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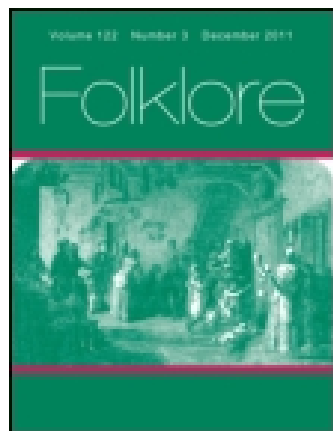
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### Customs and Ceremonies Observed at Betrothal, or "Mangavah," and at a Wedding, or "Viah" (also called "Shadhee"), by Moderately Well-Off Mohammedans of the Farmer Class, in and about the District near Ghazi, in the Punjab

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CUSTOMS AND CEREMONIES OBSERVED AT  
BETROTHAL, OR "MANGAVAH," AND AT A  
WEDDING, OR "VIAH" (ALSO CALLED  
"SHADHEE"), BY MODERATELY WELL-OFF  
MOHAMMEDANS OF THE FARMER CLASS, IN  
AND ABOUT THE DISTRICT NEAR GHAZI, IN  
THE PUNJAB.

BY MAJOR MCNAIR, C.M.G., AND T. L. BARLOW.

WHERE there is a son in a family of a suitable age to be betrothed, the father, if he have one, or failing him, the nearest male relative, and a friend or two, proceed to the house where there is known to be an eligible girl, and make the formal enquiry whether her parents or guardians are willing that she should be betrothed. Sometimes the question is at once answered in the affirmative; or it may be deferred, pending further negotiations, for a month or more, or even for a year. Anyway, those on the son's side are expected to return at once and give a full account of the interview to the members of the family, and to express their views on the probable result. When the consent has been really given, and ratified on both sides, the relatives and friends of the youth take a "seer" and a quarter of sugar (about two pounds) and one rupee, which they give to the relatives of the girl in the presence of two or more witnesses. This done, they all repeat together the prayer of peace and blessing, called the "Dhuáh Khyr," and then partake, each and all of them, of some of the sugar. This is done to signify that as their mouths are sweetened by the sugar, so should all matters connected with the betrothal go off pleasantly. They then wish one another salaam, and part, expressing the hope that the betrothal may be a happy one. Upon this occasion neither the youth nor the girl is present, though of course they each form a very good idea of what is taking place.

After the "Dhuâh Khyr" is pronounced, the betrothal is considered solemnly binding; and the parties, though they have not seen one another, are by the acts of their relatives brought thus into a mutual compact, by which they bind themselves to marry when the proper time shall come round. When this formality is over, and the parties have in so many words pledged their troth to one another through the negotiation of their relatives, they are permitted to see one another, but only at distant intervals of time, and are never to be seen together in public.

Should either of the Mohammedan festivals, or "Eedh," come round about this time, it is usual for the family of the youth to present to the girl a whole suit of clothes and a pair of shoes. At the same time she is given a stout rope, or cord, for the purpose of making a swing, or "Peegh." The girls of this part of the country are passionately fond of a swing, and adorn it very prettily. With these gifts there is also added a purse of twenty-one rupees. This presentation is made with a good deal of form, after an old-established practice, and is called in one district the "Thraiwar," in another the "Gudh," in another the "Dindh," and in another the "Pyr Gylah." It is customary out of the twenty-one rupees to give two to the near relatives of the girl, one to the village barber, or "Naie," who acts as a sort of messenger between the families, and one to the "Meerasie," or bard of the village, who is also the genealogist. The youth does not accompany the party which makes this presentation; but he goes to the house of the girl some days afterwards, though on this occasion it is arranged that he shall not see her, indeed she is purposely kept secluded. He is, however, met and received by a few of her girl-friends and relatives who oblige him to swing with them by turns. On this visit he brings with him some rings ("Challas"). These are made of silver or zinc, and even sometimes of brass or iron. He playfully puts them on the fingers of the girls, who are made very happy in consequence,

and become greatly pleased and animated. The next thing he does is to give them some small pieces of wood, of about five inches in length, neatly turned and painted. These are called "Theelleeah," and are much in the shape of a spool or bobbin, and are used by the women of the country to wind the cotton from which they spin their thread. The cotton, when wound upon them and prepared for spinning, is called "Poonee," from the Hindustani, meaning rolls of cotton prepared for spinning. He reserves two or three of these "Theelleeah" to be given by the girls to his sweetheart.

