

no vegetation except grass can grow; (4) ethical, with *an-*, 'with no bare spots in the mind,' cultured, refined, often of the Arahat; with *sa-*, uncultured, dull."

The above probably holds good for Sanskrit as well as Pāli. I only know the passages given in Böhtlingk-Roth. Only one of them helps us in the context—Raghuvamśa 1. 52. Mallinātha there quotes the Amara Koṣa, but also paraphrases *angana* (both he and the text, Bombay S.S., spell with a dental *n*) by *usriyā*. This must mean precisely "a clearing, an open space," though the word is not in the dictionaries in this sense.¹

It is a small matter, perhaps; but every fresh proof of Hofrath Bühler's wisdom in urging on Sanskritists the study of the Pāli Texts has its value.

RH. D.

[Since the above was in type Hofrath Bühler has called my attention to the entry in Molesworth's "Marāṭhi Dictionary," p. 6, where the old meaning 'house-yard' is given; but also, as an alternative, 'the cleared and dung-smear'd level in front of the doorway,' and Hofrath Bühler suggests that the word may be derived from $\sqrt{a\tilde{n}j}$, 'to smear.' Hoernle and Grierson, on the other hand, as Professor Bendall points out to me, have retained in their "Bihāri Dictionary," p. 37, the old rendering 'courtyard'; though in each of the four passages they quote the meaning now proposed would fit the context equally well, or better.—RH. D.]

2. HAR PARAUṚĪ.

Gorakhpur, N.W.P.

August 21, 1897.

DEAR PROFESSOR RHYS DAVIDS,—In connection with Mr. Sarat Chandra Mitra's article in the July number of the Journal on the "Har Paraurī" in Behar, it may be of interest to record the following instance which I came across in this district.

On the night of March 25, 1897, at Qasba Rudarpur, Tahsil Hata, district Gorakhpur, a number of women had met together to sing songs for rain. Passing through the

¹ The misprint in B.R. in giving this quotation (*uḷaṭa* for *uḷaja*) is not corrected in the second, smaller, edition.

village, they got a plough, and proceeded to a field outside: there two women, stripping themselves of all their clothing, harnessed themselves to the yoke, while a third, equally nude, stood behind and drove, all the women singing the while. It was a strange coincidence that a slight shower of rain occurred shortly afterwards. This is the only direct instance I have come across this year; but I am informed that the "nude" ceremony was performed in several places of the district. The usual procedure here seems to be for the women to pass from door to door, singing aloud until they reach the fields outside the village: then a servant of the zemindar, or landlord, brings them a plough, and goes away. The women then perform the ploughing, until after a time the zemindar sends some vessels of water, which is either drunk or spilled upon the ground, and then the women depart to their homes.

The practice exists therefore, but, except for the song-singing, which was incessant every night during the hot weather this year, it cannot be said to be common. The instance given above was regarded as so unusual, or was so unfamiliar, that the Thānadar, or native officer in charge of the police-station in the neighbourhood, sent in a special report of it to headquarters in the secret confidential form kept up by Government.

The songs sung are much the same as those sung in Behar, with local differences. I attach one or two I have obtained.

- I. Chhodelīn apni mehāriyā, Dev, an binā
 An re binā, Dev, ki pāni re binā :
 Dhiyawā alag rowen, putwā alag rowen, an binā
 An re binā, Dev, ki pāni re binā :
 Rowelīn kī amma, ki jin chhoḍo !
 An re binā, Dev, ki pāni re binā :
 Pūrab ghathā lāgat bārīn, Dev, ki barsat bārīn,
 An re binā, Dev, ki pāni re binā :
 Okharī aisan bunwā, ki mūsar aisan dhār,
 An re binā, Dev, ki pāni re binā.

- II. Kai kōs bowelu jhinwā saukan dhanwā,
 Kai go lāgīn baniharwā na?
 Das kos bowelon saukan dhanwā, aur
 Bis go lāgīn baniharwā na.
- III. Rajwā bakhānilen Kalatṭar Sahib, na
 Dev, hāthī chadhē dekhailen gajhinwā na
 Raniwā bakhānilen dulhin Dei ke, na
 Dev, dāṇḍi chadhī dekhailen gajhinwā, na
 Harwahuā bekhānilen na
 Dev, paniyā chalāo, dāṇḍ torlēin, na.
- IV. Pāni binā parelā akāl, ho Rāmā
 Rāṇḍī bahmaniya har jote, ho Rāmā.

Translations—

I. They are deserting their wives, O God, for want of grain. O God, for want of grain, and for want of water, daughters are crying here and sons are crying there for want of grain. O God, etc. (repeated). Crying is ——'s mother (and saying), "Do not abandon me!" Clouds are rising in the East, O God, and raining. Like mortars are the drops, like pestles the showers.

II. How many kos are you sowing fine soka dhān (rice), how many ploughmen are set to the plough?

Ten kos I am sowing soka dhān, and twenty ploughmen are set to the plough.

III. They are addressing the¹ Collector Sahib as the Raja. O God, mounted on an elephant, he looks at the crops. They are addressing¹ [Dei Dulhin] as the Rānī. O God, mounted on an elephant, she looks at the crops. They are addressing¹ as the ploughman. O God, let rain fall, that we may burst the boundaries.

IV. O Rāmā, famine is fallen on us for want of rain. O Rāmā, widowed Brahman women have taken the plough.²

WALTER LUPTON.

¹ Various names of officers, zemindars, etc., are used according to locality. The stanza is generally one of abuse, but not necessarily always so.

² This taking of the plough by widowed Brahmin women is regarded as an especial sign of severe distress. It has been much sung this year.