

THE
WORKS
OF
SIR WILLIAM JONES.



WITH
THE LIFE OF THE AUTHOR,
BY
LORD TEIGNMOUTH.

IN THIRTEEN VOLUMES.

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THE WORKS
OF
SIR WILLIAM JONES.

ON THE
CHRONOLOGY OF THE HINDUS.

WRITTEN IN JANUARY, 1788,

BY
THE PRESIDENT.

THE great antiquity of the *Hindus* is believed so firmly by themselves, and has been the subject of so much conversation among *Europeans*, that a short view of their Chronological System, which has not yet been exhibited from certain authorities, may be acceptable to those, who seek truth without partiality to receive opinions, and without regarding any consequences, that may result from their inquiries; the consequences, indeed, of truth cannot but be desirable, and no reasonable man will apprehend any danger to society from a general diffusion of its light; but we must not suffer our-

selves to be dazzled by a false glare, nor mistake enigmas and allegories for historical verity. Attached to no system, and as much disposed to reject the *Mosaick* history, if it be proved erroneous, as to believe it, if it be confirmed by sound reasoning from indubitable evidence, I propose to lay before you a concise account of *Indian Chronology*, extracted from *Sanscrit* books, or collected from conversations with *Pandits*, and to subjoin a few remarks on their system, without attempting to decide a question, which I shall venture to start, “ whether it is
 “ not in fact the same with our own, but embellished and obscured by the fancy of their
 “ poets and the riddles of their astronomers.”

One of the most curious books in *Sanscrit*, and one of the oldest after the *Véda's*, is a tract on *religious and civil duties*, taken, as it is believed, from the oral instructions of MENU, son of BRAHMA', to the first inhabitants of the earth: a well-collated copy of this interesting law-tract is now before me: and I begin my dissertation with a few couplets from the first chapter of it: “ The sun causes the division of
 “ day and night, which are of two sorts, those
 “ of men and those of the Gods; the day, for
 “ the labour of *all* creatures in their several
 “ employments; the night, for their slumber.
 “ A month is a day and night of the Patriarchs;

“ and it is divided into two parts ; the bright half
 “ is *their* day for laborious exertions ; the dark
 “ half, *their* night for sleep. A year is a day
 “ and night of the Gods ; and that is also di-
 “ vided into two halves ; the day is, when the
 “ sun moves towards the north ; the night,
 “ when it moves towards the south. Learn
 “ now the duration of a night and day of
 “ BRAHMA', with that of the ages respectively
 “ and in order. Four thousand years of *the*
 “ Gods they call the *Crīta* (or *Satya*), age ; and
 “ its limits at the beginning and at the end
 “ are, in like manner, as many hundreds.
 “ In the three successive ages, together with
 “ their limits at the beginning and end of
 “ them, are thousands and hundreds dimi-
 “ nished by one. This aggregate of four ages,
 “ amounting to twelve thousand divine years, is
 “ called an age of the Gods ; and a thousand
 “ such divine ages added together must be con-
 “ sidered as a day of BRAHMA' : his night has
 “ also the same duration. The before men-
 “ tioned age of the Gods, or twelve thousand
 “ of their years, multiplied by seventy-one,
 “ form what is named here below a *Manwan-*
 “ *tara*. There are *alternate* creations and de-
 “ structions of *worlds* through innumerable
 “ *Manwantara's* : the Being Supremely Desira-
 “ ble performs all this again and again.”

Such is the arrangement of infinite time, which the *Hindus* believe to have been revealed from heaven, and which they generally understand in a literal sense: it seems to have intrinsic marks of being purely astronomical; but I will not appropriate the observations of others, nor anticipate those in particular, which have been made by two or three of our members, and which they will, I hope, communicate to the society. A conjecture, however, of Mr. PATERSON has so much ingenuity in it, that I cannot forbear mentioning it here, especially as it seems to be confirmed by one of the couplets just cited: he supposes, that, as a *month* of mortals is a day and night of the Patriarchs from the analogy of its bright and dark halves, so, by the same analogy, a day and night of mortals might have been considered by the ancient *Hindus* as a month of the lower world; and then a year of such months will consist only of twelve days and nights, and thirty such years will compose a lunar year of mortals; whence he surmises, that the *four million three hundred and twenty thousand* years, of which the four *Indian* ages are supposed to consist, mean only years of twelve days; and, in fact, that sum, divided by *thirty*, is reduced to *an hundred and forty-four thousand*: now a *thousand four hundred and forty* years are one *pada*, a period in the

Hindu astronomy, and that sum, multiplied by *eighteen*, amounts precisely to *twenty-five thousand nine hundred and twenty*, the number of years in which the fixed stars appear to perform their long revolution eastward. The last mentioned sum is the product also of *an hundred and forty-four*, which, according to M. BAILLY, was an old *Indian* cycle, into *an hundred and eighty*, or the *Tartarian* period, called *Van*, and of *two thousand eight hundred and eighty* into *nine*, which is not only one of the lunar cycles, but considered by the *Hindus* as a mysterious number and an emblem of Divinity, because, if it be multiplied by any other whole number, the sum of the figures in the different products remains, always nine, as the Deity, who appears in many forms, continues One immutable essence. The important period of *twenty-five thousand nine hundred and twenty* years is well known to arise from the multiplication of *three hundred and sixty* into *seventy-two*, the number of years in which a fixed star seems to move through a degree of a great circle; and, although M. LE GENTIL assures us, that the modern *Hindus* believe a complete revolution of the stars to be made in *twenty-four thousand* years, or *fifty-four* seconds of a degree to be passed in one year, yet we may have reason to think, that the old *Indian* astronomers

had made a more accurate calculation, but concealed their knowledge from the people under the veil of *fourteen* MENWANTARA'S, *seventy-one* divine ages, compound cycles, and years of different sorts, from those of BRAHMA' to those of *Pátála*, or the *infernal regions*. If we follow the analogy suggested by MENU, and suppose only a day and night to be called a *year*, we may divide the number of years in a divine age by *three hundred and sixty*, and the quotient will be *twelve thousand*, or the number of his *divine years* in one age; but, conjecture apart, we need only compare the two periods 4320000 and 25920, and we shall find, that among their common divisors, are 6, 9, 12, &c. 18, 36, 72, 144, &c. which numbers with their several multiples, especially in a decuple progression, constitute some of the most celebrated periods of the *Chaldeans*, *Greeks*, *Tartars*, and even of the *Indians*. We cannot fail to observe, that the number 432, which appears to be the basis of the *Indian* system, is a 60th part of 25920, and, by continuing the comparison, we might probably solve the whole enigma. In the preface to a *Várânes Almanack* I find the following wild stanza: " A *thousand* Great Ages are a day of
 " BRAHMA'; a *thousand* such days are an *In-*
 " *dian* hour of VISHNU; *six hundred thousand*
 " such hours make a period of RUDRA; and a

“ million of *Rudra's* (or *two quadrillions five*
 “ *hundred and ninety-two thousand trillions of lu-*
 “ *nar years*), are but a *second* to the Supreme
 “ Being.” The *Hindu* theologians deny the
 conclusion of the stanza to be orthodox: “*Time,*
 “ they say, *exists not at all with GOD;*” and
 they advise the Astronomers to mind their own
 business without meddling with theology. The
 astronomical verse, however, will answer our
 present purpose; for it shows, in the first place,
 that cyphers are added at pleasure to swell the
 periods; and if we take ten cyphers from a *Ru-*
dra, or divide by ten thousand millions, we shall
 have a period of 259200000 years, which, di-
 vided by 60 (the usual divisor of *time* among
 the *Hindus*) will give 4320000, or a Great Age;
 which we find subdivided in the proportion of
 4, 3, 2, 1, from the notion of *virtue* decreasing
 arithmetically in the *golden, silver, copper, and*
earthen, ages. But, should it be thought im-
 probable, that the *Indian* astronomers in very
 early times had made more accurate observa-
 tions than those of *Alexandria, Bagdad, or*
Marághab, and still more improbable that they
 should have relapsed without apparent cause
 into error, we may suppose, that they formed
 their divine age by an arbitrary multiplication of
 24,000 by 180 according to M. LE GENTIL,
 or of 21600 by 200 according to the comment

on the *Súrya Siddhánta*. Now, as it is *hardly* possible, that such coincidences should be accidental, we may hold it *nearly* demonstrated, that the period of a *divine age* was at first merely astronomical, and may consequently reject it from our present inquiry into the historical or civil chronology of *India*. Let us, however, proceed to the avowed opinions of the *Hindus*, and see, when we have ascertained their system, whether we can reconcile it to the course of nature and the common sense of mankind.

The aggregate of their four ages they call a *divine age*, and believe that, in every thousand such ages, or in every *day* of BRAHMA', *fourteen* MENU'S are successively invested by him with the sovereignty of the earth: each MENU, they suppose, transmits his empire to his sons and grand sons during a period of seventy-one *divine ages*; and such a period they name a *Manwantara*; but, since *fourteen* multiplied by *seventy-one* are not quite a *thousand*, we must conclude, that *six divine ages* are allowed for intervals between the *Manwantara's*, or for the twilight of BRAHMA'S day. Thirty such days, or *Calpas*, constitute, in their opinion, a *month* of BRAHMA'; twelve such months, one of his years; and an hundred such years, his *age*; of which age they assert, that fifty years have elapsed. We are now then, according to the

Hindus, in the first day or *Calpa* of the first month of the fifty-first year of BRAHMA's age, and in the twenty-eighth divine age of the seventh *Manwantara*, of which divine age the *three first* human ages have passed, and *four thousand eight hundred and eighty-eight* of the *fourth*.

In the present day of BRAHMA', the first MENU was surnamed SWA'YAMBHUVĀ, or *Son of the Self-existent*: and it is He, by whom the *Institutes of Religious and Civil Duties* are supposed to have been delivered: in his time the Deity descended at a *Sacrifice*, and, by his wife SATARU'PA', he had two distinguished sons, and three daughters. This pair was created, for the multiplication of the human species, after that new creation of the world, which the *Bráhmans* call *Pádmacalphyā*, or the *Lotos-creation*.

If it were worth while to calculate the age of MENU'S *Institutes*, according to the *Bráhmans*, we must multiply four million three hundred and twenty thousand by six times seventy-one, and add to the product the number of years already past in the seventh *Manwantara*. Of the five MENU'S, who succeeded him, I have seen little more than the names; but the *Hindu* writings are very diffuse on the life and posterity of the *seventh* MENU, surnamed VAIVASWATA, or *Child of the Sun*: he is supposed to have had ten sons, of whom the eldest was ICŠHWA'CU;

and to have been accompanied by seven *Rīṣi's*, or holy persons, whose names were, CASYAPA, ATRI, VASISHTHA, VISWA'MITRA, GAUTAMA, JAMADAGNI, and BHARADWA'JA; an account, which explains the opening of the fourth chapter of the *Gītā*: " This immutable system of devotion, says CRISHNA, I revealed to VIVASWAT, or *the Sun*; VIVASWAT declared it to *his son* MENU; MENU explained it to ICSHWA'CU: thus the Chief *Rīṣi's* know this sublime doctrine delivered from one to another."

In the reign of this *Sun-born* Monarch the *Hindus* believe the whole earth to have been drowned, and the whole human race destroyed by a flood, except the pious Prince himself, the seven *Rīṣi's*, and their several wives; for they suppose his children to have been born after the deluge. This general *pralaya*, or destruction, is the subject of the first *Purāna*, or *Sacred Poem*, which consists of fourteen thousand Stanzas; and the story is concisely, but clearly and elegantly, told in the eighth book of the *Bhāgawata*, from which I have extracted the whole, and translated it with great care, but will only present you here with an abridgement of it. " The demon HAYAGRĪVA having purloined the *Vēdas* from the custody of BRAHMA', while he was reposing at the close of the

“ sixth *Manvantara*, the whole race of men
 “ became corrupt, except the seven *R̥ṣi*'s, and
 “ SATYAVRATA, who then reigned in *Dravi-*
 “ *ra*, a maritime region to the south of *Car-*
 “ *nāta*: this prince was performing his ablutions
 “ in the river *Cr̥itamālā*, when VISHNU ap-
 “ peared to him in the shape of a small fish,
 “ and, after several augmentations of bulk in
 “ different waters, was placed by SATYAVRATA
 “ in the ocean, where he thus addressed his
 “ amazed votary: ‘ In *seven* days all creatures
 ‘ who have offended me shall be destroyed by
 ‘ a deluge, but thou shalt be secured in a capa-
 ‘ cious vessel miraculously formed: take there-
 ‘ fore all kinds of medicinal herbs and esculent
 ‘ grain for food, and, together with the seven
 ‘ holy men, your respective wives, and pairs of
 ‘ all animals, enter the ark without fear; then
 ‘ shalt thou know God face to face, and all thy
 ‘ questions shall be answered.’ Saying this, he
 disappeared; and, after seven days, the ocean
 “ began to overflow the coasts, and the earth to
 “ be flooded by constant showers, when SATY-
 “ AVRATA, meditating on the Deity, saw a
 “ large vessel moving on the waters: he entered
 “ it, having in all respects conformed to the in-
 “ structions of VISHNU; who, in the form of a
 “ vast fish, suffered the vessel to be tied with
 “ a great sea serpent, as with a cable, to his mea-

“ furelefs horn. When the deluge had ceafed,
 “ VISHNU flew the demon, and recovered the
 “ *Véda's*, inftructed SATYAVRATA in divine
 “ knowledge, and appointed him the feventh
 “ MENU, by the name of VAIVASWATA.”

Let us compare the two *Indian* accounts of the *Creation* and the *Deluge* with thofe delivered by MOSES. It is not made a queftion in this tract, whether the firft chapters of *Genesis* are to be underftood in a literal, or merely in an allegorical, fenfe: the only points before us are, whether the creation defcribed by the *firft* MENU, which the *Bráhmans* call that of the *Lotos*, be not the fame with that recorded in our Scripture, and whether the ftory of the *feventh* MENU be not one and the fame with that of NOAH. I propofe the queftions, but affirm nothing; leaving others to fettle their opinions, whether ADAM be derived from *ádim*, which in *Sanscrit* means the *firft*, or MENU from NUH, the true name of the Patriarch; whether the *Sacrifice*, at which GOD is believed to have defcended, allude to the offering of ABEL; and, on the whole, whether the two MENU's can mean any other perfons than the great progenitor, and the reftorer, of our fpecies.

On a fuppofition, that VAIVASWATA, or *Sun-bcrn*, was the NOAH of Scripture, let us proceed to the *Indian* account of his pofterity,

which I extract from the *Puránart'haprecás'a*, or *The Purána's Explained*, a work lately composed in *Sanscrit* by RA'DHA'CA'NTA SAR-MAN, a *Pandit* of extensive learning and great fame among the *Hindus* of this province. Before we examine the genealogies of kings, which he has collected from the *Purána's*, it will be necessary to give a general idea of the *Avatára's*, or *Descents*, of the Deity: the *Hindus* believe innumerable such descents or special interpositions of providence in the affairs of mankind; but they reckon *ten* principal *Avatára's* in the current period of four ages; and all of them are described, in order as they are supposed to occur, in the following Ode of JAYADE'VA, the great Lyrick Poet of *India*.

1. " Thou recoverest the *Véda* in the water
 " of the ocean of destruction, *placing it joy-*
 " fully in the bosom of an ark fabricated *by*
 " *thee*; O CE'SAVA, assuming the body of a
 " *fish*: be victorious, O HERI, lord of the
 " Universe!

2. " The earth stands firm on thy im-
 " mensely broad back, which grows larger from
 " the callus occasioned by bearing that vast bur-
 " den, O CE'SAVA, assuming the body of a
 " *tortoise*: be victorious, O HERI, lord of the
 " Universe!

3. " The earth, placed on the point of thy

“ tusk, remains fixed like the figure of a black
 “ antelope on the moon, O CE'SAVA, assuming
 “ the form of a *boar*: be victorious, O HERI,
 “ lord of the Universe!”

4. The claw with a stupendous point, on the
 exquisite lotos of thy lion's paw, is the black
 bee, that stung the body of the embowelled HI-
 RANYACASIPU, O CE'SAVA, assuming the form
 of a *man-lion*: be victorious, O HERI, lord of
 the Universe!

5. By thy power thou beguilest BALI, O thou
 miraculous dwarf, thou purifier of men with the
 water (of *Gangà*) springing from thy feet, O
 CE'SAVA, assuming the form of a *dwarf*: be
 victorious, O HERI, lord of the Universe!

6. Thou bathest in pure water, consisting of
 the blood of *Csbatriya's*, the world, whose of-
 fences are removed and who are relieved from
 the pain of other births, O CE'SAVA, assuming
 the form of PARAS'U-RA'MA: be victorious, O
 HERI, lord of the Universe!

7. With ease to thyself, with delight to the
 Genii of the eight regions, thou scatterest on
 all sides in the plain of combat the demon with
 ten heads, O CE'SAVA, assuming the form of
 RA'MA-CHANDRA: be victorious, O HERI,
 lord of the Universe!

8. Thou wearest on thy bright body a man-
 tle shining like a blue cloud, or like the water of

Yamunà tripping toward thee through fear of thy furrowing *plough share*, O CE'SAVA, assuming the form of BALA-RA'MA: be victorious, O HERI, lord of the Universe!

9. Thou blamest (oh, wonderful!) the whole *Védu*, when thou seest, O kind-hearted, the slaughter of cattle prescribed for sacrifice, O CE'SAVA, assuming the body of BUDDHA: be victorious, O HERI, lord of the Universe!

10. For the destruction of all the impure thou drawest thy cimeter like a blazing comet (how tremendous!) O CE'SAVA, assuming the body of CALCI: be victorious, O HERI, lord of the Universe!

