of *Pantha Yazata* or the angel presiding over paths and roads was recited on an occasion when one went on

1 Cf. "He marketh all my paths," Job XXXIII, 11; "Hold up my goings in thy paths," Psalm XVII, 5.

2 Cf. "All the paths of the Lord are mercy and truth unto such as keep his covenant and his testimonies," Psalm XXV, 10.

a long journey, so that God may guide his movements. It is rarely recited now.

Nairyosang is the name of a Yazata. He is the messenger of God. He presides over a particular fire or a kind of vitality supposed to live in the navel of kings. He seems to resemble the Narâshâns of the Vedas who also is a messenger of God and is also the name of a fire. As he presides over a kind of fire, he has some connection with the phenomenon of Light and as such he is the *collaborateur* of Mithra, the angel of Light. The Bâj under consideration is recited in honour of this *Yazata*. It is not recited now, but seems to have been recited in old times on rare occasions.

Haptorang is the Avesta Haptôiring of the *yashts* (VIII, 12; XII, 28; XIII, 60). It is the name of a heavenly body. Dr. West thinks it to be Ursa Major. It is associated with Tishtryo (Sirius), Vanant (Vega), and Satvas (Canopus¹). It has great influence on the waters of the northern seas (Bundehesh, Chap. XIII, 12). It is the Saptârashayahi of Pânini. The *yazata* presiding over it guards, with 99,999 Farohars or good guiding spirits, the gates of hell and prevents the 99,999 demons residing there from escaping into the world to do harm to the good creation. This Bâj is not recited now. It seems to have been recited in former times when people had greater faith in astrology.

Agrêras is the Agraêratha of the Avesta (Ycsht XIII, 131; IX, 22; XIX, 77). He is the Agraêrâd of the Bundehesh and Agriras of Firdousi. He was the brother of the Turanian king Afrâsiâb and Karsevaj, the Machiavelli of ancient Iran. It appears from the Shâhnâmeh and from the Bundehesh, that when Afrâsiâb shut up Minocheher, the king of the Persians, in the mountains of Pâdashkhvârgar and reduced them to straitened circumstances, Agriras, though a brother of Afrâsiâb, the enemy, like a kind, honest and straightforward man, prayed for the release of the Irânian

¹ *Vide* Mr. M. P. Kharegat's paper on "The Identity of some Heavenly bodies" in the Sir J. J. Z. Madrassa Jubilee Volume (pp. 116-58.)

king, and his army. He helped them to free themselves from their confined position in the mountains. Afrâsiâb is said to have killed his brother Agrêras for thus helping his enemy. Firdousi places this event in the reign of Naodar. (*Vide* the word *Agraêratha* in my Dictionary of Avesta Proper Names, pp. 7—10). For this exceptional service, Agrêras was considered to be one of the saintly worthies of ancient times, and though a non-Îrânian, was canonized in the saints' calendar of the Farvardin Yasht. Now, though the Parsee books of the Zoroastrian rubric give in the list of the Bâjs, a Bâj in the name of this Turanian saint, it cannot strictly be called a Bâj, because there is no separate *Khshnuman* in his name. The Bâj enjoined to be recited as the Bâj of Agrêras is simply the ordinary Baj of Ardâfarosh, with the instruction, that the name of Agrêras may be recited in the place where the names of the departed ones are recited.

The reason for a Bâj connected with his name as given in the list of the book of rubrics seems to be, that in former times, on exceptional occasions, perhaps people celebrated the anniversary of his death or celebrated the Baj of Ardâfarosh in his honour in the fulfilment of a vow for a particular object. We have a recent instance of this kind. About 139 years ago, (in 1783), a Parsee of Broach named Homajee Jamshedji was hanged by the British Government for the murder of a Parsee lady. The cause of the dispute which ended in the death of the lady arose from the controversy of the *Kabiseh* or the intercalary month which had produced a great schism among Broach, Surat and Bombay Parsees. Many a people considered Homajee to be innocent and to be a saintly person. So, even now, there are several persons who, on the anniversary of his death, celebrate his Bâj, *i. e.*, get the Bâj of Ardâfarosh recited in his honour with his name. Some take a vow, that if they would succeed in such and such an object of their life, they would get his Bâj celebrated.