When the youth is about to return home after having swung with the girls all round, he is given to eat a rather toothsome piece of confectionery, made from parched Indian corn, or wheat, and mixed with sugar. This is called "Murranday." He is also regaled with some other sweet, made of flour, sugar, and ghee, and termed "Kahar." He is, moreover, made the possessor of a whole suit of clothes from the girl's parents or guardians, with a pair of neatly embroidered shoes.

Should another "Eedh" come round before the marriage, the same process of presentation of sweets and clothes to one another is carried out, but the youth does not accompany those who present them to the girl.

It is usual to betroth girls at a very early age indeed, sometimes when they are little more than mere children. It is a reproach to allow them to grow up to be young women before this ceremony is gone through. In like manner, it is considered the duty of all parents and guardians to see that their sons are married when they are capable of entering into that state. Marriages of course occur between parties of all ages; but it is the general custom of the country for children to be betrothed at an early age, and in accordance with the forms and ceremonies here detailed.

Matters having now reached a stage when it is considered fitting that the engaged couple shall be united in marriage,

the relatives of the youth pay a formal visit to the girl's parents or guardians to ask them to allow the wedding-day to be fixed. If they plead that their finances are too low to admit of their yet entertaining the idea, this is got over by the gift to the girl of a further suit of clothes, in addition to that given during the betrothal, together with any other help that may be required.

A few days later, the relatives of the youth pay another visit to the house; and a propitious day for the marriage being duly appointed and agreed to on both sides, it is arranged that it shall take place on that very day. At this second visit some leaves of "Mendhee," or Henna (*Lawsonia inermis*) are brought, which are to be used in dyeing the hands, feet, and finger-nails, according to custom. It yields an orange-red dye, and is applied on the nuptial day by both the bride and bridegroom and their companions. Upon this visit sugar is also given, together with a singular string, made of yellow and red thread. This string is called a "Moullee," or "Gudhee," and is intended to register by a series of knots, or "Guddeeah," the number of days between the day of the arrangement and the day when the wedding is actually fixed. This is done, not only to prevent a mistake, but also to give a pleasing daily interest in the approaching happy event.

After this visit is concluded, the relatives of the youth return to his house, and busy themselves with others in preparing and making up more "Moullees" for the guests who are to be invited to the wedding. As many knots are tied on the strings as there are days before the guests are expected to attend. They are afterwards sent round by special messengers to each of the guests invited.

Early on the day of the wedding, there is of course a great stir at the houses of both the bride and bridegroom, and some of the near neighbours soon make their appearance. A singular custom is now carried out at the bridegroom's house. This consists in placing him on an inverted

basket, or "Kharrah;" and when seated thereon a twisted coloured thread, attached to which is a small ring made of iron, is tied on his wrist. This is called a "Gannah." When thus seated and adorned with the ring-thread, four men appear with a red sheet which they hold over his head as a sort of canopy. This being duly adjusted, the best man, or "Saballah," holds over it a drawn sword or large knife as a symbol of protection, iron being considered the most important defence against all demoniacal influences by both Mohammedans and Hindus.

The next person who appears on the scene is the village potter, or "Kubhâr," who brings with him a perfectly new earthen pitcher, called a "Ghurrolee" (a Sanscrit word). This "Ghurrolee" is then handed to one of a group of gaily dressed village damsels, friends of the bridegroom, who proceed with it to the village well or spring, and fill it with water. As they carry it to and fro, they sing in unison the well known "Ghurrolee" song, the principal words of the melody being, "Vah! Vah! Ghurrolee bhurneah" which in English would be "Bravo! Bravo! we have filled the Ghurrolee." The pitcher is handed by the girls to the village barber, or "Naie," and then they all disperse.

The barber now takes a "Katora," or brass vessel, in which there is some "Dahee," or curds, and asks the surrounding relatives and friends to put into it what they may feel disposed to give, usually copper coins, or even cowrie shells. This is held to be his perquisite, though he often gives a share to the village bard, or "Meerasie." The coins and shells being removed from the cup, the barber proceeds to anoint the head of the youth with the curds, and then lifting the "Ghurrolee," he pours its contents over both his head and body. After this he takes a paste made from a seed called "Mainh," of a fragrant property, and laves the skin of the youth with it. The bridegroom then retires to change his clothes which become the property of the bard, or "Meerasie." On his return he takes

the red sheet which was held over him, and, wrapping it round his body, he sits again on the "Kharrah."