These ten *Avatára's* are by some arranged according to the thousands of divine years in each of the four ages, or in an arithmetical proportion from four to one; and, if such an arrangement were universally received, we should be able to ascertain a very material point in the *Hindu Chronology*; I mean the birth of BUDDHA, concerning which the different *Pandits*, whom I have consulted, and the same *Pandits* at different times, have expressed a strange diversity of opinion. They all agree, that CALCI is yet to come, and that BUDDHA was the last considerable incarnation of the Deity; but the astronomers at *Varânes* place him in the *third* age, and RA'DHA'CA'NT insists, that he ap-

peared after the *thousandth* year of the *fourth*: the learned and accurate author of the *Dabistân*, whose information concerning the *Hindus* is wonderfully correct, mentions an opinion of the *Pandits*, with whom he had conversed, that BUDDHA began his career *ten* years before the close of the third age; and GO'VERDHANA of *Cashmîr*, who had once informed me, that CRISHNA descended *two centuries* before BUDDHA, assured me lately, that the *Cashmîrians* admitted an interval of *twenty-four* years (others allow only *twelve*) between those two divine persons. The best authority, after all, is the *Bhâgawat* itself, in the first chapter of which it is expressly declared, that "BUDDHA, the son of JINA, would appear at *Cicat'a*, for the purpose of confounding the demons, *just at the beginning* of the *Caliyug*." I have long been convinced, that, on these subjects, we can only reason satisfactorily from *written* evidence, and that our forensick rule must be invariably applied, *to take the declarations of the Brâhmans most strongly against themselves*, that is, *against their pretensions to antiquity*; so that, on the whole, we may safely place BUDDHA *just at the beginning* of the *present* age: but what is the *beginning* of it? When this question was proposed to RADHA'CA'NT, he answered: "of a period comprising more than four hundred thousand

“ years, the first two or three thousand may
 “ reasonably be called *the beginning*.” On my
 demanding *written* evidence, he produced a book
 of some authority, composed by a learned *Góśwámi*,
 and entitled *Bhágawatámrita*, or, the
Nectar of the *Bhágawat*, on which it is a me-
 trical comment; and the couplet which he read
 from it deserves to be cited: after the just men-
 tioned account of BUDDHA in the text, the
 commentator says,

*Aśau vyaçtah calérabdasahasradwitatè,
 Múrtih páti' alaverná'sya dwibhujà chicurójj'bità.*

‘ He *became* visible, the-thousand-and-second-
 ‘ year-of-the-Cali-age, *being* past; his body of-
 ‘ a-colour-between-white-and-ruddy, with-two-
 ‘ arms, without-hair *on his head*.’

Cicat'a, named in the text as the birth place
 of BUDDHA, the *Góśwámi* supposes to have
 been *Dhermáranya*, a wood near *Gayà*, where a
 colossal image of that ancient Deity still re-
 mains: it seemed to me of black stone; but,
 as I saw it by torch-light, I cannot be posi-
 tive as to its colour, which may, indeed, have
 been changed by time.

The *Bráhmans* universally speak of the *Baud-
 dbas* with all the malignity of an intolerant
 spirit; yet the most orthodox among them con-
 sider BUDDHA himself as an incarnation of

VISHNU: this is a contradiction hard to be reconciled; unless we cut the knot, instead of untying it, by supposing with GIORGI, that there were *two* BUDDHAS, the younger of whom established the new religion, which gave so great offence in *India*, and was introduced into *China* in the first century of our era. The *Cashmirian* before mentioned asserted this fact, without being led to it by any question that implied it; and we may have reason to suppose, that *Buddha* is in truth only a general word for a *Philosopher*: the author of a celebrated *Sanscrit* Dictionary, entitled from his name *Amaracōśha*, who was himself a *Bauddba*, and flourished in the first century before CHRIST, begins his vocabulary with nine words, that signify *heaven*, and proceeds to those, which mean a *deity in general*; after which come different *classes* of *Gods*, *Demigods*, and *Demons*, all by *generic* names; and they are followed by two very remarkable heads; first, (not the *general names* of BUDDHA, but) the names of a *Buddha-in-general*, of which he gives us eighteen, such as *Muni*, *Sāstrī*, *Munindra*, *Vināyaca*, *Samantabbadra*, *Dhermarāja*, *Sugata*, and the like; most of them significative of *excellence*, *wisdom*, *virtue*, and *sanctity*; secondly, the names of a *particular-Buddha-Muni*-who-descended-in-the-family-of-SA'C'YA (those are the very words of the original), and his ti-

tles are, *Sácyamuni*, *Sácyasinha*, *Servárt'basiddha*, *Saudhódani*, *Gautama*, *Arcabandhu*, or *Kinsman of the Sun*, and *Máyadévífuta*, or *Child of MA-YA'*: thence the author passes to the different epithets of particular *Hindu* Deities. When I pointed out this curious passage to RA'DHA-CA'NT, he contended, that the first eighteen names were *general* epithets, and the following seven, *proper names*, or *patronymicks*, of one and the same person; but RA'MALO'CHAN, my own teacher, who, though not a *Bráhma*n, is an excellent scholar and a very sensible unprejudiced man, assured me, that *Buddha* was a *generic* word, like *Déva*, and that the learned author, having exhibited the names of a *Dévatà* in general, proceeded to those of a *Buddha* in general, before he came to particulars: he added, that *Buddha* might mean a *Sage* or a *Philosopher*, though *Budha* was the word commonly used for a mere *wise man* without supernatural powers. It seems highly probable, on the whole, that the BUDDHA, whom JAYADE'VA celebrates in his Hymn, was the *Sácyasinha*, or *Lion of SA'CYA*, who, though he forbade the sacrifices of cattle, which the *Véda's* enjoin, was believed to be VISHNU himself in a human form, and that another *Buddha*, one perhaps of his followers in a later age, assuming his name and character, attempted to overfet the whole

system of the *Brábmans*, and was the cause of that persecution, from which the *Bauddhas* are known to have fled into very distant regions. May we not reconcile the singular difference of opinion among the *Hindus* as to the time of BUDDHA'S appearance, by supposing that they have confounded the *Two Buddha's*, the first of whom was born a few years before the close of the last age, and the second, when above a thousand years of the present age had elapsed? We know, from better authorities, and with as much certainty as can justly be expected on so doubtful a subject, the real time, compared with our own era, when the ancient BUDDHA began to distinguish himself; and it is for this reason principally, that I have dwelled with minute anxiety on the subject of the last *Avatâr*.

The *Brábmans*, who assisted ABU'LEAZL in his curious, but superficial, account of his master's Empire, informed him, if the figures in the *Ayini Acbari* be correctly written, that a period of 2962 years had elapsed from the birth of BUDDHA to the 40th year of ACBAR'S reign, which computation will place his birth in the 1366th year before that of our Saviour; but, when the *Chinese* government admitted a new religion from *India* in the first century of our era, they made particular inquiries concerning the age of the old *Indian* BUDDHA, whose birth,

according to COUPLET, they place in the 41st year of their 28th cycle, or 1036 years before CHRIST, and they call him, says he, FOE the son of MOYE or MAYA; but M. DE GUIGNES, on the authority of four *Chinese* Historians, asserts, that FO was born about the year before CHRIST 1027, in the kingdom of *Cashmír*: GIORGI, or rather CASSIANO, from whose papers his work was compiled, assures us, that, by the calculation of the *Tibetians*, he appeared only 959 years before the *Christian* epoch; and M. BAILLY, with some hesitation, places him 1031 years before it, but inclines to think him far more ancient, confounding him, as I have done in a former tract, with the *first* BUDHA, or MERCURY, whom the *Goths* called WODEN, and of whom I shall presently take particular notice. Now, whether we assume the medium of the four last-mentioned dates, or implicitly rely on the authorities quoted by DE GUIGNES, we may conclude, that BUDDHA was first distinguished in this country *about a thousand* years before the beginning of our era; and whoever, in so early an age, expects a certain epoch unqualified with *about* or *nearly*, will be greatly disappointed. Hence it is clear, that, whether the fourth age of the *Hindus* began about *one* thousand years before CHRIST, accord-

ing to GOVERDHAN'S account of BUDDHA'S birth, or *two thousand*, according to that of RA'DHA'CA'NT, the common opinion, that 4888 years of it are now elapsed, is erroneous; and here for the present we leave BUDDHA, with an intention of returning to him in due time; observing only, that, if the learned *Indians* differ so widely in their accounts of the age, when their ninth *Avatâr* appeared in their country, we may be assured, that they have no certain Chronology before him, and may suspect the certainty of all the relations concerning even *his* appearance.

The received Chronology of the *Hindus* begins with an absurdity so monstrous, as to overthrow the whole system; for, having established their period of *seventy-one divine ages* as the reign of each *Menu*, yet thinking it incongruous to place a holy personage in times of *impurity*, they insist, that the *Menu* reigns only in every *golden age*, and disappears in the *three human ages* that follow it, continuing to dive and emerge, like a waterfowl, till the close of his *Manwantara*: the learned author of the *Purânârt'hapracâsa*, which I will now follow step by step, mentioned this ridiculous opinion with a serious face; but, as he has not inserted it in his work, we may

take his account of the seventh *Menu* according to its obvious and rational meaning, and suppose, that VAIVASWATA, the son of SURYA, the son of CASYAPA, or *Uranus*, the son of MARICHI, or *Light*: the son of BRAHMA', which is clearly an allegorical pedigree, reigned in the last golden age, or, according to the *Hindus*, three million eight hundred and ninety-two thousand eight hundred and eighty-eight years ago. But they contend, that he actually reigned on earth *one million seven hundred and twenty-eight thousand* years of mortals, or *four thousand eight hundred* years of the Gods; and this opinion is another monster so repugnant to the course of nature and to human reason, that it must be rejected as wholly fabulous, and taken as a proof that the *Indians* know nothing of their *Sun-born MENU*, but his name and the principal event of his life; I mean the *universal deluge*, of which the *three* first *Avatâr's* are merely allegorical representations, with a mixture, especially in the *second*, of astronomical Mythology.

From this MENU the whole race of men is believed to have descended; for the seven *Rîshî's*, who were preserved with him in the ark, are not mentioned as fathers of human families;

but, since his daughter ILA' was married, as the *Indians* tell us, to the first BUDHA, or *Mercury*, the son of CHANDRA, or the *Moon*, a male Deity, whose father was ATRI, son of BRAHMA' (where again we meet with an allegory purely astronomical or poetical), his posterity are divided into two great branches, called the *Children of the Sun* from his own supposed father, and the *Children of the Moon*, from the parent of his daughter's husband: the lineal male descendants in both these families are supposed to have reigned in the cities of *Ayódhya*, or *Audh*, and *Pratish't'hána*, or *Vitóra*, respectively till the *thousandth year of the present age*, and the names of all the princes in both lines having been diligently collected by RA'DHA'CA'NT from several *Purána's*, I exhibit them in two columns arranged by myself with great attention.

SECOND AGE.

CHILDREN OF THE

SUN,	MOON.
ICSHWA'CU,	BUDHA,
<i>Vicucshi</i> ,	<i>Pururavas</i> ,
Cucutst'ha,	Ayush,
Anénas,	Nahusha,

CHILDREN OF THE

	SUN.	MOON.	
5.	<i>Frit'bu,</i> Viśwagandhi, Chandra, Yuvanás'wa, Sráva,	<i>Yayáti,</i> <i>Puru,</i> Janaméjaya, Prachinwat, Pravíra,	5.
10.	Vrihadás'wa, Dhundhumára, Dríd'hás'wa, Heryas'wa, Nicumbha,	Menafyu, Chárupada, Sudyu, Bahugava, Sanyáti,	10.
15.	Crísás'wa, Sénajit, Yuvanás'wa, Mándhatri, Purucutfa,	Ahanyáti, Raudrás'wa, Rítéyush, Rantináva, Sumati,	15.
20.	Trafadafyu, Anaranya, Heryas'wa, Praruna, Trivindhana,	Aiti, <i>Dushmanta,</i> <i>Bharata,*</i> (Vitat'ha, Manyu,	20.
25.	Satyavrata, Trisancu, Haris'chandra, Róhita, Harita,	Vr'hats'hétra, Haftin, Ajamid'ha, Ric'ha, Samwarana,	25.
30.	Champa,	<i>Curu,</i>	30.

CHILDREN OF THE

	SUN.	MOON.	
	Sudéva,	<i>Jabnu,</i>	
	Vijaya,	Surat'ha,	
	Bharuca,	Vidúrat'ha,	
	Vřica,	Sárvabhauma,	
35.	Báhuca,	Jayatféna,	35.
	<i>Sagara,</i>	Rád'hica,	
	Afamanjas,	Ayutáyush,	
	Ansúmat,	Acródhana,	
	<i>Bhagírat'ba,</i>	Dévátit'hi,	
40.	Sruta,	Rícsha,	40.
	Nábha,	<i>Dilípa,</i>	
	Sindhudwípa,	Pratípa,	
	Ayutáyush,	Sántanu,	
	Rítaperna,	<i>Vichitravírya,</i>	
45.	Saudáfa,	Pándu,	45.
	As'maca,	<i>Yudhisht'bir).</i>	
	Múlaca,		
	Das'arat'ha,		
	Aíd'abid'i,		
50.	Vis'wafaha,		
	C'hat'wánga,		
	Dírghabáhu,		
	<i>Raghu,</i>		
	Aja,		
55.	<i>Das'arat'ba,</i>		
	RA'MA.		

It is agreed among all the *Pandits*, that RA'MA, their *seventh* incarnate Divinity, appeared as king of *Ayódhya* in the *interval* between the *silver* and the *brazen* ages; and if we suppose him to have begun his reign at the very beginning of that interval, still *three thousand three hundred* years of the Gods, or *a million one hundred and eighty-eight thousand* lunar years of mortals will remain in the *silver* age, during which the *fifty-five* princes between VAIVASWATA and RA'MA must have governed the world; but, reckoning *thirty* years for a generation, which is rather too much for a long succession of *eldest* sons, as they are said to have been, we cannot, by the course of nature, extend the *second* age of the *Hindus* beyond *sixteen hundred and fifty* solar years: if we suppose them not to have been *eldest* sons, and even to have lived longer than modern princes in a dissolute age, we shall find only a period of *two thousand* years; and, if we remove the difficulty by admitting miracles, we must cease to reason, and may as well believe at once whatever the *Bráhmans* chuse to tell us.

In the *Lunar* pedigree we meet with another absurdity equally fatal to the credit of the *Hindu* system: as far as the twenty-second degree of descent from VAIVASWATA, the syn-

chronism of the two families appears tolerably regular, except that the Children of the Moon were not all *eldest* sons; for king YAYA'TI appointed the youngest of his five sons to succeed him in *India*, and allotted inferior kingdoms to the other four, who had offended him; part of the *Dacbin* or the *South*, to YADU, the ancestor of CRISHNA; the north, to ANU; the east to DRUHYA; and the west, to TURVASU, from whom the *Pandits* believe, or pretend to believe, in compliment to our nation, that we are descended. But of the subsequent degrees in the lunar line they know so little, that, unable to supply a considerable interval between BHARAT and VITAT'HA, whom they call his son and successor, they are under a necessity of asserting, that the great ancestor of YUDHISHT'HIR actually reigned *seven and twenty thousand years*; a fable of the same class with that of his wonderful birth, which is the subject of a beautiful *Indian Drama*: now, if we suppose his life to have lasted no longer than that of other mortals, and admit VITAT'HA and the rest to have been his regular successors, we shall fall into another absurdity; for then, if the generations in both lines were nearly equal, as they would naturally have been, we shall find YUDHISHT'HIR, who reigned confessedly at the close

of the *brazen* age, nine generations older than RA'MA, before whose birth the *silver* age is allowed to have ended. After the name of BHARAT, therefore, I have set an asterisk to denote a considerable chasm in the *Indian* History, and have inserted between brackets, as out of their places, his *twenty-four* successors, who reigned, if at all, in the following age immediately before the war of the *Mabábhárat*, The fourth *Avatár*, which is placed in the interval between the *first* and *second* ages, and the *fifth* which soon followed it, appear to be moral fables grounded on historical facts: the *fourth* was the punishment of an impious monarch by the Deity himself *bursting from a marble Column* in the shape of a *lion*; and the *fifth* was the humiliation of an arrogant Prince by so contemptible an agent as a mendicant *dwarf*. After these, and immediately before BUDDHA, come three great warriors all named RA'MA; but it may justly be made a question, whether they are not three representations of one person, or three different ways of relating the same History: the first and second RA'MAS are said to have been contemporary; but whether all or any of them mean RAMA, the son of CÚ'SH, I leave others to determine. The mother of the second RAMA was named

CAU'SHALYA', which is a derivative of CUSH-ALA, and, though his father be distinguished by the title or epithet of DA'SARAT'HA, signifying, that *his War-chariot bore him to all quarters of the world*, yet the name of CUSH, as the *Cáshmirians* pronounce it, is preserved entire in that of his son and successor, and shadowed in that of his ancestor VICUCSHI; nor can a just objection be made to this opinion from the nasal *Arabian* vowel in the word *Rámab* mentioned by MOSES, since the very word *Arab* begins with the same letter, which the *Greeks* and *Indians* could not pronounce; and they were obliged, therefore, to express it by the vowel, which most resembled it. On this question, however, I assert nothing; nor on another, which might be proposed: "whether the *fourth* and *fifth Avatàrs* be "not allegorical stories of the two presumptuous monarchs, NIMROD and BELUS." The hypothesis, that *government* was first established, *laws* enacted, and *agriculture* encouraged in *India* by RAMA about *three thousand eight hundred* years ago, agrees with the received account of NOAH'S death, and the previous settlement of his immediate descendants.

THIRD AGE.

CHILDREN OF THE

SUN.

MOON.