Vanant, according to the Avesta, is the name of a star (Yasht (8) Bâj of Vanant XX, 1). It is supposed to be the star Vega. Yazata. According to the Bundelesh, (II, 7) at the end of summer, it was a southern star. It is an associate of

Tishtrya (Sirius). It has an Yazata of the same name presiding over it. This Yazata observed a watch over the Elburz mountains. It enabled the Sun, Moon, and other heavenly bodies to move undisturbed in their movements. With Tishtrya who presided over rain, it had some influence over rain. It was supposed to have a special influence in withstanding the evil influences of the Devs or the evil spirits. To emphasize this belief, the priest, while reciting its *Khshnuman* (vanantô stâro mazdadhâtahê aôkhtô nâmanô yazatahê) in this Bâj, strikes a stick over a stone, thereby showing that the evil influences may be struck and annihilated. In the recital of this Bâj, the priest makes five *châshnis* as in the case of the Bâj of the five wires (Pânc̄h tâi) of Barsam and of other Bâjs (except that of Sraosh), but with this difference, that four of the *châshnis*, instead of being made from the four sacred breads, are made from only two of the breads—one named and the other unnamed (*farshast*). This Bâj is recited only on *roz* Hormazd *mâh* Farvardin, *i. e.*, on the New Year's Day. In the recital, the *farshast* is required to be lifted up and then lowered and then turned round in all directions (Dosabhoj Kawasji's Avesta Bk. H. p. 184).¹

There is a ceremony known as *Vanôt Kâpvi*, *i. e.*, to cut the Vanôt, which is connected with the name of this Vanant Yazata, whose Bâj is under consideration. The word Vanôt is the modern corrupted form of Vanant. By the name Vanôt is meant a Darun or a sacred bread prepared and consecrated in the name of the Yazata. A priest takes, *i. e.*, recites the particular Bâj known as *Vanôt ni Bâj*. It consists in the recital of the ordinary Pazend prayer of "Pa nâm-i-Yazdân" with the *Khehnuman* of Vanant. After reciting the larger *Khshnuman*, the priest recites an *Yathâ Ahu Vairyô* and divides the bread with a knife into four parts. For each bread that he has cut, he recites an *Yathâ Ahu Vairyô*. Having done so he finishes the Bâj. This ceremony is also performed on the New Year's Day. The Darun of Vanôt differs from

¹ Cf. The Christian ritual, wherein also the sacred bread is lifted lowered and turned

other Daruns in this that it is sweetened a little. That the prayers and ceremony connected with the Vanant Yazata were believed to have a charm-like effect in withstanding the influence of evil spirits or mischief-making bodies, is shown by the fact that a part of the recital of the Vanant Yasht, which can be recited even by a layman, is accompanied by a clapping of hands, once, twice, and thrice, to emphasize thereby that the evil influences are struck, beaten and annihilated.

The other Bâjs, from Bâj No. 9 to Bâj No. 22 require no particular mention, except this, that they have their own particular *Khshnumans*. The Bâj of the day known as *Zarthosht no diso*, *i. e.*, the anniversary of the death of Zoroaster (Roz 11th Khorshed of the 10th month Deh), though named as a separate Bâj (No. 16) in the list of Bajis given in the Parsee books of ritual and rubric, is not strictly speaking a separate Bâj. The Bâj recited on that day is the Bâj of Ardâ Farosh recited in honour of the dead. The name of the Prophet is mentioned therein as that of the person in whose honour it is recited.

The Bâj of Ardâ Farosh in the above list requires a little explanation. The word Ardâ in Ardâ Farosh (No. 20.) is the later form of *asha* (*cf.* *Asha-vahisht* and *Ardi-behest* and *Farosh* is the later form of *Fravashi*, So Ardâ Farosh is the later form of "*ashacnâm Fravashinâm*," *i. e.*, the *Farohars*, or the guiding spirits of the holy. Hence the Bâj of Ardâ Farosh is the Bâj in honour of the *Farvashis* or the *Farohars*, *i. e.*, the spirits of the departed ones. The liturgical services in honour of the dead, whether the *Yacna*, the *Vendidâd*, the *Afringân*, or the Bâj, are celebrated with the *Khshnuman* of Ardâ Farosh which is the *Khshnuman* of *Farvardin*, the 19th Yazata. The chapters of the *Yaçna* recited in this Bâj are the same as in other Bâjs, but the *Pazend Dibâchê* of *Humata*, *Hukhta*, *Hvarshta*, wherein the name of the deceased person is mentioned is instead of being recited twice as in the case of all the Bâjs, is repeated thrice