At this juncture his sister or some near female relative brings in the "Seyrah," which is a head-dress made up of wire and gold-tinsel paper, with coloured tassels suspended about it. The one who adorns the bridegroom with it receives a fee from the house. Another "Seyrah" is then brought in by the gardener of the village, or "Mallear," in the shape of a garland of roses, or jasmine if in season. The gardener also receives his fee. After the bridegroom has been duly adorned by these "Seyrahs," he still remains seated on the "Kharrah" until his father and near relations come forward and announce to him the marriage-gifts that they intend to bestow. These may take the form of a plot of land, or a camel, or cow, and often of a horse. After this announcement the bridegroom rises off the "Kharrah," which is looked upon as a distinct part of the ceremonies, and is termed the "Kharrah lahavee," or "Descent from the Basket." As he gets off he tramples on the cover of the "Ghurrolee" and smashes it into atoms, and by so doing is supposed to indicate that he will thus overcome all difficulties that may come across his path in life.

The youth now takes a seat on a mat or carpet which is spread upon the ground; and the best man, or "Saballah," places himself beside him, having in his right hand either a sword or large knife. Then a brass plate, or "Thallee," and a bracelet of silver, or "Kurrah," are brought in and placed immediately in front of the bridegroom. In the "Thallee" is some sugar.

When things are thus prepared, the friends and guests, who have by this time arrived, advance and place sums of money in the "Thallee," the amounts averaging from one up to ten rupees, or more. This is called "Naindrah;" and the money so given is looked upon as a debt which the family will have to make good at the weddings of others in the village. A register of those who give, and the amount,



is recorded at the time. If the family of the bridegroom should be very poor, they would probably use this money for their own benefit; otherwise they would return it all to the parties after the wedding was over. While the register of these nominal gifts is being made, the bard, or "Meerasie," calls out audibly the names of the donors and the amount given, and he will say: "Is there no turban for me, or any other thing?" So it is customary at this time to make him presents. Should the family or others neglect this fee to the bard, they must expect to have rhymes and verses made up by him to their dispraise, and sung about the village. It is, therefore, thought better by all to keep friends with the bard. The only class of people who are under no fear of these bards are the potters, or "Kumhars," who turn these bards into ridicule on all occasions, and if they meet them at weddings they push them aside and indulge in all sorts of personalities towards them. These bards in consequence are never to be seen at a potter's wedding. It has been known that where a farmer has expected at a wedding in his house to have many of these bards, he has invited some "Kumhars" to keep them off; but when his neighbours hear of it they generally look askance at him for a time, so the practice is rarely resorted to.

We must now return to the wedding party at the bridegroom's house. They are all now preparing for a start to the house of the bride. Some of the women-friends proceed early and alone; others unite in a group, and one of the party beats a small drum, or tambourine, to give notice to the villagers. Shortly after these have left the house, the horse which the bridegroom has to mount, in accordance with old custom, is brought round, decorated with showy trappings and other ornamental accessories. While he waits at the door, the sister of the bridegroom, or nearest female relative, gives him a mouthful of corn, from her lap, and receives the accustomed gift. All eyes are now upon

the bridegroom, who makes his appearance clad in the gayest costume, and with his face full of smiles. He mounts his horse, and the procession is then duly formed. This is termed the "Janj."

Many of the village girls, prettily dressed, accompany the procession for some little distance, singing as they go little love-ditties suited to the occasion. The bards then take up the tune, playing on instruments and pipes, which are accompanied by a drum. This is continued until the procession nears the house of the bride, when the noise of the drum is increased, to give early notice of its approach. Upon this, there issue from the bride's house several of the girls of her neighbourhood, also gaily dressed, and they go a little way to greet the bridegroom, and return in the procession to the house, singing, like the others, little odes and poems in his praise.

Before he dismounts, these girls have some sport with him, and taking each of them a bough of a tree, proceed to excite the horse with them, in order to test the bridegroom's mettle, and find out if he is a good horseman or otherwise. When this little frolic of theirs is over, he dismounts, and proceeds with a few of the party to the door of the house. This he finds closed by a stout bar, held by the sweeper, or "Churrah," of the village, who demands his fee before the barrier is removed. This part of the ceremonies is called the "Horah," or stoppage. The bridegroom and his party now enter the house, and one of the bards of the bride's family offers him a cup of milk, of which he partakes a little, and gives the remainder to his best man, or "Saballah." The bard asks for his fee of seven rupees, but is contented with about one half that amount. Now the barber, or "Naie," brings in "Hulwah," a sort of sweet pudding, of which the bridegroom partakes sparingly, and he then hands the barber his fee. This asking and giving of fees in the bride's house is called the "Lag."