	<i>Cus'ba,</i>		
	<i>Atit'hi,</i>		
	<i>Nishadba,</i>		
	<i>Nabhas,</i>		
5.	<i>Pund'arica,</i>		
	<i>Cshémadhanwas,</i>	<i>Vitat'ha,</i>	
	<i>Dévánica,</i>	<i>Manyu,</i>	
	<i>Ahín'agu,</i>	<i>Vrihatcshétra,</i>	
	<i>Páripátra,</i>	<i>Haftin,</i>	
10.	<i>Ranach'hala,</i>	<i>Ajamíd'ha,</i>	5.
	<i>Vajranábha,</i>	<i>Ricsha,</i>	
	<i>Arca,</i>	<i>Samwarana,</i>	
	<i>Sugana,</i>	<i>Curu,</i>	
	<i>Vidhríti,</i>	<i>ŷabnu,</i>	
15.	<i>Hiranyanábha,</i>	<i>Surat'ha,</i>	10.
	<i>Pushya,</i>	<i>Vidúrat'ha,</i>	
	<i>Dhruvafandhi,</i>	<i>Sárvabhauma,</i>	
	<i>Suders'ana,</i>	<i>Jayatŷéna,</i>	
	<i>Agniverna,</i>	<i>Radhica,</i>	
20.	<i>Síghra,</i>	<i>Ayutáyush,</i>	15.
	<i>Maru,</i> supposed to		
	be still alive.	<i>Acródhana,</i>	
	<i>Prasúsruta,</i>	<i>Dévatit'hi,</i>	
	<i>Sandhi,</i>	<i>Ricsha,</i>	
	<i>Amers'ana,</i>	<i>Dilípa,</i>	
25.	<i>Mahafwat,</i>	<i>Pratípa,</i>	20.

CHILDREN OF THE

SUN.

Vis'wabháhu,

Prasénajit,

Tas'haca,

Vrik'adhala,

30. Vrihadran'a, Y. B.

C. 3100.

MOON.

Sántanu,

Vichitravírya,

Pándu,

*Yudhisht'birá,**Parí'shit.*

25.

Here we have only *nine* and *twenty* princes of the solar line between RA'MA and VRIHADRA-NA exclusively; and their reigns, during the whole *brazen* age, are supposed to have lasted near *eight hundred and sixty-four thousand* years, a supposition evidently against nature; the uniform course of which allows only a period of *eight hundred and seventy*, or, at the very utmost, of *a thousand*, years for *twenty-nine* generations. PARI'SHIT, the great nephew and successor of YUDHISHT'HIR, who had recovered the throne from DURYO'DHAN, is allowed without controversy to have reigned in the interval between the *brazen* and *earthen* ages, and to have died at the setting in of the *Caliyug*; so that, if the *Pandits* of *Cashmír* and *Varánes* have made a right calculation of BUDDHA'S appearance, the present, or *fourth*, age must have begun about *a thousand* years before the birth of CHRIST, and consequently the reign of ICSHWA'CU, could not have been earlier than *four thousand* years before that great epoch; and even that date

will, perhaps, appear, when it shall be strictly examined, to be near *two thousand* years earlier than the truth. I cannot leave the third *Indian* age, in which the virtues and vices of mankind are said to have been equal, without observing, that even the close of it is manifestly fabulous and poetical, with hardly more *appearance* of historical truth, than the tale of *Troy* or of the *Argonauts*; for YUDHISHT'HIR, it seems, was the son of DHERMA, the *Genius of Justice*; BHÍMA of PAVAN, or the *God of Wind*; ARJUN of INDRA, or the *Firmament*; NACUL and SAHADE'VA, of the two CUMA'RS, the CASTOR and POLLUX of *India*; and BHÍSHMA, their reputed great uncle, was the child of GANGA', or the GANGES, by SA'NTANU, whose brother DE'VA'PI is supposed to be still alive in the city of *Calápa*; all which fictions may be charming embellishments of an heroick poem, but are just as absurd in civil History, as the descent of two royal families from the Sun and the Moon.

FOURTH AGE.

CHILDREN OF THE

SUN.

Urucriya,
Vatsavriddha,
Prativyóma,
Bhánu,

MOON.

Janaméjaya,
Satánica,
Sahafránica,
As'wamédhaja,

CHILDREN OF THE	
SUN.	MOON.
5. Dévaca, Sahadéva, Víra, Vrīhadas'wa, Bhánumat,	Asímacrīṣhna, 5. Némichacra, Upta, Chitrarat'ha, Suchirat'ha,
10. Praticás'wa, Supratíca, Marudéva, Sunacshatra, Pushcara,	Dhrītimat, 10. Sushéna, Sunít'ha, Nrīchacshuh, Suc'hinala,
15. Antarícsha, Sutapas, Amitrajit, Vrīhadrája, Barhi,	Pariplava, 15. Sunaya, Médhávin, Nrīpanjaya, Derva,
20. Crītanjaya, Ran'anjaya, Sanjaya, Slócyá, Suddhóda,	Timi, 20. Vrīhadrat'ha, Sudáfa, Satáníca, Durmadana,
25. Lángalada, Prasénajit, Cshudraca, Sumitra, Y. B. C.	Rahínara, 25. Dand'apán'ī, Nimi, Cshémaca.

2100.

In both families, we see, *thirty* generations are reckoned from YUDHISHTH'HIR and from

VRIHADBALA his contemporary (who was killed, in the war of *Bhárat*, by ABHIMANYU, son of ARJUN and father of PARI'CSHIT), to the time, when the *Solar* and *Lunar* dynasties are believed to have become extinct in the present divine age; and for these generations the *Hindus* allot a period of *one thousand* years only, or a *hundred* years for *three* generations; which calculation, though probably too large, is yet moderate enough, compared with their absurd accounts of the preceding ages: but they reckon exactly the same number of years for *twenty* generations only in the family of JARA'SANDHA, whose son was contemporary with YUDHIST'HIR, and founded a new dynasty of princes in *Magadha*, or *Babár*; and this exact coincidence of the time, in which the three races are supposed to have been extinct, has the appearance of an artificial chronology, formed rather from imagination than from historical evidence; especially as twenty kings, in an age comparatively modern, could not have reigned a thousand years. I, nevertheless, exhibit the list of them as a curiosity; but am far from being convinced, that all of them ever existed: that, if they did exist, they could not have reigned more than *seven hundred* years, I am fully persuaded by the course of nature and the concurrent opinion of mankind.

KINGS OF MAGADHA.

Sahadéva,	Suchi,	
Márjári,	Cshéma,	
Srutafravas,	Suvrata,	
Ayutáyush,	Dhermafútra,	
5. Niramitra,	Srama,	15.
Sunacshatra,	Drīd'haséna,	
Vrihetféna,	Sumati,	
Carmajit,	Subala,	
Srutanjaya,	Suníta,	
10. Vipra,	Satyajit,	20.

PURANJAYA, son of the twentieth king, was put to death by his minister SUNACA, who placed his own son PRADYO'TA on the throne of his master; and this revolution constitutes an epoch of the highest importance in our present inquiry; first, because it happened according to the *Bhágawatámrita*, two years exactly before BUDDHA'S appearance in the same kingdom; next, because it is believed by the *Hindus* to have taken place *three thousand eight hundred and eighty-eight* years ago, or *two thousand one hundred* years before CHRIST; and, lastly, because a regular chronology, according to the number of years in each dynasty, has been established from the accession of PRADYO'TA to the subversion of the genuine *Hindu* government; and that chronology I will now lay be-

fore you, after observing only, that RA'DHA'-CA'NT himself says nothing of BUDDHA in this part of his work, though he particularly mentions the two preceding *Avatára's* in their proper places.

KINGS OF MAGADHA.

Y.B.C.

Pradyóta,	2100
Pálaca,	
Viśác'hayúpa,	
Rājaca,	
Nandiverdhana, 5 reigns = 138 years,	
Sis'unága,	1962
Cácaverna,	
Cihémadherman,	
Cshétrajnya,	
Vidhifára, 5.	
Ajátasatru,	
Darbhaca,	
Ajaya,	
Nandiverdhana,	
Mahánandi, 10 r = 360 y.	
NANDA,	1602

This prince, of whom frequent mention is made in the *Sanscrit* books, is said to have been

murdered, after a reign of *a hundred years*, by a very learned and ingenious, but passionate and vindictive, *Bráhma*n, whose name was CHA'NA-CYA, and who raised to the throne a man of the *Maurya* race, named CHANDRAGUPTA: by the death of NANDA, and his sons, the *Cshatriya* family of PRADYO'TA became extinct.

MAURYA KINGS.

Y. B. C.

Chandragupta,	1502
Várisára,	
As'ócaverdhana,	
Suyas'as,	
Des'arat'ha, 5,	
Sangata,	
Sális'úca,	
Sómas'arman,	
Satadhanwas,	
Vrīhadrat'ha, 10 r = 137 y.	



On the death of the tenth *Maurya* king, his place was assumed by his Commander in Chief, PUSHPAMITRA, of the *Sunga* nation or family.

SUNGA KINGS.

Y. B. C.

Pushpamitra,	1365
Agnimitra,	
Sujyósh't'ha,	

Vafumitra,
 Abhadraca, 5.
 Pulinda,
 Ghótha,
 Vajramitra,
 Bhágavata,
 Dévabhúti, 10 r = 112 y.

The last prince was killed by his minister VASUDE'VA, of the *Can'na* race, who usurped the throne of *Magadha*.

CANNA KINGS.

Y. B. C.

Vafudéva, 1253
 Bhúmitra,
 Náráyana,
 Sufarman, 4 r = 345 y.

A *Súdra*, of the *Andhra* family, having murdered his master SUSARMAN, and seized the government, founded a new dynasty of

ANDHRA KINGS.

Y. B. C.

Balin, 908
 Críshna,
 Srisántacarna,
 Paurnamáfa,
 Lambódara, 5.
 Vivilaca,

Méghafwáta,	
Vat'amána,	
Talaca,	
Sivafwáti,	10.
Puríshabhéru,	
Sunandana,	
Chacóraça,	
Bat'aca,	
Gómatin,	15.
Purímat,	
Méda'síras,	
Sirafcand'ha,	
Yajnyas'ri,	
Vijaya,	20.
Chandrabíja,	21 $r = 456$ y.

After the death of CHANDRABÍJA, which happened, according to the *Hindus*, 396 years before VICRAMA'DITYA, or 452 B. C. we hear no more of *Magadha* as an independent kingdom; but RA'DHA'CA'NT has exhibited the names of *seven* dynasties, in which *seventy-six* princes are said to have reigned *one thousand three hundred and ninety-nine* years in *Avabhriti*, a town of the *Dacshin*, or *South*, which we commonly call *Decan*: the names of the seven dynasties, or of the families who established them, are *Abhira*, *Gardabhin*, *Canca*, *Yavana*, *Turusbcara*, *Bhurunda*, *Maula*; of which the *Yavana's*

are by some, not generally, supposed to have been *Ionians*, or *Greeks*, but the *Turushcaras* and *Maula's* are universally believed to have been *Turcs* and *Moguls*; yet RA'DHA'CA'NT adds: "when the *Maula* race was extinct, five princes, named *Bhúnanda*, *Bangira*, *Sis'unandi*, *Yas'ónandi*, and *Pravíraca*, reigned an hundred and six years (or till the year 1053) in the city of "Cilacilà," which, he tells me, he understands to be in the country of the *Mabárásbtra's*, or *Mahráta's*; and here ends his *Indian Chronology*; for "after PRAVI'RACA, says he, this "empire was divided among *Mlécb'bas*, or *Infidels*." This account of the *seven modern dynasties* appears very doubtful in itself, and has no relation to our present inquiry; for their dominion seems confined to the *Decan*, without extending to *Magadha*; nor have we any reason to believe, that a race of *Grecian* princes ever established a kingdom in either of those countries: as to the *Moguls*, their dynasty still subsists, at least nominally; unless that of *Chengiz* be meant, and his successors could not have reigned in any part of *India* for the period of three hundred years, which is assigned to the *Maulas*; nor is it probable, that the word *Turc*, which an *Indian* could have easily pronounced and clearly expressed in the *Nágarì* letters, should have been corrupted into *Turushcara*.

On the whole we may safely close the most authentick system of *Hindu* Chronology, that I have yet been able to procure, with the death of CHANDRABIJA. Should any farther information be attainable, we shall, perhaps, in due time attain it either from books or inscriptions in the *Sanscrit* language; but from the materials, with which we are at present supplied, we may establish as indubitable the two following propositions; that the *three first* ages of the *Hindus* are chiefly *mythological*, whether their mythology was founded on the dark enigmas of their astronomers, or on the heroick fictions of their poets, and, that the *fourth*, or *historical*, age cannot be carried farther back than about two thousand years before CHRIST. Even in the history of the present age, the generations of men and the reigns of kings are extended beyond the course of nature, and beyond the average resulting from the accounts of the *Bráhmans* themselves; for they assign to *an hundred and forty-two* modern reigns a period of *three thousand one hundred and fifty-three* years, or about *twenty-two* years to a reign one with another; yet they represent only four *Canna* princes on the throne of *Magadba* for a period of *three hundred and forty-five* years; now it is even more improbable, that four successive kings should have reigned *eighty-six years and four*

months each, than that NANDA should have been king a *hundred* years and murdered at last. Neither account can be credited; but, that we may allow the highest probable antiquity to the *Hindu* government, let us grant, that *three generations* of men were equal on an average to *an hundred* years, and that *Indian* princes have reigned, one with another, *two and twenty*: then reckoning thirty generations from ARJUN, the brother of YUDHISHT'HIRA, to the extinction of his race, and taking the *Chinese* account of BUDDHA'S birth from M. DE GUIGNES, as the most authentick medium between ABU'LEAZL and the *Tibetians*, we may arrange the corrected *Hindu* Chronology according to the following table, supplying the word *about* or *nearly*, (since perfect accuracy cannot be attained and ought not to be required), before every date.

	Y. B. C.
Abhimanyu, <i>son of</i> ARJUN, . . .	2029
Pradyóta,	1029
BUDDHA,	1027
Nanda,	699
Balin,	149
VICRAMA'DITYA,	56
DEVAPALA, <i>king of</i> Gaur,	23

If we take the date of BUDDHA'S appearance from ABU'LEAZL, we must place ABHIMANYU

2368 years before CHRIST, unless we calculate from the twenty kings of *Magadha*, and allow *seven hundred* years instead of *a thousand*, between ARJUN and PRADYÓTA, which will bring us again very nearly to the date exhibited in the table; and, perhaps, we can hardly approach nearer to the truth. As to Rájá NANDA, if he really sat on the throne a whole century, we must bring down the *Andhra* dynasty to the age of VICRAMA'DITYA, who with his feudatories had probably obtained so much power during the reign of those princes, that they had little more than a nominal sovereignty, which ended with CHANDRABIJA in the *third* or *fourth* century of the *Christian* era; having, no doubt, been long reduced to insignificance by the kings of *Gaur*, descended from GO'PA'LA. But, if the author of the *Dabistán* be warranted in fixing the birth of BUDDHA *ten* years before the *Caliyug*, we must thus correct the Chronological Table:

	Y. B. C.
BUDDHA,	1027
Paricshit,	1017
Pradyót (reckoning 20 or 30 generations),	317 or 17
	Y. A. C.
Nanda,	13 or 313

This correction would oblige us to place VĪCRAMA'DITYA before NANDA, to whom, as all the *Pandits* agree, he was long posterior; and, if this be an historical fact, it seems to confirm the *Bhāgawatāmṛita*, which fixes the beginning of the *Caliyug* about a *thousand* years before BUDDHA; besides that BALIN would then be brought down at least to the sixth and CHANDRABIJA to the tenth century after CHRIST, without leaving room for the subsequent dynasties, if they reigned successively.

Thus have we given a sketch of *Indian* History through the longest period fairly assignable to it, and have traced the foundation of the *Indian* empire above *three thousand eight hundred years* from the present time; but, on a subject in itself so obscure, and so much clouded by the fictions of the *Brāhmans*, who, to aggrandize themselves, have designedly raised their antiquity beyond the truth, we must be satisfied with probable conjecture and just reasoning from the best attainable data; nor can we hope for a system of *Indian* Chronology, to which no objection can be made, unless the Astronomical books in *Sanscrit* shall clearly ascertain the places of the colures in some precise years of the historical age, not by loose traditions, like that of a coarse observation by CHIRON, who

possibly never existed (for “ he lived, says
“ NEWTON, in the *golden age*,” which must
long have preceded the *Argonautick* expedi-
tion), but by such evidence as our astron-
omers and scholars shall allow to be unexcep-
tionable.



सत्यमेव जयते

CHRONOLOGICAL TABLE,

ACCORDING TO

One of the HYPOTHESES intimated in the preceding Treat.

CHRISTIAN and MUSELMAN.	HINDU.	Years from 1788 of our era.
ADAM,	MENU I. Age I.	5794
NOAH,	MENU II.	4737
Deiuge,		4138
Nimrod,	<i>Hiranyacasipu.</i> Age II.	4006
Bel,	<i>Bali,</i>	3892
RAMA,	RAMA. Age III.	3817
<i>Noah's death,</i>		3787
	<i>Pradyóta,</i>	2817
	BUDDHA. Age IV.	2815
	<i>Nanda,</i>	2487
	<i>Balin,</i>	1937
	<i>Vicramáditya,</i>	1844
	<i>Dévapála,</i>	1811
CHRIST,	<i>सर्वमत्र जयते</i>	1787
	<i>Náráyanpála,</i>	1721
	<i>Saca,</i>	1709
<i>Walid,</i>		1080
<i>Mahmúd,</i>		786
<i>Chengiz,</i>		548
<i>Taimür,</i>		391
<i>Babur,</i>		276
<i>Nádirsháh,</i>		49

SUPPLEMENT TO THE ESSAY

ON

INDIAN CHRONOLOGY.

BY

THE PRESIDENT.

OUR ingenious associate Mr. SAMUEL DAVIS, whom I name with respect and applause, and who will soon, I trust, convince M. BAILLY, that it is very possible, for an *European* to translate and explain the *Súrya Siddhánta*, favoured me lately with a copy, taken by his *Pandit*, of the original passage, mentioned in his paper on the Astronomical Computations of the *Hindus*, concerning the places of the colures in the time of VARA'HA, compared with their position in the age of a certain *Muni*, or ancient *Indian* philosopher; and the passage appears to afford evidence of two actual observations, which will ascertain the chronology of the *Hindus*, if not by rigorous demonstration, at least by a near approach to it.

