



Smithsonian Institution

Freer Gallery of Art and Arthur M. Sackler Gallery

The People of India, Volume One

Extracted on Apr-16-2024 03:05:29

The Smithsonian Institution thanks all digital volunteers that transcribed and reviewed this material. Your work enriches Smithsonian collections, making them available to anyone with an interest in using them.

The Smithsonian Institution (the "Smithsonian") provides the content on this website (transcription.si.edu), other Smithsonian websites, and third-party sites on which it maintains a presence ("SI Websites") in support of its mission for the "increase and diffusion of knowledge." The Smithsonian invites visitors to use its online content for personal, educational and other non-commercial purposes. By using this website, you accept and agree to abide by the [following terms](#).

- If sharing the material in personal and educational contexts, please cite the Freer Gallery of Art and Arthur M. Sackler Gallery as source of the content and the project title as provided at the top of the document. Include the accession number or collection name; when possible, link to the Freer Gallery of Art and Arthur M. Sackler Gallery website.
- If you wish to use this material in a for-profit publication, exhibition, or online project, please contact Freer Gallery of Art and Arthur M. Sackler Gallery or transcribe@si.edu

For more information on this project and related material, contact the Freer Gallery of Art and Arthur M. Sackler Gallery. [See this project](#) and other collections in the Smithsonian Transcription Center.

PAHARIS OR PAHARIAHS (BHAUGULPOOR).

The Paharis or Pahariahs of Bhaugulpoor are a race, inhabiting the hilly and jungly country (the name signifies hillman) of that large territory.

The Pahariah is much shorter than the Sonthal, slighter in make, nearly, if not quite beardless, and of a much less cheerful disposition than his neighbour, with whom he contrasts unfavourably also on the score of industry. His great delight is to lounge in the nearest markets, decked out with beads and chains, his hair fastidiously oiled, combed, and ornamented. He cultivates as little land as possible, preferring to undergo the fatigue of hunting, travelling for miles to get a shot at a deer or peacock, or in roaming about in search of honeycombs, wild yams, or other edible roots.

His religion consists in the adoration of an invisible spirit called Bedo Gosain, who made heaven and earth; and is worshipped through the medium of various gods, visible and invisible, the former being wooden images, stones, trees, heaps of bones, and skulls of wild animals. He believes in a future state in the form of transmigration: the good, after a short period of happiness with Bedo Gosain, being born again to positions of great wealth and power; the bad being condemned for many years to inhabit the vegetable kingdom, or in graver cases to be bound and suffer eternal punishment in pits filled with fire and maggots.

The Paharis encourage polygamy, the maximum number of wives being four. The re-marriage of widows is allowed; and fornication in either sex is punished by fine, sacrifice, and consequent feasting.

They are largely employed as coolies (or luggage bearers) by persons travelling between the hill and plain country.

PAHARIS OR PAHARIAHS (BHAUGULPOOR).

THE Paharis or Pahariahs of Bhaugulpoor are a race, inhabiting the hilly and jungly country (the name signifies hillman) of that large territory.

The Pahariah is much shorter than the Sonthal, slighter in make, nearly, if not quite beardless, and of a much less cheerful disposition than his neighbour, with whom he contrasts unfavourably also on the score of industry. His great delight is to lounge in the nearest markets, decked out with beads and chains, his hair fastidiously oiled, combed, and ornamented. He cultivates as little land as possible, preferring to undergo the fatigue of hunting, travelling for miles to get a shot at a deer or peacock, or in roaming about in search of honeycombs, wild yams, or other edible roots.

His religion consists in the adoration of an invisible spirit called Bedo Gosain, who made heaven and earth; and is worshipped through the medium of various gods, visible and invisible, the former being wooden images, stones, trees, heaps of bones, and skulls of wild animals. He believes in a future state in the form of transmigration: the good, after a short period of happiness with Bedo Gosain, being born again to positions of great wealth and power; the bad being condemned for many years to inhabit the vegetable kingdom, or in graver cases to be bound and suffer eternal punishment in pits filled with fire and maggots.

The Paharis encourage polygamy, the maximum number of wives being four. The re-marriage of widows is allowed; and fornication in either sex is punished by fine, sacrifice, and consequent feasting.

They are largely employed as coolies (or luggage bearers) by persons travelling between the hill and plain country.

The People of India, Volume One
Transcribed and Reviewed by Digital Volunteers
Approved by Smithsonian Staff
Extracted Apr-16-2024 03:05:29



Smithsonian Institution

Freer Gallery of Art and Arthur M. Sackler Gallery

The mission of the Smithsonian is the increase and diffusion of knowledge - shaping the future by preserving our heritage, discovering new knowledge, and sharing our resources with the world. Founded in 1846, the Smithsonian is the world's largest museum and research complex, consisting of 19 museums and galleries, the National Zoological Park, and nine research facilities. Become an active part of our mission through the Transcription Center. Together, we are discovering secrets hidden deep inside our collections that illuminate our history and our world.

Join us!

The Transcription Center: <https://transcription.si.edu>

On Facebook: <https://www.facebook.com/SmithsonianTranscriptionCenter>

On Twitter: [@TranscribeSI](https://twitter.com/TranscribeSI)

Connect with the Smithsonian

Smithsonian Institution: www.si.edu

On Facebook: <https://www.facebook.com/Smithsonian>

On Twitter: [@smithsonian](https://twitter.com/smithsonian)