as in the case of the Bâj of *Pânch tâi* and of the Bâj in whose *Khshnuman* the formula of *Vispaeshâm* occurs. The third Dibâchê is repeated with the additional recitals of the prayer of *staomi zbayemi* (Yaçna, Hâ XXVI), which is a special prayer in honour of the dead and which is known as *Satum no kardô*, i. e., the section or chapter of Satum or the prayer for praising the dead. (*Vide* below for the Satum).

The dawn (Bâmdâd) of the fourth day (chehâram) after one's death is held to be the most important occasion in connection with the funeral ceremonies of the dead. The soul of the deceased is believed to hover for the first three days in the precincts of the world. It is at the dawn of the fourth day, that it passes away, out of the precincts of this world, to the other world. While so passing away, the soul is judged by Meher Dâver, i. e. Meher the Judge. So, this is considered to be the most important occasion for the recital of the Bâj. Four Bâjs are recited on this occasion, i. e., in the Ushahin Gâh or after midnight of the third day. They are the following:

1. The Bâj of Rashnê Astâd, i. e., with the joint *Khshnuman* of the Yazatas Rashnu and Astâd, who help Meher in his work of justice. Rashnu presides over Truth and Justice. According to the Mino-Kherad, he holds the balance of justice in his hand. Astâd presides over Truth.

2. The Bâj of Râm. The Yazata Râm presides over air and over ethereal substance. The soul now passes to the other world through the ethereal sphere of space. The Yazata Râm also presides over *Râmashni* or joy. So, the occasion being that of the transition for the soul, and therefore mournful for the survivors, the words *Râmnô Khâstrahê* which refer to his function of spreading joy is omitted when the Bâj of Râm Yazata in honour of the dead is recited on this occasion. They are recited on other occasions after the third day.

3. The Bâj of Sraosha or the angel who protects and guards the souls of all persons whether living or dead.

4. The Bâj of Ardâ Farosh.

These four Bâjs are generally, though not always, repeated with the name of the partner of the deceased, *i. e.*, with the name of the husband, if the deceased is a woman, or of the wife, if the deceased is a man. The ceremonies of the first four days are generally performed for both members of the married couple, whether the other partner is living or dead. It is then spoken of as "*Jodâ ni Kriya*," *i. e.*, the ceremonies of the (married) pair.

Bâj of Gâhambâr
(No. 25).

This Bâj is recited only on the occasions of the six Gâhambârs—or season festivals.

Bâj of Sirouza.

Sirouza means thirty days. It is so called, because, therein all the thirty (*si*) Yazatas which preside over each of the thirty days (*roz*) of the month are invoked in the words of their respective *Khshnumans*. This Bâj is recited on the thirtieth day after one's death, and on the days preceding the day which finishes the periods of six months and a year after one's death. It is also recited by the new initiate into the priesthood, the Nâvar, on the third of the last four days when he officiates at the completing ceremony.

Bâj of Nâvar.

This is recited by the Nâvar or the initiate into priesthood in the afternoon of the first of the last four days when he officiates at the ceremony of the concluding days.

Bâj of Rapithavin.

This is so called, because it is recited on the Rapithavin day, *i. e.*, the third day, Ardibehest, of the first month of the year.

Bâj of Shehan.

The word *Shehan* comes from *Shéh* or *Shâh*, *i. e.*, king. It means royal. It is rarely recited now. It was recited formerly on very rare occasions when any great calamity or difficulty was believed to have overtaken the king, the community or the country. Its recital is longer than all other Bâjs because it is recited with two repetitions of the *Khshnuman* of Sirouzâ, two of that of Sraosha, and two of that of Ardâfarosh.

Now we come to the second class of the Bâjs—the Bâjs that are recited on smaller occasions. They are recited without any offerings and some of them are recited even by the laity. While the recital of the Bâjs of the first class (A) takes from about a quarter of an hour to half an hour, the recital of the Bâjs of this second class (B) takes from half a minute to five minutes.