The copy of the *Várábhíjanbitá*, from which

the three pages, received by me, had been transcribed, is unhappily so incorrect (if the transcript itself was not hastily made) that every line of it must be disfigured by some gross error; and my *Pandit*, who examined the passage carefully at his own house, gave it up as inexplicable; so that, if I had not studied the system of *Sanscrit* prosody, I should have laid it aside in despair: but though it was written as prose, without any sort of distinction or punctuation, yet, when I read it aloud, my ear caught in some sentences the cadence of verse, and of a particular metre, called *Aryā*, which is regulated (not by the number of syllables, like other *Indian* measures, but) by the proportion of *times*, or *syllabick moments*, in the four divisions, of which every stanza consists. By numbering those moments and fixing their proportion, I was enabled to restore the text of VARA'HA, with the perfect assent of the learned *Brāhmen*, who attends me; and, with his assistance, I also corrected the comment, written by BHATTO'G-PALA, who, it seems, was a son of the author, together with three curious passages, which are cited in it. Another *Pandit* afterwards brought me a copy of the whole original work, which confirmed my conjectural emendations, except in two immaterial syllables, and except, that the first of the six couplets in the text is quoted in

the commentary from a different work entitled *Panchasiddhānticā*: five of them were composed by VARA'HA himself, and the third chapter of his treatise begins with them.

Before I produce the original verses, it may be useful to give you an idea of the *Aryā* measure, which will appear more distinctly in *Latin* than in any modern language of *Europe*:

Tigridas, apros, thoas, tyrannos, pessima monstra, venemur:
Dic hinnulus, dic lepus male quid egerint graminivori.

The couplet might be so arranged, as to begin and end with the cadence of an hexameter and pentameter, six *moments* being interposed in the middle of the long, and seven in that of the short, hemistich:

Thoas, apros, tigridas nos venemur, pejoresque tyrannos:
Dic tibi cerva, lepus tibi dic male quid egerit herbivorus.

Since the *Aryā* measure, however, may be almost infinitely varied, the couplet would have a form completely *Roman*, if the proportion of *syllabick instants*, in the long and short verses, were *twenty-four* to *twenty*, instead of *thirty* to *twenty-seven*:

Venor apros tigridasque, et, pessima monstra, tyrannos:
Cerva mali quid agunt herbivorusque lepus?

I now exhibit the five stanzas of VARA'HA in *European* characters, with an etching of the

two first, which are the most important, in the original *Dévanágarì*:

As'léshárdháddacshinamuttaramayanāñ ravérdhanisht'hádyāñ
Núnāñ cadáchidásidyénóctāñ púrva s'astréshu.

Sámpratamayāñ favituh carcat'acádyāñ mṛigáditas'chányat:

Uctábhávè vicrītih pratyachhaperícshānair vyaçtīh.

Dúraft'hachihnavédyádudayé'stamayé'pivā fahafrāñfōh,

Ch'háyāpravés'anirgamachihñairvā mandálè mahati.

Aprápya macaramarcè vinivrittò hanti fáparāñ yámyāñ,

Carcat'acamafāñpráptò vinivrittās chóttrāñ faindrīñ.

Uttaramayanamatītya vyávrīttah chémas'asya vṛiddhicarah,

Pracritist'has'chápyévan vicrītigatir bhayacridushnāñ'suh.

Of the five couplets thus exhibited, the following translation is most scrupulously literal:

“ Certainly the southern solstice was once in
“ the middle of *As'léshà*, the northern in the
“ first degree of *Dhanisht'hà*, by what is recorded
“ in former *Sástras*. At present one solstice is
“ in the first degree of *Carcata*, and the other in
“ the first of *Macara*: that which is recorded,
“ not appearing, a change must have happened;
“ and the proof arises from ocular demonstra-
“ tions; that is, by observing the remote object
“ and its marks at the rising or setting of the
“ sun, or by the marks, in a large graduated
“ circle, of the shadow's ingress and egress. The
“ sun, by turning back without having reached
“ *Macara*, destroys the south and the west; by
“ turning back without having reached *Carcata*,
“ the north and east. By returning, when he

“ has just passed the summer solstitial point, he
 “ makes wealth secure and grain abundant,
 “ since he moves thus according to nature; but
 “ the sun, by moving unnaturally, excites ter-
 “ rour.”

Now the *Hindu* Astronomers agree, that the 1st *January* 1790 was in the year 4891 of the *Caliyuga*, or their *fourth* period, at the beginning of which, they say, the equinoctial points were in the first degrees of *Méjba* and *Tulà*; but they are also of opinion, that the vernal equinox oscillates from the third of *Mina* to the twenty-seventh of *Méjba* and back again in 7200 years, which they divide into four *pádas*, and consequently that it moves, in the two intermediate *pádas*, from the first to the twenty-seventh of *Méjba* and back again in 3600 years; the colure cutting their ecliptick in the first of *Méjba*, which coincides with the first of *Afwinì*, at the beginning of every such oscillatory period. V-
 RA'HA, surnamed MIHRA, or the Sun, from his knowledge of Astronomy, and usually distinguished by the title of *Achárya*, or teacher of the *Véda*, lived confessedly, when the *Caliyuga* was far advanced; and, since by actual observation he found the solstitial points in the first degrees of *Carcata* and *Macara*, the equinoctial points were at the same time in the first of *Méjba* and *Tulà*: he lived, therefore, in the year

3600 of the fourth *Indian* period, or 1291 years before 1st *January* 1790, that is, about the year 499 of our era. This date corresponds with the *ayanánfa*, or precession, calculated by the rule of the *Súrya Siddhánta*; for $19^{\circ} 21' 54''$ would be the precession of the equinox in 1291 years according to the *Hindu* computation of $54''$ annually, which gives us the origin of the *Indian* Zodiack nearly; but by NEWTON'S demonstrations, which agree as well with the phenomena, as the varying density of our earth will admit, the equinox recedes about $50''$ every year, and has receded $17^{\circ} 55' 50''$ since the time of VARA'HA, which gives us more nearly in our own sphere the first degree of *Mésba* in that of the *Hindus*. By the observation recorded in older *Sástras*, the equinox had gone back $23^{\circ} 20'$, or about 1680 years had intervened, between the age of the *Muni* and that of the modern astronomer: the former observation, therefore, must have been made about 2971 years before 1st *January* 1790, that is, 1181 before CHRIST.

We come now to the commentary, which contains information of the greatest importance. By former *Sástras* are meant, says BHATTO'T-PALA, the books of PARA'SARA and of other *Munis*; and he then cites from the *Paráfarí Sanbitá* the following passage, which is in mo-

dulated prose and in a style much resembling that of the *Védas* :

Sravisthadyát paushnárdhántan charah sisirò; vasantah paushnárdhát röhinyántan; faumáydy-ádasléshárdhántan gríshmah; právrídasléshárdhát hastántan; chitrádyát jyéshthárdhántan sarat; hémantò jyéshthárdhát vaishnávántan.

“ The season of *Sisira* is from the first of “ *Dhanishthà* to the middle of *Révatì*; that of “ *Vasanta* from the middle of *Révatì* to the end “ of *Róhinì*; that of *Grishma* from the begin- “ ning of *Mrigasiras* to the middle of *Aslésbà*; “ that of *Varsha* from the middle of *Aslésbà* to “ the end of *Hasta*; that of *Sarad* from the first “ of *Chitra* to the middle of *Jyésthà*; that of “ *Hémanta* from the middle of *Jyésthà* to the “ end of *Sravana*.”

This account of the six *Indian* seasons, each of which is co-extensive with two signs, or four lunar stations and a half, places the solstitial points, as VARA'HA has asserted, in the first degree of *Dhanishthà*, and the middle, or 6° 40', of *Aslésbà*, while the equinoctial points were in the tenth degree of *Bharanì* and 3° 20' of *Vishác'và*; but, in the time of VARA'HA, the solstitial colure passed through the 10th degree of *Punarvasu* and 3° 20' of *Uttarás'kàrà*, while the equinoctial colure cut the *Hindu* ecliptick in the

first of *Ashwin* and $6^{\circ} 40'$ of *Chitrâ*, or the *Yôga* and only star of that mansion, which, by the way, is indubitably the *Spike* of the Virgin, from the known longitude of which all other points in the *Indian* Zodiack may be computed. It cannot escape notice, that *PARA'SARA* does not use in this passage the phrase *at present*, which occurs in the text of *VARA'HA*; so that the places of the colures might have been ascertained *before* his time, and a considerable change might have happened in their true position without any change in the phrases, by which the seasons were distinguished; as our popular language in astronomy remains unaltered, though the Zodiacal asterisms are now removed a whole sign from the places, where they have left their names: it is manifest, nevertheless, that *PARA'SARA* must have written *within twelve centuries* before the beginning of our era, and that single fact, as we shall presently show, leads to very momentous consequences in regard to the system of *Indian* history and literature.

On the comparison, which might easily be made, between the colures of *PARA'SAR* and those ascribed by *EUDOXUS* to *CHIRON*, the supposed assistant and instructor of the *Argonauts*, I shall say very little; because the whole *Argonautick* story (which neither was, accord-

ing to HERODOTUS, nor, indeed, could have been, originally *Grecian*), appears, even when stripped of its poetical and fabulous ornaments, extremely disputable; and, whether it was founded on a league of the *Helladian* princes and states for the purpose of checking, on a favourable opportunity, the overgrown power of *Egypt*, or with a view to secure the commerce of the *Euxine* and appropriate the wealth of *Colchis*, or, as I am disposed to believe, on an emigration from *Africa* and *Asia* of that adventurous race, who had first been established in *Chaldea*; whatever, in short, gave rise to the fable, which the old poets have so richly embellished, and the old historians have so inconsiderately adopted, it seems to me very clear even on the principles of NEWTON, and on the same authorities to which he refers that the voyage of the *Argonauts* must have preceded the year, in which his calculations led him to place it. BATTUS built *Cyrene*, says our great philosopher, on the site of *Irafa*, the city of ANTÆUS, in the year 633 before CHRIST; yet he soon after calls EURIPYLUS, with whom the *Argonauts* had a conference, king of *Cyrene*, and in both passages he cites PINDAR, whom I acknowledge to have been the most learned, as well as the sublimest, of poets. Now, if I understand PINDAR (which I will not assert,

and I neither possess nor remember at present the *Scholia*, which I formerly perused) the fourth *Pythian* Ode begins with a short panegyrick on ARCESILAS of *Cyrene*; “Where, says the
 “bard, the priests, who sat near the golden
 “eagles of Jove, prophesied of old, when
 “APOLLO was not absent from his mansion,
 “that BATTUS, the colonizer of fruitful *Lybia*,
 “having just left the sacred isle (*Thera*),
 “should build a city excelling in cars, on the
 “splendid breast of earth, and, *with the seven-*
 “*teenth generation*, should refer to himself the
 “*Therean* prediction of MEDEA, which that
 “princess of the *Colchians*, that impetuous
 “daughter of AÆTES, breathed from her im-
 “mortal mouth, and thus delivered to the half-
 “divine mariners of the warrior JASON.”

From this introduction to the noblest and most animated of the *Argonautick* poems, it appears, that *fifteen complete generations* had intervened between the voyage of JASON and the emigration of BATTUS; so that, considering *three generations* as equal to *an hundred or an hundred and twenty years*, which NEWTON admits to be the *Grecian* mode of computing them, we must place that voyage at least *five or six hundred years* before the time fixed by NEWTON himself, according to his own computation, for the building of *Cyrene*; that is, *eleven or twelve*

hundred and thirty-three years before CHRIST; an age very near on a medium to that of PARASARA. If the poet means afterwards to say, as I understand him, that ARCESILAS, his contemporary, was the *eighth* in descent from BATTUS, we shall draw nearly the same conclusion, without having recourse to the unnatural reckoning of *thirty-three* or *forty* years to a generation; for PINDAR was forty years old, when the *Persians*, having crossed the *Hellepont*, were nobly resisted at *Thermopylae* and gloriously defeated at *Salamis*: he was born, therefore, about the sixty-fifth *Olympiad*, or five hundred and twenty years before our era; so that, by allowing more naturally *six* or *seven hundred* years to *twenty-three* generations, we may at a medium place the voyage of JASON about one thousand one hundred and seventy years before our Saviour, or about *forty-five* years before the beginning of the *Newtonian* chronology.

The description of the old colures by EUDOXUS, if we implicitly rely on his testimony and that of HIPPARCHUS, who was, indisputably, a great astronomer for the age, in which he lived, affords, I allow, sufficient evidence of some rude observation about 937 years before the *Christian* epoch; and, if the cardinal points had receded from those colures

$36^{\circ} 29' 10''$ at the beginning of the year 1690, and $37^{\circ} 52' 30''$ on the first of *January* in the present year, they must have gone back $3^{\circ} 23' 20''$ between the observation implied by *PARA'SAR* and that recorded by *EUDOXUS*; or, in other words, 244 years must have elapsed between the two observations: but, this disquisition having little relation to our principal subject, I proceed to the last couplets of our *Indian* astronomer *VARA'HA MIHIRA*, which, though merely astrological and consequently absurd, will give occasion to remarks of no small importance. They imply, that, when the solstices are not in the first degrees of *Carcata* and *Macara*, the motion of the sun is contrary to nature, and being caused, as the commentator intimates, by some *utpáta*, or preternatural agency, must necessarily be productive of misfortune; and this vain idea seems to indicate a very superficial knowledge even of the system, which *VARA'HA* undertook to explain; but he might have adopted it solely as a religious tenet, on the authority of *GARGA*, a priest of eminent sanctity, who expresses the same wild notion in the following couplet:

Yadà nivertatè'práptah fravishtámutteráyanè,
 Anéshán dachhiné'práptastadävidyänmahadbhayan

“ When *the sun* returns, not having reached

“ *Dhanisht'hà* in the northern solstice, or not having reached *As'leshà* in the southern, then let a man feel great apprehension of danger.”

PARA'SARA himself entertained a similar opinion, that any irregularity in the solstices would indicate approaching calamity: *Yadàpràptò vaishnavántam*, says he, *udanmàrgè prepadyatè, daksiné as'leshám và mahàbbayáya*, that is, “ When, having reached the end of *Sravanà*, in the northern path, or half of *As'leshà* in the southern, he still advances, it is a cause of great fear.” This notion possibly had its rise, before the regular precession of the cardinal points had been observed; but we may also remark, that some of the lunar mansions were considered as inauspicious, and others as fortunate: thus MENU, the first *Indian* lawgiver, ordains, that certain rites shall be performed under the influence of a happy *Nacshatra*; and, where he forbids any female name to be taken from a constellation, the most learned commentator gives *Ardrà* and *Révati* as examples of ill omened names, appearing by design to skip over others, that must first have occurred to him. Whether *Dhanisht'hà* and *As'leshà* were inauspicious or prosperous, I have not learned; but, whatever might be the ground of VARA'HA'S astrological rule, we may collect from his astronomy, which was grounded on observation,

that the solstice had receded *at least* $23^{\circ} 20'$ between his time and that of PARÁ'SARA; for, though he refers his position to the *signs*, instead of the *lunar mansions*, yet all the *Pandits*, with whom I have conversed on the subject, unanimously assert, that the first degrees of *Mésha* and *Ashwiní* are coincident: since the two ancient sages name only the lunar asterisms, it is probable, that the solar division of the Zodiack into twelve signs was not generally used in their days; and we know from the comment on the *Súrya Siddhánta*, that the lunar month, by which all religious ceremonies are still regulated, was in use before the solar. When M. BAILLY asks, "why the *Hindus* established the beginning of the precession, according to their ideas of it, in the year of CHRIST 499," to which his calculations also had led him, we answer, because *in that year* the vernal equinox was found by observation in the origin of their ecliptick; and since they were of opinion, that it must have had the same position in the first year of the *Caliyuga*, they were induced by their erroneous theory to fix the beginning of their fourth period 3600 years before the time of VARÁ'HA, and to account for PARÁ'SARA'S observation by supposing an *utpáta*, or *prodigy*.

To what purpose, it may be asked, have we ascertained the age of the *Munis*? Who was

PARA'SARA? Who was GARGA? With whom were they contemporary, or with whose age may theirs be compared? What light will these inquiries throw on the history of *India* or of mankind? I am happy in being able to answer those questions with confidence and precision.

All the *Bráhmens* agree, that only one PARASARA is named in their sacred records; that he composed the astronomical book before-cited, and a law-tract, which is now in my possession; that he was the grandson of VASISHT'HA, another astronomer and legislator, whose works are still extant, and who was the preceptor of RAMA, king of *Ayódhya*; that he was the father of VYASA, by whom the *Védas* were arranged in the form, which they now bear, and whom CRISHNA himself names with exalted praise in the *Gítà*; so that, by the admission of the *Pandits* themselves, we find only three generations between two of the RAMAS, whom they consider as incarnate *portions* of the divinity; and PARASAR might have lived till the beginning of the *Caliyuga*, which the mistaken doctrine of an oscillation in the cardinal points has compelled the *Hindus* to place 1920 years too early. This error, added to their fanciful arrangement of the four ages, has been the source of many absurdities; for they insist, that VA'L-

MIC, whom they cannot but allow to have been contemporary with RA'MACHANDRA, lived in the age of VYA'SA, who consulted him on the composition of the *Mabúbbárat*; and who was personally known to BALARA'MA, the brother of CRISHNA: when a very learned *Bráhmén* had repeated to me an agreeable story of a conversation between VA'LMIC and VYA'SA, I expressed my surprise at an interview between two bards, whose ages were separated by a period of 864,000 years; but he soon reconciled himself to so monstrous an anachronism, by observing that the longevity of the *Munis* was preternatural, and that no limit could be set to divine power. By the same recourse to miracles or to prophecy, he would have answered another objection equally fatal to his chronological system: it is agreed by all, that the lawyer YA'GYAWALCYA was an attendant on the court of JANACA, whose daughter SI'TA' was the constant, but unfortunate, wife of the great RA'MA, the hero of VA'LMIC's poem; but that lawyer himself, at the very opening of his work, which now lies before me, names both PARA'SAR and VYA'SA among twenty authors, whose tracts form the body of original *Indian* law. By the way, since VASISHT'HA is more than once named in the *Mánavísambhità*, we may be certain, that the laws ascribed to MENU, in whatever age they

might have been first promulgated, could not have received the form, in which we now see them, above *three thousand* years ago. The age and functions of GARGA lead to consequences yet more interesting: he was confessedly the *puróbita*, or officiating priest, of CRISHNA himself, who, when only a herdsmen's boy at *Mat'burà*, revealed his divine character to GARGA, by running to him with more than mortal benignity on his countenance, when the priest had invoked NA'RA'YAN. His daughter was eminent for her piety and her learning, and the *Bráhmans* admit, without considering the consequence of their admission, that she is thus addressed in the *Véda* itself: *Yata úrdhwanò nò và samópi*, GA'RG1, *ésha ádityò dyámúrdhànan tapati, dyà và bhúmin tapati, bhúmyà subhram tapati, locán tapati, antaran tapatyanantaran tapati*; or, "That sun, O daughter of GARGA, than which nothing is higher, to which nothing is equal, enlightens the summit of the sky; with the sky enlightens the earth; with the earth enlightens the lower worlds; enlightens the higher worlds, enlightens other worlds; it enlightens the breast, enlightens all besides the breast." From these facts, which the *Bráhmans* cannot deny, and from these concessions, which they unanimously make, we may reasonably infer, that if VYASA was not the

composer of the *Vedas*, he added at least something of his own to the scattered fragments of a more ancient work, or perhaps to the loose traditions, which he had collected ; but, whatever be the comparative antiquity of the *Hindu* scriptures, we may safely conclude, that the *Mosaick* and *Indian* chronologies are perfectly consistent ; that MENU, son of BRAHMA', was the *Adima*, or *first*, created mortal, and consequently our ADAM ; that MENU, child of the Sun, was preserved with *seven* others, in a *babitra* or capacious ark, from an universal deluge, and must, therefore, be our NOAH ; that HIRANYACASIPU, the giant *with a golden axe*, and *Vali* or *Bali*, were impious and arrogant monarchs, and, most probably, our NIMROD and BELUS ; that the three RA'MAS, two of whom were invincible warriors, and the third, not only valiant in war, but the patron of agriculture and *wine*, which derives an epithet from his name, were different representations of the *Grecian* BACCHUS, and either the RA'MA of Scripture, or his colony personified, or the Sun first adored by his idolatrous family, that a considerable emigration from *Chaldea* into *Greece*, *Italy*, and *India*, happened about *twelve* centuries before the birth of our Saviour ; that SA'CYA, or SI'SAK, about two hundred years after VYA'SA, either in person or by a colony from *Egypt*, imported into this

country the mild heresy of the ancient *Baud-dhas*; and that the dawn of true *Indian* history appears only three or four centuries before the *Christian* era, the preceding ages being clouded by allegory or fable.