The time has now arrived for all to take their seats for the

wedding banquet, which had been duly prepared. If the wedding be in the winter, it is held in the house; but if in summer seats and charpais are arranged outside. These charpais are called "Munjee," or "Munjah," in Punjabi. The first dish to be handed round is "Hulwah," which is placed in an earthenware plate called a "Sanuk." Generally four people seat themselves on a charpai, and one dish is common to them all. Another plate, containing cake, is also brought in, and they place some "Hulwah" on the cake, and eat them together. Four people eating together is called "Chokie." As the guests are eating, attendants are going round with "Koozas," or goblets of water, to fill the brass drinking-cups which are placed near them. Other attendants are busy in seeing that every guest is well supplied. The next relay of dishes are curries and "Pillau" with pickles. As the attendants go round, they choose a fitting time, and ask the guests to give them "Dhraddee," which means a piece of "Hulwah" put on a piece of cake; and this they do, that even the servants may feel happy on so joyful an occasion. While the male guests are being feasted, the female guests are looked after in the bride's apartments.

The wedding banquet over, water is brought round for the guests to wash their hands, a basin being held by one man, and water being poured over the hands by another. Then the guests rise from their seats, and what remains upon the dishes is considered to be the perquisite of the village barber, or "Naie." Hookahs are then provided, and all the guests sit round and chat. After a little time has elapsed, the village maidens go and call the bridegroom aside, and propose a stroll in the village. This he at once agrees to, and they escort him through the village and back again, beating at the same time a little drum, "Dholkee," and a "Tublah," or "Dhuph," which is not unlike a tambourine. He then rejoins the guests.

Now a very important part of the ceremonies is to take place; for the father of the bride, or her nearest male relative,

addresses himself to the bridegroom's father, or his nearest male relative, and bids that he will bring his son to the "Nikah," or marriage, and to prayers. The little party is then made up, and is generally limited to the bridegroom and his father, the best man, the Kazi, or priest, and two or three immediate friends of the bridegroom. These go into the bride's apartments, where seats are duly prepared for them, and every token of joy and affection is shown to the bridegroom in order to give him encouragement.

The "Lumberdar," or head-man of the village, sometimes called "Malak," or "Mustajur," then comes in and joins the party, when due respect is shown to him, and he receives his accustomed fees from the bride's relations. Adjoining the room where this party is sitting is another room, where the bride and her relatives and friends are collected; the two rooms being divided off from one another by a screen, or "Purdah." Each can hear the buzz of voices on either side, but cannot see one another.

At a signal, two of the most elderly friends of the bridegroom rise from their seats, and place themselves near to the screen, and in solemn and subdued tones they ask the momentous question of the day, viz., whether the bride is willing that the "Nikah," or marriage, shall be solemnised. She is presumed to say "Yes!" but as her voice is not at first heard, the old friends, or "Vakeels," or agents, again address themselves to her bridesmaid, or "Saballee," and girl-friends, saying: "Oh, girls! tell us if the bride says the Nikah shall be or not." To this the bride is heard to say in a feeble voice, "Let it be!" These words are then repeated by the Saballee and all the girls in chorus. Whereupon the old friends return to their seats, saying to all the company that the girl is willing. To avoid, however, any risk of mistake, the question is asked thrice, and on each occasion the old friends repeat the words, "Yes, she is willing." The Kazi, or priest, now turns to the bridegroom, and asks for a confession of his faith, saying, "Are you a

Mussulman? and if so, let me hear you repeat the 'Kal-mah,' or creed, and other rules and prayers which a true Mohammedan ought to know."

