

windows are just underneath the वडमयः, and send up the fumes of the incense through that part of the roof which lies immediately above them; so that it was difficult for people to make out whether what they saw was the wild pigeons or the fumes.

आचारप्रयतः, clean owing to their having done the customary acts. आचरेण पूतः. The acts referred to are such as washing the hands, the feet and the faces with pure water, (if not even bathing), changing the clothes for fresh ones, and so on. This is the evening आचारः. The morning आचार of the females is washing, putting on fresh clothes, combing the hair, decorating the person with such articles as are considered auspicious for married women to wear (कुङ्कुम, oil in the hair, perfumes like sandal &c). The reason why the poet says they were आचारप्रयतः, is that it would have been improper for them to worship or honour the sacred flame (i.e. the evening lights) in an unclean state. All worship has to be performed in a clean and pure state of the body.

सपुष्पबलिषु. पुष्पैः सहिताः सपुष्पाः, सपुष्पा बलयः येषु तानि सपुष्पबलीनि स्थानानि तेषु. This, I think, is the correct meaning of the epithet. The practice is even now in vogue of decorating the places daily where lights are placed in the evening by means of Rângolî—lines, figures of men, Gods, flowers, auspicious symbols and signs such as the svastika, drawn in white powder of stone or ashes of the husks of rice-paddy and variegated with lines of red powder or yellow pigment. This Rângolî decoration is done on occasions of festive ceremonies round the seats and the dishes of honoured guests and are considered as offerings or articles of worship (पूजोपहाराः or बलयः). The presence of the light in the house at the commencement of the night is auspicious and is hailed with great joy expressed by the members of a family saluting each other. It is this idea of auspici-