As a specimen of that fabling and allegorizing spirit, which has ever induced the *Bráhmens* to disguise their whole system of history, philosophy, and religion, I produce a passage from the *Bhágavat*, which, however strange and ridiculous, is very curious in itself and closely connected with the subject of this essay: it is taken from the fifth *Scandha*, or section, which is written in modulated prose. “ There are some, “ says the *Indian* author, who, for the purpose “ of meditating intensely on the holy son of “ *VASUDEVA*, imagine yon celestial sphere to “ represent the figure of that aquatick animal, “ which we call *Sisumára*: its head being “ turned downwards, and its body bent in a “ circle, they conceive *Dhruva*, or the pole-star, “ to be fixed on the point of its tail; on the “ middle part of the tail they see four stars, *Pré- “ jápati*, *Agni*, *Indra*, *Dherma*, and on its base “ two others, *Dbátrĭ* and *Vidbátrĭ*: on its “ rump are the *Septarshis*, or seven stars of the “ *Sacata*, or *Wain*; on its back the path of the “ Sun, called *Ajavit’bì*, or the *Series of Kids*; “ on its belly the *Gangà* of the sky: *Punarvasu*

“ and *Pusbya* gleam respectively on its right and
 “ left haunches ; *Ardrà* and *Asléškà* on its right
 “ and left feet or fins ; *Abbijà* and *Uttaráshád'bhà*
 “ in its right and left nostrils ; *Sravanà* and
 “ *Purvásbad'bhà* in its right and left eyes ; *Dba-*
 “ *nisht'bhà* and *Múla* on its right and left ears.
 “ Eight constellations, belonging to the summer
 “ solstice, *Maghá*, *Púrvap'balguni*, *Uttarap'bal-*
 “ *guni*, *Hašta*, *Chitrà*, *Swátì*, *Viśác'bhà*, *Anurádhà*,
 “ may be conceived in the ribs of its left side ; and
 “ as many asterisms, connected with the winter
 “ solstice, *Mrigasiras*, *Róhinì*, *Criticà*, *Bharanì*,
 “ *Aświnì*, *Révati*, *Uttarabhadrapadà*, *Púrvabha-*
 “ *drapadà*, may be imagined on the ribs of its
 “ right side in an inverse order : let *Satabbishà*
 “ and *Jyést'bhà* be placed on its right and left
 “ shoulders. In its upper jaw is *Agastyà*, in its
 “ lower *Yama* ; in its mouth the planet *Man-*
 “ *gala* : in its part of generation, *Sanais'chara* ;
 “ on its hump, *Vrihaspati* ; in its breast, the
 “ Sun ; in its heart, *Náráyan* ; in its front the
 “ moon ; in its navel, *Us'anas* ; on its two nip-
 “ ples the two *Aświnas* ; in its ascending and
 “ descending breaths, *Budha* ; on its throat,
 “ *Ráhu* ; in all its limbs, *Cétus*, or comets ; and
 “ in its hairs, or bristles, the whole multitude of
 “ stars.” It is necessary to remark, that, al-
 though the *s'isumúra* be generally described as
 the *sea-bog*, or *porpoise*, which we frequently

have seen playing in the *Ganges*, yet *śūsmār*, which seems derived from the *Sanscrit*, means in *Persian* a large lizard: the passage just exhibited may nevertheless relate to an animal of the cetaceous order, and possibly to the dolphin of the ancients. Before I leave the sphere of the *Hindus*, I cannot help mentioning a singular fact: in the *Sanscrit* language *Rīcsha* means a constellation and a bear, so that *Mabarcsha* may denote either a great bear or a great asterism. Etymologists may, perhaps, derive the *Megas arctos* of the *Greeks* from an *Indian* compound ill understood; but I will only observe, with the wild *American*, that a bear with a very long tail could never have occurred to the imagination of any one, who had seen the animal. I may be permitted to add, on the subject of the *Indian* Zodiack, that, if I have erred, in a former essay, where the longitude of the lunar mansions is computed from the first star in our constellation of the Ram, I have been led into error by the very learned and ingenious M. BAILLY, who relied, I presume, on the authority of M. LE GENTIL: the origin of the *Hindu* Zodiack, according to the *Sūrya Siddhānta*, must be nearly $\sphericalangle 19^{\circ} 21' 54''$, in our sphere, and the longitude of *Chitrā*, or the Spike, must of course be $199^{\circ} 21' 54''$ from the vernal equinox; but, since it is difficult by that computation, to ar-

range the twenty-seven mansions and their several stars, as they are delineated and enumerated in the *Retnamála*, I must for the present suppose with M. BAILLY, that the *Zodiack* of the *Hindus* had two origins, one constant and the other variable; and a farther inquiry into the subject must be reserved for a season of retirement and leisure.



सत्यमेव जयते

NOTE

TO

MR. VANSITTART'S PAPER

ON THE

AFGHANS BEING DESCENDED FROM THE JEWS.

BY THE PRESIDENT.

THIS account of the *Afghans* may lead to a very interesting discovery. We learn from *ESDRAS*, that the Ten Tribes, after a wandering journey, came to a country called *Arfareth*; where, we may suppose, they settled: now the *Afghans* are said by the best *Persian* historians to be descended from the *Jews*; they have traditions among themselves of such a descent; and it is even asserted that their families are distinguished by the names of *Jewish* tribes, although, since their conversion to the *Islám*, they studiously conceal their origin; the *Pushto* language, of which I have seen a dictionary, has a manifest resemblance to the *Chaldaick*; and a considerable district under their dominion is called *Hazáreb*, or *Hazáret*, which might easily have been changed into the word used by *ESDRAS*. I strongly recommend an inquiry into the literature and history of the *Afghans*.

ON
THE ANTIQUITY
OF
THE INDIAN ZODIACK.

BY THE PRESIDENT.

I ENGAGE to support an opinion (which the learned and industrious M. MONTUCLA seems to treat with extreme contempt), that the *Indian* division of the Zodiack was not borrowed from the *Greeks* or *Arabs*, but, having been known in this country from time immemorial, and being the same in part with that used by other nations of the old *Hindu* race, was probably invented by the first progenitors of that race before their dispersion. “The *Indians*, he says, “have two divisions of the Zodiack; one, like “that of the *Arabs*, relating to the moon, and “consisting of *twenty-seven* equal parts, by “which they can tell very nearly the hour of “the night; another relating to the sun, and, “like ours, containing twelve signs, to which “they have given as many names corresponding “with those, which we have borrowed from “the *Greeks*.” All that is true; but he

adds : “ It is highly probable that they received
 “ them at some time or another by the inter-
 “ vention of the *Arabs* ; for no man, surely,
 “ can persuade himself, that it is the ancient
 “ division of the Zodiack formed, according to
 “ some authors, by the forefathers of mankind
 “ and still preserved among the *Hindus*.” Now
 I undertake to prove, that the *Indian* Zodiack
 was not borrowed mediately or directly from
 the *Arabs* or *Greeks* ; and, since the solar divi-
 sion of it in *India* is the same in substance with
 that used in *Greece*, we may reasonably con-
 clude, that both *Greeks* and *Hindus* received it
 from an older nation, who first gave names to
 the luminaries of heaven, and from whom both
Greeks and *Hindus*, as their similarity in lan-
 guage and religion fully evinces, had a com-
 mon descent.

सयमेव जयते

The same writer afterwards intimates, that
 “ the time, when *Indian* Astronomy received
 “ its most considerable improvement, from which
 “ it has now, as he imagines, wholly declined,
 “ was either the age, when the *Arabs*, who
 “ established themselves in *Persia* and *Sogdiana*,
 “ had a great intercourse with the *Hindus*, or
 “ that, when the successors of CHENGIZ united
 “ both *Arabs* and *Hindus* under one vast domi-
 “ nion.” It is not the object of this essay, to
 correct the historical errors in the passage last

cited, nor to defend the astronomers of *India* from the charge of gross ignorance in regard to the figure of the earth and the distances of the heavenly bodies ; a charge, which MONTUCLA very boldly makes on the authority, I believe, of father SOUCIET : I will only remark, that in our conversations with the *Pandits*, we must never confound the system of the *Jyautishicas*, or mathematical astronomers, with that of the *Pauránicas*, or poetical fabulists ; for to such a confusion alone must we impute the many mistakes of *Europeans* on the subject of *Indian* science. A venerable mathematician of this province, named RA'MACHANDRA, now in his eightieth year, visited me lately at *Crishnanagar*, and part of his discourse was so applicable to the inquiries, which I was then making, that, as soon as he left me, I committed it to writing. “ The *Pauránics*, he said, will tell “ you, that our earth is a plane figure studded “ with eight mountains, and surrounded by “ seven seas of milk, nectar, and other fluids ; “ that the part, which we inhabit, is one of “ seven islands, to which eleven smaller isles “ are subordinate ; that a God, riding on a “ huge *elephant*, guards each of the eight “ regions ; and that a mountain of gold rises “ and gleams in the centre ; but we believe the “ earth to be shaped like a *Cadamba* fruit, or “ spheroidal, and admit only four oceans of

“ salt water, all which we name from the four
 “ cardinal points, and in which are many great
 “ peninsulas with innumerable islands: they
 “ will tell you, that a dragon’s head swallows
 “ the moon, and thus causes an eclipse; but we
 “ know, that the supposed head and tail of the
 “ dragon mean only the nodes, or points formed
 “ by interfections of the ecliptick and the
 “ moon’s orbit; in short, they have imagined
 “ a system, which exists only in their fancy;
 “ but we consider nothing as true without such
 “ evidence as cannot be questioned.” I could
 not perfectly understand the old Gymnosophist,
 when he told me, that the *Rásicbacra* or *Circle
 of Signs* (for so he called the Zodiack) was like
 a *Dhusiúra* flower; meaning the *Datura*, to
 which the *Sanscrit* name has been softened, and
 the flower of which is conical or shaped like a
 funnel: at first I thought, that he alluded to a
 projection of the hemisphere on the plane of
 the colure, and to the angle formed by the
 ecliptick and equator; but a younger astronomer
 named *VINAYACA*, who came afterwards to
 see me, assured me that they meant only the
 circular mouth of the funnel, or the base of
 the cone, and that it was usual among their
 ancient writers, to borrow from fruits and
 flowers their appellations of several plane and
 solid figures.

From the two *Brábmans*, whom I have just

named, I learned the following curious particulars; and you may depend on my accuracy in repeating them, since I wrote them in their presence, and corrected what I had written, till they pronounced it perfect. They divide a great circle, as we do, into three hundred and sixty degrees, called by them *ansas* or *portions*; of which they, like us, allot thirty to each of the twelve signs in this order:

<i>Mésha</i> , the Ram.	<i>Tulà</i> , the Balance.
<i>Vrišba</i> , the Bull.	8. <i>Vrišbhica</i> , the Scorpion.
<i>Mit'huna</i> , the Pair.	<i>Dhanus</i> , the Bow.
4. <i>Carcat'i</i> , the Crab.	<i>Macara</i> , the Sea-Monster.
<i>Sinba</i> , the Lion.	<i>Cumbha</i> , the Ewer.
<i>Cmyà</i> , the Virgin.	12. <i>Mína</i> , the Fish.

The figures of the twelve asterisms, thus denominated with respect to the sun, are specified, by SRÍPÉTI, author of the *Retnamálà*, in *Sanscrit* verses; which I produce, as my vouchers, in the original with a verbal translation:

Méshadayó náma famánarúpi,
 Vínágadád'nyam mit'hunam nr̥iyugmam,
 Pradípasa'yé dadhatí carábhya'm
 Návi st'hítá várin'í canyacaiva.
 Tulá tulábhrit pretimánapánir
 Dhanur dhanushmán hayawat parángah,
 Mr̥igánanah syán macaró't'ha cumbhah
 Scandhé neró ric'taghat'am dadhánah,
 Anyanyapuchch'hábhimuc'hó hi mínah
 Matfyadwayam swast'halachárinómì.

“ The *ram*, *bull*, *crab*, *lion*, and *scorpion*, have
 “ the figures of those five animals respectively :
 “ the *pair* are a damsel playing on a *Vinà* and
 “ a youth wielding a mace : the *virgin* stands
 “ on a boat in water, holding in one hand a
 “ lamp, in the other an ear of ricecorn : the *ba-*
 “ *lance* is held by a weigher with a weight in
 “ one hand : the *bow* by an archer, whose hin-
 “ der parts are like those of a horse : the *sea-*
 “ *monster* has the face of an antelope : the *ewer*
 “ is a waterpot borne on the shoulder of a man,
 “ who empties it : the *fish* are two with their
 “ heads turned to each others tails ; and all these
 “ are supposed to be in such places as suit their
 “ several natures.”

To each of the *twenty-seven* lunar stations,
 which they call *nacshatras*, they allow thirteen
ansas and one third, or *thirteen degrees twenty*
minutes ; and their names appear in the order
 of the signs, but without any regard to the
 figures of them :

<i>As'winì.</i>	<i>Maghà.</i>	<i>Múla.</i>
<i>Bharanì.</i>	<i>Púrva p'halgunì.</i>	<i>Púrvaśbád'ha'.</i>
<i>Críticà.</i>	<i>Uttara p'halgunì.</i>	<i>Uttaráśhád'hà.</i>
<i>Róhinì.</i>	<i>Ĥaṣṭa.</i>	<i>Sravanà.</i>
<i>Mṛigashṛas.</i>	<i>Chitrà.</i>	<i>Dhanisht'à.</i>
<i>A'rdrà.</i>	<i>Swàtì.</i>	<i>Satabhishà.</i>
<i>Punarvasu.</i>	<i>Vísac'hà.</i>	<i>Púrva bhadrápádà.</i>
<i>Puṣhya.</i>	<i>Anurádhà.</i>	<i>Uttarabhadrápádà.</i>
9. <i>As'léshà.</i>	18. <i>Jyést'hà.</i>	27. <i>Révati.</i>

Between the twenty-first and twenty-second constellations, we find in the plate three stars called *Abhijit*; but they are the last quarter of the asterism immediately preceding, or the latter *Ajbar*, as the word is commonly pronounced. A complete revolution of the moon, with respect to the stars, being made in twenty-seven days, odd hours, minutes, and seconds, and perfect exactness being either not attained by the *Hindus* or not required by them, they fixed on the number twenty-seven, and inserted *Abhijit* for some astrological purpose in their nuptial ceremonies. The drawing, from which the plate was engraved, seems intended to represent the figures of the twenty-seven constellations, together with *Abhijit*, as they are described in three stanzas by the author of the *Retnamála*;

सयमेव जयते

1. Turagamuc'hafadrīsham yōnirūpam eshurābham,
Sacat'asānam at'hain'afyōttamāngēna tulyam,
Man'igrīhas'ara chacrābhāni s'ālōpamam bham,
Sayanaśadrīs'amanyachchātra paryancarūpam.
2. Haśtācārayutam cha maucīcasamam
chānyat pravālopamam,
Dhrīshyam tōraua sannibham balinibham,
fatcund alābham param;
Crudhyatcēsarivieramēna śadrīs'am,
s'ayyāśamanānam param,
Anyad dentivilāśavat st'hitamatah
s'ringāt acavyacti bham.

3. Trivicramábham cha mrīdangarúpam,
 Vrittam tatónyadyamalábhwayábham,
 Paryancarúpam murajánucáram,
 Ityévam as'wádibhachararúpam.

“ A horse's head ; *yóni* or *bbaga* ; a razor ; a
 “ wheeled carriage ; the head of an antelope ;
 “ a gem ; a house ; an arrow ; a wheel ; an-
 “ other house ; a bedstead ; another bedstead ; a
 “ hand ; a pearl ; a piece of coral ; a festoon of
 “ leaves ; an oblation to the Gods ; a rich ear-
 “ ring ; the tail of a fierce lion ; a couch ; the
 “ tooth of a wanton elephant, near which is the
 “ kernel of the *s'ringátava* nut ; the three foot-
 “ steps of VISHNU ; a tabor ; a circular jewel ;
 “ a two-faced image ; another couch ; and a
 “ smaller fort of tabor : such are the figures of
 “ *Ajwinì* and the rest in the circle of lunar con-
 “ stellations.”