The following is a list of some of the smaller Bâjs recited on different occasions:—

- (1) Bâj or prayer of grace to be said before meals.
- (2) Bâj to be recited when answering calls of nature.
- (3) Bâjs for consecrating certain things used for ceremonial purposes.
- (4) Bâj for bathing.

We will speak of some of these smaller Bâjs.

(1) Bâj or prayer of grace recited at meals. There are three kinds of *Jamvâni* Bâj or prayers of grace recited before meals.

- (a) The great Bâj with the Barsam.
- (b) The great Bâj without the Barsam.
- (c) The small Bâj recited at ordinary meals.

This Bâj rather belongs to the Bâjs of the first order A, but we speak of it under this head for the sake of conformity with the other Bâjs of meals.

(a) The great Bâj with the Barsam.

The priests who observe the *Khâb* for the performance of some great liturgical services, as the Yaçna or the Vendidâd, have to say this great liturgical Bâj referred to above before taking their meals. It consists of the recital of a large part of chapters III to VIII of the Yaçna with the Dibâchê. The recital is the same as that of the first kind of Bâj which is recited as a part of the liturgical service. It is recited with the Barsam. The priests who observe the *Khâb* cannot even drink water without reciting this great Bâj. When there are several priests who observe the *Khâb*, each and all of them need not recite the whole of this Bâj. One of them recites the whole and

the others join him at the end at the recital of the 8th chapter of the Yaçna, wherein the officiating priest makes the *châshni*. They participate in the *châshni* and then take their meals. This Bâj is recited in a separate place enclosed in *pâvis*.

This Bâj is recited by the priests with their meals before them. It is a short recital lasting for a few minutes. It is recited at solemn feasts, *e.g.*, at feasts on the anniversaries of deceased persons, at the celebration of Gâhambârs, Jashans, etc. The diners first perform the *pâdyâb kusti* and then wash their hands, and then, having their meals before them, recite 3 Ashem Vohus and Fravarânê, mentioning the particular gâh or period of the day at which they take their meals. They then recite Yaçna, Hâ VIII, 3-4, Hâ XXXVII, 1. Then they recite in Bâj the Pazend Dibâchê of Humata, Hukhata, etc., therein mentioning the name of the person in whose memory the solemn dinner is given. Having recited this they take their dinner silently.

In such solemn dinners, it is generally the custom to set apart a morsel of bread for the dogs of the street. The morsel is called *Kutrâ nô book*, *i.e.*, the morsel for the dog (*vide* below Satum). After finishing their meals they wash their hands and then finish the Bâj. To finish this Bâj (*Bâj mukvi*), they at first say in Bâj the Pazend prayer of Tandaroçti, naming the person who gave the dinner and invoking benedictions upon him. They then recite Yaçna VIII, 5-8 and the Yaçnemcha, etc.

This Bâj is to be recited at all ordinary meals, even by laymen. It takes about half a minute to recite it. It consists in the recital of a part of the first passage of the 37th chapter of the Yaçna with a few introductory words in Pazend. It appears from Firidousi that even in the recital of Bâjs or prayers of grace at the table, it was a religious custom in Sasanian times to use the Barsam. It was a custom that led to a dispute between Bendui, a courtier of King Chosroes II (Khosro Parviz) and Nyâtush, a courtier of the Emperor of Rome. (*Vide* my "Glimpse into the work of the B. R. R. A. Society" p. 89).

(b) The great Bâj without Barsam.

The small Bâj recited at ordinary meals.

It is enjoined that after the recital of the Bâj or grace before the meals, one must hold silence and take his meals in silence and not to talk or speak during the meals. If one has to speak for urgent purposes, he may do so, not with his mouth open and in the open ordinary tone, but in a suppressed tone, and that as little as possible. This utterance with a suppressed tone is technically said to be "speaking in Bâj" (*bâjmâ bolvun*).

Silence observed during the meals.

Xenophon refers to this custom of holding silence during meals and says, that it was enjoined with a view that there might be no excitement while partaking of meals. This explanation of the custom corresponds with what is said to be given by medical men at present that a meal when disturbed with some exciting conversation is not easily digested and that therefore there must be perfect peace of mind during the meals. Maçoucdi (Vol. II, p. 108) says, that it was Kayomars who enjoined silence from a health point of view (*Vide my Asiatic Papers Vol II, p. 283*). The Indian Purâns also refer to this Iranian custom.