The bridegroom then replies to the first question in the words: "Shukur, Allah, thanks be to Allah," and to the next: "La Illaha illilla Mahomed ur Rossool ullah," which is to say, "Allah is the only deity, and Mohammed is his prophet." This affirmation all Mohammedans are acquainted with; but as the rules and prayers are not so generally known, they are said by the priest, and the bridegroom repeats them after him word for word. The priest then turns to the father or near relative of the bride, and asks if he is willing on his part to give his daughter in marriage to the youth now present. To this he replies in the affirmative, and adds that "you, as conducting the service, may now proceed with the 'Nikah.'" The priest then addresses the bridegroom by name, and giving the name of the bride, her father's name, and that also of her grandfather, he solemnly asks him if he is willing to marry her according to the rites of the Mohammedan faith, to which he replies: "I am so willing." The next step is for the priest to ask what arrangements have been made about the marriage portion, or "Huk MAhur." This has to be definitely stated at the time, in the presence of witnesses; for it is an understood thing, that should the man ever divorce his wife, he must return to her the sum fixed as her dowry, and if she should wish, on her part, to get quit of him, and find that he is only waiting for time to put together the amount of her dowry, which by law he has to make good to her, she will say: "I will present, or 'buksho,' that to you, and give you a written document to that effect." The dowry is generally fixed so high that it becomes almost prohibitory on the husband's part to collect such a sum; and hence a divorce rarely takes place. These important civil and religious rites being over, the Kazi offers the customary prayers at the solemnization of marriage, and at the conclusion of these,

the whole company repeat together the "Dhua Khyr," or prayer for peace and blessing. The Kazi then has presented to him the usual fee, and sometimes, in addition to this, a whole suit of clothes.

The couple, being now united in marriage according to Mohammedan law, are at length permitted to see one another; and accordingly the girl-friends of the bride ask the bridegroom and his best man, or "Saballah," to come behind the "purdah," or screen. He has then a good look at the bride in her gay attire, and she at him in all his array, and crowned with his mitre-shaped tinsel hat or "Seyrah." She then rises from her seat, having a piece of crude sugar in her clasped hand, and places herself on one side of the door, and he goes to the other side. She offers him the clasped hand, and it is for the bridegroom to try and open her hand and secure the sugar, using only one hand in the attempt; should he venture to bring forward the other hand, all the girls playfully would strike him; and so the fun goes on for some time, and he at last is successful in his endeavours. This part of the ceremonies is called the "Goorvach," or "Sugar-getting and giving." After this they all sit down, and the barber's wife is then called and receives a fee. Then banter and playfulness is carried on between the best man and the bridesmaid, and the young girls of the party; this over, the bridegroom and his best man retire from the bride's apartment to give time and opportunity for further fun and frolic. When they return, being called back by the girls, they find the bride seated on a basket, or "Kharrah," and he is told to lift his bride off the "Kharrah," and endeavouring to do so finds a great difficulty, for the girls have tied up in her lap several heavy weights. In the end he succeeds in raising her off the seat, and placing her on one of two stools, or "Peeree," that have been arranged before. She sits on the stool facing east, and he on the other facing west. The barber's wife, or "Neeanee," then brings some small pieces of cotton and

begins to put them in the bride's hair, which the bridegroom brushes off as fast as she puts them on. The bride then hands to the bridegroom, and to the "Neeanee," a little sweetmeat made from sugar and cardamums, called "Allachi," which they are told to chew and breathe out to one another, which they, however, do not do.

The next part of the ceremonies is for the bridegroom to place his hand on the bride's head and walk round her seven times. This is called "Lahwanh Phairra." After this, he and his best man, or Saballah, go again outside and wait for more surprises.

In a very short time the girl friends of the bride bring to the bridegroom a curious little structure called a "Bairree Ghora" (literally, boat and horse). The base of it is a small four-legged stool called a "Peeree," to each leg of which is affixed a light reed about three feet long, and termed a "Kannah." Round the points of these reeds is tied a string to which flowers are rather prettily hung, while here and there amongst the flowers are attached pieces of dry bread-paste-like dough. The girls carry this in a graceful *chic* sort of way, and present it to the bridegroom, who duly receives it, and then places upon it the usual "Lag," or recompense, which is given in rupees at the option of the bridegroom, and generally amounts at the weddings of these small farmers to about five or six rupees. This "Bairree Ghora" is then taken to the bride's mother, together with the fees upon it. She takes herself one rupee, gives to the sister of the bride, if she has one, another rupee, and the remainder is handed over to the bride when she is on the point of leaving her own home for that of her husband. The sweeper who has collected the Kannahs, or reeds, receives a gift of five copper pice, which is called "Punj Punjeah."

The next variety in the way of amusement is for the girls to bring in a Thallee, or brass plate, on which is an inverted brass cup, or "Kutturah," which has been previously well

greased. The bridegroom is asked to lift the cup with one hand by his fingers, and to make three trials. It is of course next to impossible to lift the cup, and there is great fun and and merriment over his vain and fruitless attempts to grasp it. It can only be done by the stratagem of waxing the tips of the fingers beforehand.