The *Hindu* draughtsman has very ill repre-
 sented most of the figures ; and he has trans-
 posed the two *Ajbáras* as well as the two *Bba-*
drapads ; but his figure of *Abbijit*, which looks
 like our ace of hearts, has a resemblance to the
 kernel of the *trapa*, a curious water-plant de-
 scribed in a separate essay. In another *Sanscrit*
 book the figures of the same constellations are
 thus varied :

A horse's head.	A straight tail.	A conch.
<i>Yóni</i> or <i>bbaga</i> .	Two stars S. to N.	A winnowing fan.
A flame.	Two, N. to S.	Another.

A waggon.	A hand.	An arrow.
A cat's paw.	A pearl.	A tabor.
One bright star.	Red saffron.	A circle of stars.
A bow.	A festoon.	A staff for burdens.
A child's pencil.	A snake.	The beam of a balance.
9. A dog's tail. 18. A boar's head. 27. A fish.		

From twelve of the asterisms just enumerated are derived the names of the twelve *Indian* months in the usual form of patronymicks; for the *Paurānics*, who reduce all nature to a system of emblematical mythology, suppose a celestial nymph to preside over each of the constellations, and feign that the God SO'MA, or *Lunus*, having wedded twelve of them, became the father of twelve *Genii*, or months, who are named after their several mothers; but the *Jyautishicas* assert, that, when their lunar year was arranged by former astronomers, the moon was at the full in each month on the very day, when it entered the *nacshatra*, from which that month is denominated. The manner, in which the derivatives are formed, will best appear by a comparison of the months with their several constellations:

A'swina.	Chaitra.
Cártica.	8. Vaishá'ha.
Márgas'irsha.	Jyaisht'ha.
4. Pausha.	A'shára.
Mágha.	Srávana.
P'hálguna.	12. Bhádra.

The third month is also called *Agrabáyana* (whence the common word *Agran* is corrupted) from another name of *Mrīgaśiras*.

Nothing can be more ingenious than the memorial verses, in which the *Hindus* have a custom of linking together a number of ideas otherwise unconnected, and of chaining, as it were, the memory by a regular measure: thus by putting *teeth* for thirty-two, *Rudra* for eleven, *season* for six, *arrow* or *element* for five, *ocean*, *Véda*, or *age*, for four, RA'MA, *fire*, or *quality* for three, *eye*, or CUMA'RA for two, and *earth* or *moon* for one, they have composed four lines, which express the number of stars in each of the twenty-seven asterisms.

Vahni tri rítwīshu gunéndu critágnibhúta,
 Bânás'winétra s'ara bhúcu yugabdhī rāmáh,
 Rudrábdhīrámagunavédas'atá dwiyugma,
 Dentá budhairabhīhitáh cramas'ó bhatáráh.

That is: “ three, three, six ; five, three, one ;
 “ four, three, five ; five, two, two ; five, one,
 “ one ; four, four, three ; eleven, four and
 “ three ; three, four, a hundred ; two, two,
 “ thirty-two : thus have the stars of the lunar
 “ constellations, in order as they appear, been
 “ numbered by the wife.”

If the stanza was correctly repeated to me, the two *Ashvārás* are considered as one asterism, and

Abbijit as three separate stars; but I suspect an error in the third line, because *dwibána* or *two and five* would suit the metre as well as *bbbiréma*; and because there were only three *Védas* in the early age, when, it is probable, the stars were enumerated and the technical verse composed.

Two lunar stations, or *mansions*, and a quarter are co-extensive, we see, with one sign; and nine stations correspond with four signs: by counting, therefore, thirteen degrees and twenty minutes from the first star in the head of the Ram, inclusively, we find the whole extent of *Ashwiní*, and shall be able to ascertain the other stars with sufficient accuracy; but first let us exhibit a comparative table of both *Zodiacks*, denoting the mansions, as in the *Várânes* almanack, by the first letters or syllables of their names:

MONTHS.	SOLAR ASTERISMS.	MANSIONS.
A'win	Mésh	A + bh + $\frac{c}{4}$
Cártic	Vrîsh	$\frac{3c}{4}$ + rð + $\frac{M}{2}$
A'graháyan	Mit'hun	$\frac{M}{2}$ + á + $\frac{3P}{4}$
Paush	Carcát' 4.	$\frac{P}{4}$ + p + s'l. 9.
Mágh	Sính	m + PU + $\frac{U}{4}$
P'hálgun	Canyà	$\frac{3U}{4}$ + h + $\frac{ch}{2}$
Chaitr	Tulà	$\frac{ch}{2}$ + s + $\frac{3v}{4}$
Vaifác'h	Vrifchic 8.	$\frac{v}{4}$ + a + j 18.

MONTHS.	SOLAR ASTERISMS.	MANSIONS.		
Jaiſht'h	} Dhan	{ $mú + pù + \frac{n}{4}$		
A'ſhár			Macar	$\frac{3u}{4} + S + \frac{dh}{2}$
Srávan			Cumbh	$\frac{dh}{2} + s' + \frac{3 pú}{4}$
Bhádr			Mín 12.	$\frac{pú}{4} + u + r. 27.$

Hence we may readily know the stars in each mansion, as they follow in order :

LUNAR MANSIONS.	SOLAR ASTERISMS.	STARS.
Aſwini.	Ram.	<i>Three</i> , in and near the head.
Bharani.	————	<i>Three</i> , in the tail.
Críticà.	Bull.	<i>Six</i> , of the Pleiads.
Róhini.	————	<i>Five</i> , in the head and neck.
Mṛigáſiras.	Pair.	} <i>Three</i> , in or near the feet, perhaps in the Galaxy.
A'rdrà.	————	
Punarvaſu.	————	} <i>Four</i> , in the heads, breast and ſhoulder.
Pushya.	Crab.	
Aſ'léſhà.	Lion.	<i>Five</i> , in the face and mane.
Maghà.	————	<i>Five</i> , in the leg and haunch.
Púrvap'halguni.	————	<i>Two</i> ; one in the tail.
Uttarap'halguni.	Virgin.	<i>Two</i> , on the arm and zone.
Haſta.	————	<i>Five</i> , near the hand.
Chitrà.	————	<i>One</i> , in the ſpike.
Swáti.	Balance.	<i>One</i> , in the N. Scale.
Viſ'ác'hà.	————	<i>Four</i> , beyond it.
Anurádhà.	Scorpion.	<i>Four</i> , in the body.
Jyéſht'hà.	————	<i>Three</i> , in the tail.
Múla.	Bow.	} <i>Eleven</i> , to the point of the arrow.

LUNAR MANSIONS.	SOLAR ASTERISMS.	STARS.
Pûrvâshâra.	————	<i>Two</i> , in the leg.
Uttarâshâra.	Sea-monster.	<i>Two</i> , in the horn.
Sravanâ.	————	<i>Three</i> , in the tail.
Dhanisht'â.	Ewer.	<i>Four</i> , in the arm.
Satabhishâ.	————	<i>Many</i> , in the stream.
Pûrvabhadrapadâ.	Fish.	<i>Two</i> , in the first fish.
Uttabhadrapadâ.	————	<i>Two</i> , in the cord.
Révatî.	————	} <i>Thirty-two</i> , in the second fish and cord.

Wherever the *Indian* drawing differs from the memorial verse in the *Retnamâlâ*, I have preferred the authority of the writer to that of the painter, who has drawn some terrestrial things with so little similitude, that we must not implicitly rely on his representation of objects merely celestial: he seems particularly to have erred in the stars of *Dhanisht'â*.

For the assistance of those, who may be inclined to re-examine the twenty-seven constellations with a chart before them, I subjoin a table of the degrees, to which the *nacshatras* extend respectively from the first star in the asterism of *Aries*, which we now see near the beginning of the sign *Taurus*, as it was placed in the ancient sphere.

N.	D.	M.	N.	D.	M.	N.	D.	M.
I.	13°.	20'.	X.	133°.	20'.	XIX.	253°.	20'.
II.	26°.	40'.	XI.	146°.	40'.	XX.	266°.	40'.
III.	40°.	0'.	XII.	160°.	0'.	XXI.	280°.	0'.
IV.	53°.	20'.	XIII.	173°.	20'.	XXII.	293°.	20'.
V.	66°.	40'.	XIV.	186°.	40'.	XXIII.	306°.	40'.
VI.	80°.	0'.	XV.	200°.	0'.	XXIV.	320°.	0'.
VII.	93°.	20'.	XVI.	213°.	20'.	XXV.	333°.	20'.
VIII.	106°.	40'.	XVII.	226°.	40'.	XXVI.	346°.	40'.
IX.	120°.	0'.	XVIII.	240°.	0'.	XXVII.	360°.	0'.

The asterisms of the *first* column are in the signs of *Taurus, Gemini, Cancer, Leo*; those of the *second*, in *Virgo, Libra, Scorpio, Sagittarius*; and those of the *third*, in *Capricornus, Aquarius, Pisces, Aries*: we cannot err much, therefore, in any series of *three* constellations; for, by counting 13° 20' forwards and backwards, we find the spaces occupied by the two extremes, and the intermediate space belongs of course to the middlemost. It is not meant, that the division of the *Hindu Zodiack* into such spaces is exact to a minute, or that *every* star of each asterism must necessarily be found in the space to which it belongs; but the computation will be accurate enough for our purpose, and no lunar mansion can be very remote from the path of the moon: how Father SOUCIET could dream, that *Vifac'hà* was in the Northern Crown, I can hardly comprehend; but it surpasses all comprehension, that M. BAILLY

should copy his dream, and give reasons to support it; especially as four stars, arranged pretty much like those in the *Indian* figure, present themselves obviously near the balance or the scorpion. I have not the boldness to exhibit the individual stars in each mansion, distinguished in BAYER'S method by *Greek* letters; because, though I have little doubt, that the five stars of *Asléshà*, in the form of a wheel, are $\alpha, \gamma, \zeta, \mu, \epsilon$, of the Lion, and those of *Mùla*, $\gamma, \epsilon, \delta, \zeta, \phi, \tau, \sigma, \nu, \theta, \xi, \pi$, of the *Sagittary*, and though I think many of the others equally clear, yet, where the number of stars in a mansion is less than three, or even than four, it is not easy to fix on them with confidence; and I must wait, until some young *Hindu* astronomer, with a good memory and good eyes, can attend my leisure on serene nights at the proper seasons, to point out in the firmament itself the several stars of all the constellations, for which he can find names in the *Sanscrit* language: the only stars, except those in the *Zodiack*, that have yet been distinctly named to me, are the *Septarshi*, *Dhruva*, *Arundhatì*, *Vishvupad*, *Mátrimandel*, and, in the southern hemisphere, *Agastya*, or *Canopus*. The twenty-seven *Yóga* stars, indeed, have particular names, in the order of the *nacshatras*, to which they belong; and since we learn, that the *Hindus*

have determined *the latitude, longitude, and right ascension of each*, it might be useful to exhibit the list of them : but at present I can only subjoin the names of twenty-seven *Yógas*, or divisions of the Ecliptick.

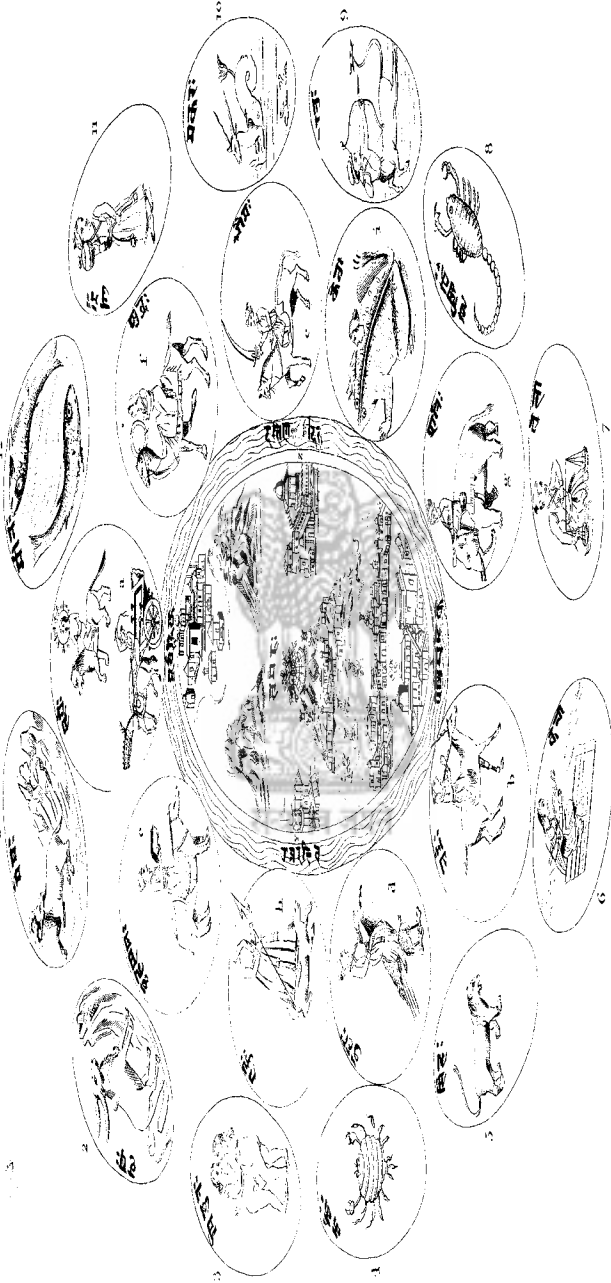
<i>Vishcambha.</i>	<i>Ganda.</i>	<i>Parigha.</i>
<i>Príti.</i>	<i>Vridhhi.</i>	<i>Siva.</i>
<i>A'yushmat.</i>	<i>Dhruva.</i>	<i>Siddha.</i>
<i>Saubhágya.</i>	<i>Vyágháta.</i>	<i>Sádhya.</i>
<i>Sóbhana.</i>	<i>Herbhana.</i>	<i>Subba.</i>
<i>Atiganda.</i>	<i>Vajra.</i>	<i>Sucra.</i>
<i>Sucarman.</i>	<i>Afrij.</i>	<i>Brábmán.</i>
<i>Dhríti.</i>	<i>Vyatipáta.</i>	<i>Indra.</i>
<i>Súla.</i>	<i>Variyas.</i>	<i>Vaidhríti.</i>

Having shown in what manner the *Hindus* arrange the *Zodiacal* stars with respect to the sun and moon, let us proceed to our principal subject, *the antiquity of that double arrangement*. In the first place, the *Brábmans* were always too proud to borrow their science from the *Greeks, Arabs, Moguls*, or any nation of *Mléch'ch'bas*, as they call those, who are ignorant of the *Védas*, and have not studied the language of the Gods : they have often repeated to me the fragment of an old verse, which they now use proverbially, *na níkhò yavanátparab*, or *no base creature can be lower than a Yavan* ; by which name they formerly meant an *Ionian* or *Greek*, and now mean a *Mogul*, or, generally, a *Musel-*

ORIENTAL ZODIACK.

Vol. 2.

pl. 80.



From a 1622 copy of the *Siamensis* by the Abbate Alvarus, &c. Top left: 1. The Abyssinian; 2. The Arabian; 3. The Egyptian; 4. The Indian; 5. The Chinese; 6. The Japanese; 7. The Persian; 8. The Siamensis; 9. The Siamensis; 10. The Siamensis; 11. The Siamensis; 12. The Siamensis. The center is the Zodiac, surrounded by the signs, marked with the new Oriental Zodiac: E. W. N. S. S. W. N. E.

man. When I mentioned to different *Pandits*, at several times and in several places, the opinion of MONTUCLA, they could not prevail on themselves to oppose it by serious argument; but some laughed heartily; others, with a sarcastick smile, said it was a *pleasant imagination*; and all seemed to think it a notion bordering on phrensy. In fact, although the figures of the twelve *Indian* signs bear a wonderful resemblance to those of the *Grecian*, yet they are too much varied for a mere copy, and the nature of the variation proves them to be original; nor is the resemblance more extraordinary than that, which has often been observed, between our *Gothick* days of the week and those of the *Hindus*, which are dedicated to the same luminaries, and (what is yet more singular) revolve in the same order: *Ravi*, the Sun; *Sóma*, the Moon; *Mangala*, Tuisco; *Budba*, Woden; *Vribaspati*, Thor; *Sucra*, Freya; *Sani*, Sater; yet no man ever imagined, that the *Indians* borrowed so remarkable an arrangement from the *Goths* or *Germans*. On the planets I will only observe, that SUCRA, the regent of *Venus*, is, like all the rest, a *male* deity, named also USANAS, and believed to be a sage of infinite learning; but ZOHRAH, the NA'HI'D of the *Persians*, is a goddess like the FREYA of our *Saxon* progenitors: the drawing, therefore, of the planets,

which was brought into *Bengal* by Mr. JOHNSON. relates to the *Persian* system, and represents the genii supposed to preside over them, exactly as they are described by the poet HĀTIFI: “ He bedecked the firmament with stars,
 “ and ennobled this earth with the race of men ;
 “ he gently turned the auspicious new moon of
 “ the festival, like a bright jewel, round the
 “ ankle of the sky ; he placed the *Hindu* SA-
 “ TURN on the feat of that restive elephant, the
 “ revolving sphere, and put the rainbow into
 “ his hand, as a hook to coerce the intoxicated
 “ beast ; he made filken strings of sun-beams
 “ for the lute of VENUS ; and presented JUPI-
 “ TER, who saw the felicity of true religion,
 “ with a rosary of clustering Pleiads. The bow
 “ of the sky became that of MARS, when he
 “ was honoured with the command of the celest-
 “ tial host ; for GOD conferred sovereignty on
 “ the Sun, and squadrons of stars were his
 “ army.”