Reason assigned for holding silence during meals after the recital of Bâj.

Albiruni, a Mahomedan author, says that this custom of holding silence during meals was introduced in ancient Persia in the time of its Peshdâdian king Faredun. When this monarch freed Persia from the tyrannous yoke of Zohâk, the people resolved to observe this custom as an expression of gratitude to God for the boon of freeing them from the thraldom of Zohâk (Albiruni's Chronology, p. 209). Ammian is said to refer to this custom. He says that the ancient Persians were prohibited from speaking while dining. The reason which he is said to have given, *viz.*, "nothing might get polluted by the spittle"¹ does not seem to be correct.

The recital of the Bâj or grace before meals is technically spoken of as *Bâj dharvi*, *i. e.*, to hold the Bâj. After the meals, a small prayer is again recited. That is technically spoken.

Completion of the Bâj. *Bâj dharvi* and *Bâj mukvi*.

¹ The Religion and Customs of the Parsees, by Dr. Adolph Rapp translated by K. R. Cama, p. 302.

of as *Bâj melvi* or *Bâj mukvi*, *i. e.*, to give up the Bâj. It is only after reciting this that the eaters are to break their silence. After this recital they generally perform the *kusti*, *i. e.*, untie and retie the *kusti* with the recital of its *nirang* or prayer.

A person when going to answer the calls of nature has to take a Bâj and after performing the function, (2) Bâj recited at natural functions. to finish it. It is generally known as "*pishâb ni Bâj*," *i. e.*, the Bâj recited while passing water. When at about three steps from the appointed place for the purpose, he recites "Guneh shekastê sad hazâr bâd" (*i. e.* May wrong actions be done away with hundred thousand times) and an Ahunavar. Then after performing the natural function, and after retiring for about three steps, he finishes the Bâj. To do this he has to recite Ashem Vohu thrice, Yaçna Hâ XXXV, 2 twice, Hâ XXXV, 5, thrice and then Hâ XVIII, 9, once.

There are several Bâjs or prayers which are recited for the (3) Bâj for the consecration of certain religious requisites. preparation and consecration of certain things required in the ritual. For example, the sacred thread, after being prepared by the women of the priestly class, is cut and consecrated by the priest with the recital of the smaller Sraosh Bâj and a particular *nirang*. (*Vide* above p, 174).

Before bathing, one recites the Sraosh Bâj up to the word (4) Bâj for bathing. Ashahê in the "kem nâ Mazdâ" prayer and then unclothes, himself and bathes. Then having put on the clothes, he finishes the Bâj commencing with the words "nemaschâ yâ Armaitish-izâchâ" and then puts on the *kusti*.

In the recital of all the Bâjs there are three stages:—(1) The commencement of the recital of the Bâj. It is technically spoken of as "*Bâj dharvi*" or "*Bâj levi*," *i. e.*, "to hold the Bâj" or "to take the Bâj," (2) Then follows the function itself, whether

Technical phraseology about the Bâj.

it be that of taking the meals, bathing, consecrating a thing or anything else. (3) Then follows the recital of the concluding portion of the Bâj which is spoken of as "Bâj mukvi." *i. e.*, to lay down or finish the Bâj.

Some of these Bâjs and Nirangs, which are lesser forms of prayer formulæ, recited on small petty occasions, are rarely recited now, and most of them are recited by the priestly class. The object which led to their composition and compilation at first was to indicate that a man must take a serious view of life, and see, that even in the enjoyment of God's blessings and in all kinds of work, there is always, what can be called a religious side of the question. When a thing has to be done, let it be done with the ultimate view of doing good to all around us. It meant to indicate that as Ruskin said "There is religion in everything around us."

A religious bent was thought to be given to every action, so that, in the end, it may lead to ennoble the mind. As a writer¹ says: "Every act and function of the body should be consecrated to the soul and mind; the traveller on this way should pray unceasingly, by devoting his every act unto his God, thinking when eating: 'As this food nourishes the body, so may the food of wisdom nourish the mind;' and when bathing: 'As this water purifies the body, so may the water of life vivify the mind;' or when freeing the body of impurities: 'As these impurities pass from the body, so may the refuse of opinion pass from the mind.'"

1 G. R. Mead.