Now the time has come for the father of the bridegroom to take his part in the ceremonies, which consists in his handing to the barber's wife, or Neeanee, for presentation to the bride's mother, a small basket called the "Vurree Surree." This basket contains some "Moullee," or red and yellow skeins of silk, and some combs dyed to a brilliant red colour. Then there are also in it sweetmeats of several kinds, the Allachi, or cardamums, the Loung, or clove, the Badam, or almond, the Kishmish, or raisin, the Gurree, or cocoanut kernel, also called Narril, the Misri, or sugar-candy, and so on, of a variety of flavours. The barber's wife then takes one of the combs from the basket, and some of the skeins of silk, and proceeds to comb the bride's hair, and to plait into it some of the silk. After this there is a slight pause, and all thoughts are fixed on the bride.

Now come in the friends and villagers to inspect in another place the bride's trousseau, or "Dhāj," which has been previously arranged upon bedsteads, or "Manjas," on which coverlets are spread. This is the time when the villagers form and express their opinions as to whether the parents of the bride have done their duty by her or not. The "Meerasie," or village bard, stands near the "Manjas," and calls out in an audible voice the articles given as presents to the bride, viz. so many jewels, and their probable value, so many dresses or suits of clothes, and other articles of attire, so many cooking utensils, or "Bhandah," or "Dekh-cheeah," and whether a cow, a buffalo, a camel, or horse has been added or not. This is called the "Dahj Hoke." The "Meerasie" is rewarded for this duty by a rupee or so, a turban, or "Pagree." It is thought advisable to fee the



bard well, for in proportion as he is paid will he compose verses in praise of the bride and her parents; and this is well understood by all the community. The "Dhurzee," or tailor, and the "Mochee," or shoemaker, then come in for their customary fees.

It is now getting to be about time when the ceremonies at the bride's house are drawing near to an end; so the bride retires, and adorns herself with one of the best of her bridal dresses and a pair of shoes worked in silver and gold. The bridegroom also changes his suit and puts on embroidered shoes, and they are now prepared for a start to their new home. It is customary sometimes for the ceremonies to be carried on for two or three days; but this entails a great deal of expense, and as a rule they are completed in one day.

The news is very quickly conveyed to those outside the house that the bride and bridegroom are about to appear, and the procession begins to be formed in its due order. The bridegroom takes his leave of the bride's parents, relatives, and friends; and his father does so also, asking at the same time if there are any village-dues that he ought to pay. He is told that the "Musjid," or mosque, has to be remembered, the water-carriers, and others; and he leaves as much as he can well afford to one and all. During this interval the "Doollee," or sedan chair, which is to convey the bride to her new home, is taken into her apartment by her near relatives; and she is duly placed in it, and the framework of which it is composed is covered over with a red curtain, worked neatly in silk. She is now "Goshah," or hidden from view—literally, veiled.

As soon as the "Doollee" with the bride is carried out, there is great crying and lamentation amongst the women of the household, which does not cease until the "Dolee" takes its place in the train, borne on the shoulders of four men of the "Machee" caste. The procession is not materially different in its arrangement of musicians and followers from that which escorted the bridegroom from his home in

the morning, except that it is now accompanied by the bride and some of her attendants.

The musicians head the procession as usual, and are made up of players on the "Dhole," or drum, the "Dufalee," or tambourine, the "Tuthnee," or flageolet, followed by a player on a large horn of brass, called the "Thurree." Next follows the bridegroom, or "Dulha," on horseback, having on his head the Seyrah, or high tinsel hat, and a sort of Shahanah attire. Around and about him are his friends and followers, and immediately in his rear the best man, or Saballah, carrying now in his right hand a small staff of lacquer-work in various colours, the baton, or official badge of his office. The best man is often one of great physical strength, and he defies the world to wrench the baton from his grasp, and walks and gesticulates to that effect. As soon as the "Doolee" takes its place in the procession, a number of copper pice are then held over that part of it where the bride's head is, and the pice are thrown amongst the poor villagers who have congregated round, and a general scramble for them is kept up for some little time. The "Meerasies," or bards, then sing the praises of the bridegroom, his personal virtues, and his worthy actions, and he hands them another fee. Then a cry is raised from mouth to mouth, and is taken up by all the "Meerasies:" "Shâh bân! Shân bân! Sâth kullee Shâh bân! Bravo! Bravo! to your seven generations!"