The names and forms of the lunar constellations, especially of *Bharani* and *Abhijit*, indicate a simplicity of manners peculiar to an ancient people ; and they differ entirely from those of the *Arabian* system, in which the very first asterism appears in the dual number, because it consists only of two stars. *Menzil*, or *the place of alighting*, properly signifies a *station* or *stage*,

and thence is used for an ordinary day's *journey*; and that idea seems better applied than *mansion* to so incessant a traveller as the moon: the *menázilu'l kamar*, or *lunar stages*, of the *Arabs* have *twenty-eight* names in the following order, the particle *al* being understood before every word:

Sharatàn.	Nathrah.	Ghafr.	Dhábih'.
But'ain.	Tarf.	Zubániyah.	Bulaâ.
Thurayyâ.	Jabbah.	Icîl.	Suûd.
Debaràn.	Zubrah.	Kalb.	Akhbíya.
Hakâah.	Sarfah.	Shaulah.	Mukdim.
Hanâah.	Awwâ.	Naâim.	Múkhir.
7. Dhirââ.	14. Simâc.	21. Beldah.	28. Rishâ.

Now, if we can trust the *Arabian* lexicographers, the number of stars in their several *menzils* rarely agrees with those of the *Indians*; and two such nations must naturally have observed, and might naturally have named, the principal stars, near which the moon passes in the course of each day, without any communication on the subject: there is no evidence, indeed, of a communication between the *Hindus* and *Arabs* on any subject of literature or science; for, though we have reason to believe, that a commercial intercourse subsisted in very early times between *Yemen* and the western coast of *India*, yet the *Bráhmans*, who alone are permitted to read the six *Védângas*, one of which is the astronomical

Sástra, were not then commercial, and, most probably, neither could nor would have conversed with *Arabian* merchants. The hostile irruption of the *Arabs* into *Hindustán*, in the eighth century, and that of the *Moguls* under CHENGÍ'Z, in the thirteenth, were not likely to change the astronomical system of the *Hindus*; but the supposed consequences of *modern* revolutions are out of the question; for, if any historical records be true, we know with as positive certainty, that AMARSINH and CALIDA'S composed their works before the birth of CHRIST, as that MENANDER and TERENCE wrote before that important epoch: now the twelve *signs* and twenty-seven *mansions* are mentioned, by the several names before exhibited, in a *Sanscrit* vocabulary by the first of those *Indian* authors, and the second of them frequently alludes to *Róbinè* and the rest by name in his *Fatal Ring*, his *Children of the Sun*, and his *Birth* of CUMARA; from which poem I produce two lines, that my evidence may not seem to be collected from mere conversation:

Maitrè mahúrtè s'as'alánc'h'hanéna,
Yógam gatáfúttarap'halganíflu.

“ When the stars of *Uttarap'halgun* had
“ joined in a fortunate hour the fawn-spotted
“ moon.”

This testimony being decisive against the conjecture of M. MONTUCLA, I need not urge the great antiquity of MENU'S Institutes, in which the twenty-seven asterisms are called the daughters of DACSHA and the consorts of SO'MA, or the Moon, nor rely on the testimony of the *Bráhmans*, who assure me with one voice, that the names of the *Zodiacal* stars occur in the *Védas*; three of which I firmly believe, from internal and external evidence, to be more than *three thousand* years old. Having therefore proved what I engaged to prove, I will close my essay with a general observation. The result of NEWTON'S researches into the history of the primitive sphere was, "that the practice of observing the stars began in *Egypt* in the days of AMMON, and was propagated thence by conquest in the reign of his son SISAC, into *Africk, Europe, and Asia*; since which time ATLAS formed the sphere of the *Lycians*; CHIRON, that of the *Greeks*; and the *Chaldeans*, a sphere of their own:" now I hope, on some other occasions, to satisfy the publick, as I have perfectly satisfied myself, that the practice of observing the stars began, with the rudiments of civil society, in the country of those whom we call *Chaldeans*; from which it was propagated into *Egypt, India, Greece, Italy, and Scandinavia*, before the reign of

“ SISAC or SA'CYA, who by conquest spread a
“ new system of religion and philosophy from
“ the *Nile* to the *Ganges* about a thousand years
“ before CHRIST ; but that CHIRON and AT-
“ LAS were allegorical or mythological person-
“ ages, and ought to have no place in the serious
“ history of our species.”



सत्यमेव जयते

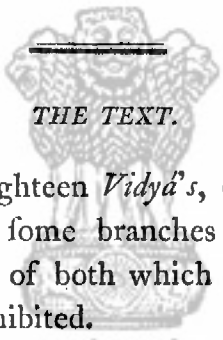
ON THE
LITERATURE OF THE HINDUS,
FROM THE SANSKRIT.

COMMUNICATED BY GOVERDHAN CAUL,

TRANSLATED, WITH A SHORT COMMENTARY,

BY

THE PRESIDENT.



THE TEXT.

THERE are eighteen *Vidyá's*, or parts of *true Knowledge*, and some branches of Knowledge *falsely so called*; of both which a short account shall here be exhibited.

The first *four* are the immortal *Véda's* evidently revealed by GOD; which are entitled, in one compound word, *Rigyajubśámát'barva*, or, in separate words, *Rich*, *Yajush*, *Sáman*, and *At'harvan*: the *Rigvéda* consists of *five* sections; the *Yajurveda*, of *eighty-six*; the *Sámanvéda*, of a *thousand*; and the *At'harvavéda*, of *nine*; with eleven hundred *s'ác'ha's*, or Branches, in various divisions and subdivisions. The *Véda's* in truth are infinite; but were reduced by

VYA'SA to this number and order ; the principal part of them is that, which explains the Duties of Man in a methodical arrangement ; and in the *fourth* is a system of divine ordinances.

From these are deduced the four *Upavédas*, namely, *Ayush*, *Gándharva*, *Dhanush*, and *St' hápatya* ; the first of which, or *Ayurvéda*, was delivered to mankind by BRAHMA', INDRA, DHANWANTARI, and *five* other Deities ; and comprizes the theory of Disorders and Medicines, with the practical methods of curing Diseases. The second, or *Musick*, was invented and explained by BHARATA : it is chiefly useful in raising the mind by devotion to the felicity of the Divine nature. The third *Upavéda* was composed by VISWAMITRA on the fabrication and use of arms and implements handled in war by the tribe of *Cshatriya's*. VISWACARMAN revealed the *fourth* in various treatises on *sixty-four* Mechanical Arts, for the improvement of such as exercise them.

Six *Anga's*, or *Bodies* of Learning, are also derived from the same source : their names are, *Sicshà*, *Calpa*, *Vyácarana*, *Cb'bandas*, *Jyótish*, and *Nirukti*. The *first* was written by PA'NINI, an inspired Saint, on the *pronunciation* of vocal sounds ; the *second* contains a detail of religious acts and ceremonies from the first to the last ;

and from the branches of these works a variety of rules have been framed by A'S'WALA'YANA, and others: the *third*, or the Grammar, entitled *Pán'iniya*, consisting of *eight* lectures or chapters (*Vridhiradaj*, and so forth), was the production of three *Ri'shi's*, or holy men, and teaches the proper discriminations of words in construction; but other less abstruse Grammars, compiled merely for popular use, are not considered as *Anga's*: the *fourth*, or *Profody*, was taught by a *Muni*, named PINGALA, and treats of charms and incantations in verses aptly framed and variously measured; such as the *Gáyatri*, and a thousand others. *Astronomy* is the *fifth* of the *Védanga's*, as it was delivered by SU'RYA, and other divine persons: it is necessary in calculations of time. The *sixth*, or *Niru'ti*, was composed by YA'SCA (so is the manuscript; but, perhaps, it should be VYA'SA) on the signification of difficult words and phrases in the *Véda's*.

Lastly, there are four *Upánga's*, called *Purána*, *Nyáya*, *Mimánsá*, and *Dherma s'ástra*. Eighteen *Purána's*, that of BRAHMA, and the rest, were composed by VYA'SA for the instruction and entertainment of mankind in general. *Nyáya* is derived from the root *ni*, to *acquire* or *apprehend*; and, in this sense, the books on *apprehension*, *reasoning*, and *judgement*, are called *Nyáya*:

the principal of these are the work of GAUTAMA in *five* chapters, and that of CANA'DA in *ten*; both teaching the meaning of sacred texts, the difference between just and unjust, right and wrong, and the principles of knowledge, all arranged under *twenty-three* heads. *Mimánsà* is also *two-fold*; both showing what acts are pure or impure, what objects are to be desired or avoided, and by what means the soul may ascend to the First Principle: the *former*, or *Carma Mimánsà*, comprized in *twelve* chapters, was written by JAIMINI, and discusses questions of moral Duties and Law; next follows the *Upášaná Cándá* in four lectures (*Sancarsbana* and the rest), containing a survey of Religious Duties; to which part belong the rules of SA'NDILYA, and others, on devotion and duty to GOD. Such are the contents of the *Púrva*, or *former*, *Mimánsà*. The *Uttara*, or *latter*, abounding in questions on the Divine Nature and other sublime speculations, was composed by VYA'SA, in *four* chapters and *sixteen* sections: it may be considered as the brain and spring of all the *Anga's*; it exposes the heretical opinions of RA'MA'NUJA, MA'DHWA, VALLABHA, and other Sophists; and, in a manner suited to the comprehension of adepts, it treats on the true nature of GANE'SA, BHA'SCARA, or the Sun, NI'LACANTA, LAC'SHMI', and

other *forms* of One Divine Being. A similar work was written by S'RÍ S'ANCARA, demonstrating the Supreme Power, Goodness, and Eternity of GOD.

The Body of *Law*, called *Smṛiti*, consists of *eighteen* books, each divided under three general heads, the duties of *religion*, the administration of *justice*, and the punishment or *expiation* of crimes: they were delivered, for the instruction of the human species, by MENU, and other sacred personages.

As to *Ethicks*, the *Véda's* contain all that relates to the duties of Kings; the *Purána's*, what belongs to the relation of husband and wife; and the duties of friendship and society (which complete the triple division) are taught succinctly in both: this double division of *Anga's* and *Upánga's* may be considered as denoting the double benefit arising from them in *theory* and *practice*.

The *Bhárata* and *Rámáyana*, which are both *Epick Poems*, comprize the most valuable part of ancient History.

For the information of the lower classes in religious knowledge, the *Pásúpata*, the *Pancharátra*, and other works, fit for nightly meditation, were composed by SIVA, and others, in an hundred and ninety-two parts on different subjects.

What follow are not really divine, but contain infinite contradictions. *Sánc'hya* is two-fold, that with *Is'wARA* and that without *Is'wARA*: the *former* is entitled *Pátanjala* in one chapter of four sections, and is useful in removing doubts by pious contemplation; the *second*, or *Cápila*, is in six chapters on the production of all things by the union of *PRACRITI*, or *Nature*, and *PURUSHA*, or the *First Male*: it comprizes also, in eight parts, rules for devotion, thoughts on the invifible power, and other topicks. Both these works contain a studied and accurate *enumeration* of natural bodies and their principles; whence this philosophy is named *Sánc'hya*. Others hold, that it was so called from its *reckoning three sorts* of pain.

The *Mímánsà*, therefore, is in *two* parts; the *Nyáya*, in *two*; and the *Sánc'hya*, in *two*; and these *six* Schools comprehend all the doctrine of the Theists.

Last of all appears a work written by *BUD-DHA*; and there are also *six* Atheistical systems of Philosophy, entitled *Yógáchára*, *Saudhánta*, *Vaibháshica*, *Mádhyamica*, *Digambara*, and *Chár-vác*; all full of indeterminate phrases, errors in sense, confusion between distinct qualities, incomprehensible notions, opinions not duly weighed, tenets destructive of natural equality, containing a jumble of Atheism and Ethicks;

distributed, like our Orthodox books, into a number of sections, which omit what ought to be expressed, and express what ought to be omitted; abounding in false propositions, idle propositions, impertinent propositions: some assert, that the heterodox Schools have no *Upán-ga's*; others, that they have six *Anga's*, and as many *Sánga's*, or *Bodies* and other *Appendices*.

Such is the analysis of universal knowledge, *Practical* and *Speculative*.

THE COMMENTARY.

This first chapter of a rare *Sanskrit* Book, entitled *Vidyádersa*, or a *View of Learning*, is written in so close and concise a style, that some parts of it are very obscure, and the whole requires an explanation. From the beginning of it we learn, that the *Véda's* are considered by the *Hindus* as the fountain of all knowledge human and divine; whence the verses of them are said in the *Gítà* to be the *leaves* of that holy tree, to which the Almighty himself is compared:

*úrdbwa mûlam adhab s'âc'ham as'watt'ham prâburavyayam
ch'bandânji yasya pernâni yastam véda sa védavit.*

“The wise have called the Incorruptible One
“an *As'watt'ha* with its roots above and its
“branches below; the leaves of which are the

“ sacred measures: he, who knows this tree,
 “ knows the *Véda's*.”

All the *Pandits* insist, that *As'watt'ba* means the *Pippala*, or *Religious Fig-tree* with heart-shaped pointed and tremulous leaves; but the comparison of heavenly knowledge, descending and taking root on earth, to the *Vat'a*, or great *Indian Fig-tree*, which has most conspicuously its roots on high, or at least has radicating branches, would have been far more exact and striking.

The *Véda's* consists of three *Cán'd'a's* or *General Heads*; namely, *Carma*, *Jñyána*, *Upásanà*, or *Works*, *Faith*, and *Worship*; to the first of which the Author of the *Vidyâderjâ* wisely gives the preference, as MENU himself prefers *universal benevolence* to the *ceremonies* of religion:

Japyénaiva tu sunfidbhyèdbrâhmanó nátra sunsayab :
Curyádanyatrawâ curyânmaitró brâhmana uchyatè.

that is: “ By silent adoration undoubtedly a
 “ *Brâhman* attains holiness; but every *benevo-*
 “ *lent man*, whether he perform or omit that
 “ ceremony, is justly styled a *Brâhman*.” This triple division of the *Véda's* may seem at first to throw light on a very obscure line in the *Gîtâ*:

Traigunyaivishayah védâ nistraigunya bhavârijuna

or, “ The *Véda's* are attended with *three quali-*

“ ties : be not thou a man of *three* qualities, O
 “ ARJUNA.”

But several *Pandits* are of opinion, that the phrase must relate to the three *guna's*, or *qualities* of the mind, that of *excellence*, that of *passion*, and that of *darkness*; from the last of which a Hero should be wholly exempt, though examples of it occur in the *Véda's*, where animals are ordered to be *sacrificed*, and where horrid incantations are inserted for the *destruction* of enemies.

It is extremely singular, as Mr. WILKINS has already observed, that, notwithstanding the fable of BRAHMA's *four* mouths, each of which uttered a *Véda*, yet most ancient writers mention only *three Véda's*, in order as they occur in the compound word *Rigyajubstima*; whence it is inferred, that the *At'barvan* was written or collected after the three first; and the two following arguments, which are entirely new, will strongly confirm this inference. In the eleventh book of MENU, a work ascribed to the *first* age of mankind, and certainly of high antiquity, the *At'barvan* is mentioned by name, and styled the *Véda of Véda's*; a phrase, which countenances the notion of DARA' SHEC'U'H, who asserts, in the preface to his *Upanishat*, that “ the *three* first *Védas* are named separately, “ because the *At'barvan* is a corollary from

“them all, and contains the quintessence of “them.” But this verse of MENU, which occurs in a modern copy of the work brought from *Bánáras*, and which would support the antiquity and excellence of the *fourth Vēda*, is entirely omitted in the best copies, and particularly in a very fine one written at *Gayá*, where it was accurately collated by a learned *Bráhma*n; so that, as MENU himself in other places names only three *Vēda*'s, we must believe this line to be an interpolation by some admirer of the *At'harvan*; and such an artifice overthrows the very doctrine, which it was intended to sustain.

The next argument is yet stronger, since it arises from *internal* evidence; and of this we are now enabled to judge by the noble zeal of Colonel POLIER in collecting *Indian* curiosities; which has been so judiciously applied and so happily exerted, that he now possesses a complete copy of the *four Vēdas* in eleven large volumes.

On a cursory inspection of those books it appears, that even a learner of *Sanscrit* may read a considerable part of the *At'harvavēda* without a dictionary; but that the style of the other *three* is so obsolete, as to seem almost a different dialect: when we are informed, therefore, that few *Bráhmans* at *Bánáras* can understand any part of the *Vēda*'s, we must presume, that none

are meant, but the *Rich*, *Yajush*, and *Sáman*, with an exception of the *At'harvan*, the language of which is comparatively modern ; as the learned will perceive from the following specimen :

Yatra brahmavidò yánti dicshayà tapasà saba agnirmántatra nayatwagnirmédhán dedbátumè, agnayé swábà. váyurmán tatra nayatu váyub práñán dedbátu mè, váyuwè swábà. sūryò mán tatra nayatu chacshub sūryò dedbátu mè, sūryáya swábà ; chandrò mán tatra nayatu manaschandrò dedbátu mè, chandráya swábà. sòmò mán tatra nayatu payab sòmò dedbátu mè, sómáya swábà. Indrò mán tatra nayatu balamindrò dedbátu mè, indráya swábà. ãpò mán tatra nayatwámritam-mópatishtatu, adbbyab swábà. yatra brahmavidò yánti dicshayà tapasà saba, brahmà mán tatra nayatu brahma brahmà dedbátu mè, brahmanè swábà.

that is, “ Where they, who know the Great
 “ One, go, through holy rites and through
 “ piety, thither may *fire* raise me ! May fire
 “ receive my sacrifices ! Mysterious praise to
 “ fire ! May *air* waft me thither ! May air in-
 “ crease my spirits ! Mysterious praise to air !
 “ May the *Sun* draw me thither ! May the sun
 “ enlighten my eye ! Mysterious praise to the

“ fun ! May the *Moon* bear me thither ! May
 “ the moon receive my mind ! Myſterious praife
 “ to the moon ! May the plant *Sóma* lead me
 “ thither ! May *Sóma* beſtow on me its hal-
 “ lowed milk ! Myſterious praife to *Sóma* !
 “ May *INDRA*, or the *firmament*, carry me thi-
 “ ther ! May *INDRA* give me ſtrength ! My-
 “ ſterious praife to *INDRA* ! May *water* bear
 “ me thither ! May water bring me the ſtream
 “ of immortality ! Myſterious praife to the
 “ waters ! Where they, who know the Great
 “ One, go, through holy rites and through piety,
 “ thither may *BRAHMA*’ conduct me ! May
 “ *BRAHMA*’ lead me to the Great One ! Myſte-
 “ rious praife to *BRAHMA*’ !”