In the fever of this excitement the musicians commence to play, and the procession moves off, accompanied for a short distance as before by the girls from the village, singing their little love-songs. When nearing the home of the bridegroom, the drums are beaten louder to give timely notice to the villagers, who turn out on all sides to welcome the return of the bridegroom with his bride; and the girls as before go out a little distance to greet its arrival, and accompany it to the house with every sign of rejoicing.

The Shadi festivities are now nearly at an end; the bride-

groom enters the house, and the bride in her "Doolee" is put down at the door, surrounded by her female attendants. Then the carriers, or "Machees," with the musicians, move off, and the crowd begins to disperse.

We will pause here for a moment to examine the dress of these female attendants. This consists of cotton pajamas, or "Suthun," of various colours and textures, a loose jacket reaching to the knees, called a "Choli," and covering the head, and hanging in folds at the back of the figure, and falling almost to the ground, is a white or coloured scarf, or sheet, called a "Chadur," while on the feet are embroidered shoes. In the way of ornament to the person they have gold nose-rings, or "Natts," and some wear nose-rings in the shape of cloves, called "Loungs." In the hair on the forehead are flat gold ornaments containing verses from the Koran and termed Dawaeen, or Blessings. On their right thumbs are worn gold rings with mirrors inserted in them, which are called "Arsee," while on both arms are several silver bangles, or "Vanganh," graduated from the wrist upwards.

Returning to the bride, she is now helped out of her "Doolee" by these attendants, and awaits at the threshold the coming of her mother-in-law, who as a rule rarely graces the marriage ceremonies with her presence. While she waits she stands holding the door-frame, or "Mohât." Presently the mother-in-law appears, bearing in one hand a small cup full of water; advancing to greet the bride, she holds the cup over her head and makes a move round it, and then drinks off the water, saying: "I welcome you to my house, and promise you my love." After this, members of her husband's family come forward and give their signs of recognition in the way of presents, and the promise of other gifts to come. In some cases a cow or buffalo is given, or a camel or a horse, as in the case of the bridegroom. The bride still stands at the door-frame; and this standing prior to entrance is called, "Mohât nappâee."

Attendants now bring in small bundles of loose cotton, which they lay down on the ground at the threshold, and there is then a general cry from the relatives: "Come in! Come in!" The bride now steps on the cotton, and from that moment is considered to be an integral part of the family; and the idea conveyed by the cotton is that as it is soft and smooth, so shall her path in life be. The family "Mullah," or priest, then comes forward with his Koran and bespeaks a blessing; and then he, and all others to whom fees are owing, receive their due payment. A garland of flowers is then placed over the bride's neck by the gardener's wife, and the mother-in-law now brings in the "Churree," a sort of sweetmeat like "Hulwah." She hands it to the bride, who partakes a little, and then puts a small portion into her mother-in-law's mouth, saying as she does so: "I shall be dutiful to you, and we shall feed together in love and happiness." The bridegroom then advances to receive his bride, and the last ceremony is over.

Farmers' houses in the district are generally built rather low and with flat roofs. There are frequently three or four huts in an enclosure called a "Vairrah," and one of these is given to the newly married couple.

What a Bridegroom of the Punjab should be, from a native point of view.

Oochâh our aiddâh burchâ hâr  
Nuzzur baz hâr  
Vaal thay Akheênâh kalêe kahânâh hâr  
Dhundh Dhundkund hâr  
Maththâ khullâh thay chourrâh  
Banh lummânâh thay thugra  
Châthee our morrainh bhur poor thay chourray  
Lukh lummânâh thay chottâ  
Châl Ghorâh dhee  
Mooch chânâh thay awâz sherânâh hâr  
Thaiz Hurrin hâr.  
Thay bay Darr.

Tall and upright as a lance,  
 With a hawk-like glance,  
 Nose both arched and aquiline,  
 Hair and eyes as black as a crow;  
 Teeth of the whiteness of ivory,  
 Forehead both broad and wide.  
 Neck prolonged,  
 Arms lengthy and powerful,  
 Chest and shoulders broad and full,  
 His step that of a well-bred horse,  
 His voice and moustache as those of a tiger.  
 In swiftness of foot like a deer,  
 And his whole character without fear.

What a Bride of the Panjâb should be, from a native point of view.

Oochâh hour siddhâh burchâ hâr  
 Akhecânh Hurrân hâr  
 Nâkh thay bhurvuthay kammân hâr  
 Pual rung kahânh dhees  
 Piplecânh theerânh hâr  
 Dhundh chumbbâh hâr  
 Matthâ khullâh thay chourrâh  
 Dhoun kunj ânh hâr  
 Buth dhi dâar hâr  
 Châl mornee hâr  
 Awâs sithar hâr  
 Shurm saar kacchorn hâr.

Tall and straight as a spear,  
 With lustrous eyes like a deer,  
 Nose and eyebrows delicately arched;  
 Hair the colour of the crow.  
 The eyelashes pointed as an arrow,  
 The teeth white and delicious as the jasmine  
 The forehead prominent and assuring,  
 Her neck like that of the kunj crane  
 Her figure tapering as a wasp's;  
 Her walk stately and beautiful as a pea-fowl,  
 Her voice sonorous and melting as the harp,  
 And her manner bashful as the turtle which withdraws its head.

GLOSSARY.

[Thanks are due to Mr. William Crooke for kindly preparing this Glossary of the Principal Native Words in the foregoing Paper.—ED.]

- allachi (*ilâchi*), cardamom.  
 arsee (*ârsi*), a thumb-ring.  
 chadur (*châdar*), a woman's sheet.  
 chokie (*chauki*), four persons dining together.  
 chulla (*chhalla*), a ring.  
 churrah (*chukra*), a man of the sweeper caste.  
 dahee (*dahi*), curds, curdled milk.  
 dhâj (*dahes*), a woman's dowry.  
 dhole (*dholki*), a little drum.  
 dhuah khyr (*dua khair*), a prayer for blessing.  
 dhuph (*daf*), a tambourine.  
 doolee (*dol*), a sedan chair.  
 dufalee (*dafâli*), a player on a tambourine.  
 eedh (*id*), a Muhammadan festival.  
 ghurroli (*gharoli*), a little pot.  
 goorvach (*gurvach*), eating of sugar.  
 gudhee (*gadhi*), a string.  
 huk mâhur (*haqq mahr*), dowry.  
 hulwah (*halwa*), a sweetmeat.  
 janj (*jhanjh*), a procession.  
 kalmah (*kalima*), the Musalman creed.  
 kharrah (*khâra*), a net for chaff.  
 kubhâr (*kumhâr*), a potter.  
 lahwanh phairra (*lawâ pherna*), to cast rice on the wedded pair as  
 as they revolve.  
 La Illaha illiha Mahomedur Rossool ullah (*La Ilâha illâ 'llâhu :  
 Muhammadun Rasûlu 'llâh*), the Musalman creed—"God  
 is one God and Muhammad is his Prophet."  
 loung (*laung*), a clove.  
 machee (*machhi*), one of the fisherman caste.

## 156      *Betrothal and Wedding Customs.*

mallear (*māli, mālakāra*), a gardener.  
 mangavah (*mangava*), the asking, betrothal.  
 meerasie (*mīrāsī*), a village bard.  
 mendhee (*mendhi*), henna, *Lawsonia inermis*.  
 mochee (*mochi*), a shoemaker, cobbler.  
 moullee (*mauli*), a hair-string.  
 murranday (*murandi*), a sweetmeat.  
 musjid (*masjid*), a mosque.  
 mustajar (*mustājir*), the lessee of a village.  
 naie (*nāi*), a barber.  
 nurril (*nāryal*), a cocoanut.  
 peegeh (*pīgh*), a swing.  
 peeree (*pīrhi*), a stool.  
 pillau (*palau*), rice boiled with spice, &c.  
 poonee (*pūni*), a ball of cotton.  
 saballuh (*shāḥḥāla*), the "best man."  
 sanuk (*sahnak*), a plate.  
 seer (*ser*), a weight,  $2\frac{1}{2}$  lbs.  
 seyrāh (*sehra*), a marriage veil.  
 shadhee (*shādī*), rejoicing, marriage.  
 suthun\* (*suthan*), a pair of drawers.  
 thallee (*thāli*), a plate.  
 theeleeanh (*thilān*), spools for spinning.  
 thraiwar (*taharāwar*), settling, arrangement.  
 thuree (*tarri*), a horn.  
 tublah (*tabla*), a drum.  
 tuthnee (*tathni*), a flageolet.  
 vakeel (*wakil*), an agent.  
 viah (*vyāh, byāh*), marriage