Several other paſſages might have been cited
 from the firſt book of the *At'barvan*, particularly
 a tremendous *incantation* with conſecrated *grafs*,
 called *Darbbha*, and a ſublime Hymn to *Cála*,
 or time ; but a ſingle paſſage will ſuffice to ſhow
 the ſtyle and language of this extraordinary
 work. It would not be ſo eaſy to produce a
 genuine extract from the other *Véda's* : indeed,
 in a book, entitled *Sivavédánta*, written in *San-*
ſcrit, but in *Cáſhmirian* letters, a ſtanza from
 the *Yajurvéda* is introduced ; which deſerves
 for its ſublimity to be quoted here ; though the
 regular cadence of the verſes, and the poliſhed
 elegance of the language, cannot but induce a

suspicion, that it is a more modern paraphrase of some text in the ancient Scripture :

natatra sūryò bhāti nacha chandra tāracaù, némā vidyutò bhānti cuta éva vabnih : taméva bhāntam anubbāti servam, tafya bhāśā servamidam vibhāti.

that is, “ There the sun shines not, nor the
“ moon and stars : these lightnings flash not *in*
“ *that place* ; how should even fire blaze *there* ?
“ GOD irradiates all this bright substance ; and
“ by its effulgence the universe is enlightened.”

After all, the books on divine *Knowledge*, called *Véda*, or what is *known*, and *Sruti*, or what has been *heard*, from revelation, are still supposed to be very numerous ; and the *four* here mentioned are thought to have been selected, as containing all the information necessary for man. MOHSANI FANI, the very candid and ingenious author of the *Dabistân*, describes in his first chapter a race of old *Persian* sages, who appear from the whole of his account to have been *Hindus* ; and we cannot doubt, that the book of MAHA'BA'D, or MENU, which was written, he says, *in a celestial dialect*, means the *Véda* ; so that, as ZERA'TUSHT was only a reformer, we find in *India* the true source of the ancient *Persian* religion. To this head belong the numerous *Tantra*, *Mantra*, *Agama*, and *Nigama*, *Sástra*'s, which consist of *incanta-*

tions and other texts of the *Védas*, with remarks on the occasions, on which they may be successfully applied. It must not be omitted, that the *Commentaries* on the *Hindu* Scriptures, among which that of *VASISHTHA* seems to be reputed the most excellent, are innumerable ; but, while we have access to the fountains, we need not waste our time in tracing the rivulets.

From the *Védas* are immediately deduced the practical arts of *Chirurgery* and *Medicine*, *Musick* and *Dancing*, *Archery*, which comprizes the whole art of war, and *Architecture*, under which the system of *Mechanical* arts is included. According to the *Pandits*, who instructed *ABU'LF AZL*, each of the *four* Scriptures gave rise to one of the *Upavéda's*, or *Sub-scriptures*, in the order in which they have been mentioned ; but this exactness of analogy seems to favour of refinement.

Infinite advantage may be derived by *Europeans* from the various *Medical* books in *Sanscrit*, which contain the names and descriptions of *Indian* plants and minerals, with their uses, discovered by experience, in curing disorders : there is a vast collection of them from the *Chcaraca*, which is considered as a work of *SIVA*, to the *Rôganirûpana* and the *Nidána*, which are comparatively modern. A number of books, in prose and verse, have been written on *Mu-*

sick, with specimens of *Hindu* airs in a very elegant notation ; but the *Silpa s'ástra*, or Body of Treatises on *Mechanical arts*, is believed to be lost.

Next in order to these are the six *Védanga's*, three of which belong to *Grammar* ; one relates to religious ceremonies ; a fifth to the whole compass of *Mathematicks*, in which the author of *Liláwati* was esteemed the most skilful man of his time ; and the *sixth*, to the explanation of obscure words or phrases in the *Védas*. The grammatical work of PÁNINI, a writer supposed to have been inspired, is entitled *Siddhánta Caumudi*, and is so abstruse, as to require the lucubrations of many years, before it can be perfectly understood. When *Cásinát'ha Serman*, who attended Mr. WILKINS, was asked what he thought of the *Pánintya*, he answered very expressively, that " it was a forest ;" but, since Grammar is only an instrument, not the end, of true knowledge, there can be little occasion to travel over so rough and gloomy a path ; which contains, however, probably some acute speculations in *Metaphysics*. The *Sanscrit* Prose is easy and beautiful : the learned will find in it almost all the measures of the *Greeks* ; and it is remarkable, that the language of the *Bráhmans* runs very naturally into *Sapphicks*, *Alcaicks*, and *Iambicks*. Astronomical works in

this language are exceedingly numerous: seventy-nine of them are specified in one list; and, if they contain the names of the principal stars visible in *India*, with observations on their positions in different ages, what discoveries may be made in Science, and what certainty attained in ancient Chronology?

Subordinate to these *Anga's* (though the reason of the arrangement is not obvious) are the series of *Sacred Poems*, the Body of *Law*, and the *six* Philosophical *śāstra's*; which the author of our text reduces to *two*, each consisting of *two* parts, and rejects a *third*, in *two* parts also, as not perfectly *orthodox*, that is, not strictly conformable to his own principles.

The first *Indian* Poet was VĀLMĪCI, author of the *Rāmāyana*, a complete Epick Poem on one continued, interesting, and heroick, action; and the next in celebrity, if it be not superior in reputation for holiness, was the *Mahābbārata* of VYĀSA: to him are ascribed the sacred *Purāna's*, which are called, for their excellence, *the Eighteen*, and which have the following titles: BRAHME, or the *Great One*, PEDMA, or the *Lotos*, BRAHMA'ND'A, or the *Mundane Egg*, and AGNI, or *Fire* (these *four* relate to the *Creation*), VISHNU, or the *Pervader*, GARUD'A, or his *Eagle*, the *Transformations* of BRAHMA', SIVA, LINGA, NA'REDA, son of

BRAHMA', SCANDA son of SIVA, MARCANDE'YA, or the Immortal Man, and BHAWISHYA, or the *Prediction of Futurity* (these *nine* belong to the *attributes* and *powers* of the Deity), and *four* others, MATSVA, VARA'HA, CU'RMA, VA'MENA, or as many incarnations of the Great One in his character of *Preserver*; all containing ancient traditions embellished by poetry or disguised by fable: the *eighteenth* is the BHA'GAWATA, or Life of CRISHNA, with which the same poet is by some imagined to have crowned the whole series; though others, with more reason, assign them different composers.

The system of *Hindu Law*, besides the fine work, called MENSUMRITI, or "what is *remembered* from MENU," that of YA'JNYAWALCYA, and those of *sixteen* other *Muni's*, with *Commentaries* on them all, consists of many tracts in high estimation, among which those current in *Bengal* are, an excellent treatise on *Inheritances* by JI'MU'TA VA'HANA, and a complete *Digest*, in *twenty-seven* volumes, compiled a few centuries ago by RAGHUNANDAN, the TRIBONIAN of *India*, whose work is the grand repository of all that can be known on a subject so curious in itself, and so interesting to the *British Government*.

Of the Philosophical Schools it will be sufficient here to remark, that the first *Nyaya* seems

analogous to the *Peripatetick*, the *second*, sometimes called *Vais'eshika*, to the *Ionick*, the two *Mimánsá's*, of which the *second* is often distinguished by the name of *Védánta*, to the *Platonick*, the first *Sánc'bya* to the *Italick*, and the *second*, or *Pátanjala*, to the *Stoick*, Philosophy; so that GAUTAMA corresponds with ARISTOTLE; CANA'DA, with THALES; JAIMINI with SOCRATES; VYÁ'SA with PLATO; CAPILA with PYTHAGORAS; PATANJALI with ZENO: but an accurate comparison between the *Grecian* and *Indian* Schools would require a considerable volume. The original works of those Philosophers are very succinct; but, like all the other *Sástras*, they are explained, or obscured, by the *Upaderšana* or *Commentaries* without end: one of the finest compositions on the Philosophy of the *Védánta* is entitled *Yóga Vásisht'ba*, and contains the instructions of the great VASISHTHA to his pupil, RA'MA, king of *Ayódhyà*.

It results from this analysis of *Hindu* Literature, that the *Véda*, *Upavéda*, *Védánga*, *Purána*, *Dharma*, and *Ders'ana* are the *Six* great *Sástras*, in which all knowledge, divine and human, is supposed to be comprehended; and here we must not forget, that the word *Sástra*, derived from a root signifying *to ordain*, means generally an *Ordinance*, and particularly a *Sacred*

Ordinance delivered by inspiration: properly, therefore, this word is applied only to *sacred literature*, of which the text exhibits an accurate sketch.

The *Súdra's*, or *fourth* class of *Hindus*, are not permitted to study the *six* proper *Sástra's* before-enumerated; but an ample field remains for them in the study of *profane literature*, comprized in a multitude of *popular* books, which correspond with the several *Sástra's*, and abound with beauties of every kind. All the tracts on *Medicine* must, indeed, be studied by the *Vaidya's*, or those, who are born Physicians; and they have often more learning, with far less pride, than any of the *Bráhmans*: they are usually Poets, Grammarians, Rhetoricians, Moralists; and may be esteemed in general the most virtuous and amiable of the *Hindus*. Instead of the *Véda's* they study the *Rájaníti*, or *Instruction of Princes*, and instead of *Law*, the *Nítisástra*, or general system of *Ethicks*: their *Sahitia*, or *Cávyá Sástra*, consists of innumerable poems, written chiefly by the *Medical* tribe, and supplying the place of the *Purána's*, since they contain all the stories of the *Rámáyana*, *Bhárata*, and *Bhágawata*: they have access to many treatises of *Alancára*, or Rhetorick, with a variety of works in modulated prose; to *Upác'hyána*, or Civil History, called also *Rája-*

tarangini; to the *Nátaca*, which answers to the *Gándharvavéda*, consisting of regular *Dramatick* pieces in *Sanfcrít* and *Prácrit*: besides which they commonly get by heart some entire Dictionary and Grammar. The best Lexicon or Vocabulary was composed in verse, for the assistance of the memory, by the illustrious AMARASINHA; but there are *seventeen* others in great repute: the best Grammar is the *Mugdhabódha*, or the *Beauty of Knowledge*, written by *Gófwámi*, named VO'PADE'VA, and comprehending, in two hundred short pages, all that a learner of the language can have occasion to know. To the *Cósha's*, or dictionaries, are usually annexed very ample *Ticá's*, or *Etymological Commentaries*.

We need say no more of the heterodox writings, than that those on the religion and philosophy of BUDDHA seem to be connected with some of the most curious parts of *Asiatick* History, and contain, perhaps, all that could be found in the *Páli*, or *sacred language* of the Eastern *Indian* peninsula. It is asserted in *Bengal*, that AMARASINHA himself was a *Bauddha*; but he seems to have been a theist of tolerant principles, and, like ABU'LFAZL, desirous of reconciling the different religions of *India*.

Wherever we direct our attention to *Hindu* Literature, the notion of *infinity* presents itself;

and the longest life would not be sufficient for the perusal of near five hundred thousand stanzas in the *Purāna's*, with a million more perhaps in the other works before mentioned: we may, however, select the best from each *Sāstra*, and gather the fruits of science, without loading ourselves with the leaves and branches; while we have the pleasure to find, that the learned *Hindus*, encouraged by the mildness of our government and manners, are at least as eager to communicate their knowledge of all kinds, as we can be to receive it. Since *Europeans* are indebted to the *Dutch* for almost all they know of *Arabick*, and to the *French* for all they know of *Chinese*, let them now receive from our nation the first accurate knowledge of *Sanscrit*, and of the valuable works composed in it; but, if they wish to form a correct idea of *Indian* religion and literature, let them begin with forgetting all that has been written on the subject, by ancients or moderns, before the publication of the *Gītā*.

ON
THE SECOND CLASSICAL BOOK
OF THE CHINESE.

BY
THE PRESIDENT.

THE vicinity of *China* to our *Indian* territories, from the capital of which there are not more than *six hundred miles* to the province of YU'NA'N, must necessarily draw our attention to that most ancient and wonderful Empire, even if we had no commercial intercourse with its more distant and maritime provinces; and the benefits, that might be derived from a more intimate connexion with a nation long famed for their useful arts, and for the valuable productions of their country, are too apparent to require any proof or illustration. My own inclinations and the course of my studies lead me rather to consider at present their *laws*, *politicks*, and *morals*, with which their general literature is closely blended, than their manufactures and trade; nor will I spare either pains or expense

to procure translations of their most approved *law-tracts*; that I may return to *Europe* with distinct ideas, drawn from the fountain-head, of the wisest *Asiatick* legislation. It will probably be a long time before accurate returns can be made to my inquiries concerning the *Chinese Laws*; and, in the interval, the Society will not, perhaps, be displeas'd to know, that a translation of a most venerable and excellent work may be expected from *Canton* through the kind assistance of an inestimable correspondent.

According to a *Chinese* Writer, named LI YANG PING, ' the ancient characters used in
' his country were the outlines of visible ob-
' jects earthly and celestial; but, as things
' merely intellectual could not be express'd by
' those figures, the grammarians of *China* con-
' trived to represent the various operations of
' the mind by metaphors drawn from the pro-
' ductions of nature; thus the idea of roughness
' and of rotundity, of motion and rest, were
' convey'd to the eye by signs representing a
' mountain, the sky, a river and the earth; the
' figures of the sun, the moon, and the stars,
' differently combined, stood for smoothness and
' splendour, for any thing artfully wrought, or
' woven with delicate workmanship; extension,
' growth, increase, and many other qualities

‘ were painted in characters taken from clouds,
 ‘ from the firmament, and from the vegetable
 ‘ part of the creation; the different ways of
 ‘ moving, agility and slowness, idleness and di-
 ‘ ligence, were expressed by various insects,
 ‘ birds, fish, and quadrupeds: in this manner
 ‘ passions and sentiments were traced by the
 ‘ pencil, and ideas not subject to any sense were
 ‘ exhibited to the sight; until by degrees new
 ‘ combinations were invented, new expressions
 ‘ added; the characters deviated imperceptibly
 ‘ from their primitive shape, and the *Chinese*
 ‘ language became not only clear and forcible,
 ‘ but rich and elegant in the highest degree.’

In this language, so ancient and so wonder-
 fully composed, are a multitude of books,
 abounding in useful, as well as agreeable, know-
 ledge; but the highest class consists of *Five*
 works, one of which at least every *Chinese*, who
 aspires to literary honours, must read again and
 again, until he possesses it perfectly.

The *first* is purely *Historical*, containing an-
 nals of the empire from the *two-thousand-three*
hundred-thirty-seventh year before CHRIST: it
 is entitled SHU’KING, and a version of it has
 been published in *France*; to which country
 we are indebted for the most authentick and
 most valuable specimens of *Chinese* History and
 Literature, from the compositions, which pre-

ceded those of HOMER, to the poetical works of the present Emperor, who seems to be a man of the brightest genius and the most amiable affections. We may smile, if we please, at the levity of the *French*, as they laugh without scruple at our seriousness; but let us not so far undervalue our rivals in arts and in arms, as to deny them their just commendation, or to relax our efforts in that noble struggle, by which alone we can preserve our own eminence.

The Second Classical work of the *Chinese* contains *three hundred* Odes, or short poems, in praise of ancient sovereigns and legislators, or descriptive of ancient manners, and recommending an imitation of them in the discharge of all publick and domestic duties: they abound in wise maxims, and excellent precepts, 'their whole doctrine, according to *Cun-fu-tsu*, in the *LU'NYU* or *Moral Discourses*, being reducible to this grand rule, that we should not even entertain a thought of any thing base or culpable;' but the copies of the *SHI KING*, for that is the title of the book, are supposed to have been much disfigured, since the time of that great Philosopher, by spurious passages and exceptionable interpolations; and the style of the Poems is in some parts too metaphorical, while the brevity of other parts renders them obscure, though many think even this obscurity

sublime and venerable, like that of ancient cloysters and temples, ‘*Shedding*, as MILTON expreffes it, *a dim religious light*.’ There is another paſſage in the LU’NYU’, which deſerves to be ſet down at length: ‘Why, my ſons, do you not ſtudy the book of Odes? If we creep on the ground, if we lie uſeleſs and inglorious, thoſe poems will raiſe us to true glory; in them we ſee, as in a mirror, what may beſt become us, and what will be unbecoming; by their influence we ſhall be made ſocial, affable, benevolent; for, as muſick combines ſounds in juſt melody, ſo the ancient poetry tempers and compoſes our paſſions: the Odes teach us our duty to our parents at home, and abroad to our prince; they inſtruct us alſo delightfully in the various productions of nature.’ ‘Haſt thou ſtudied, ſaid the Philoſopher to his ſon PEYU, the firſt of the three hundred Odes on the nuptials of Prince VE’NVA’M, and the virtuous TAI JIN? He, who ſtudies them not, reſembles a man with his face againſt a wall, unable to advance a ſtep in virtue and wiſdom.’ Moſt of thoſe Odes are near *three thouſand* years old, and ſome, if we give credit to the *Chinese* annals, conſiderably older; but others are ſomewhat more recent, having been compoſed under the later Emperors of the *third* family, called SHEU. The work

is printed in *four* volumes ; and, towards the end of the *first*, we find the Ode, which COUPLET has accurately translated at the beginning of the TA'HIO, or *Great Science*, where it is finely amplified by the Philosopher : I produce the original from the SHI' KING itself, and from the book, in which it is cited, together with a double version, one verbal and another metrical ; the only method of doing justice to the poetical compositions of the *Asiaticks*. It is a panegyrick on VUCU'N, Prince of *Guey* in the province of *Honang*, who died, near a century old, in the *thirteenth* year of the Emperor PING-VANG, *seven hundred and fifty-six* years before the birth of CHRIST, or *one hundred and forty-eight*, according to Sir ISAAC NEWTON, after the taking of *Troy*, so that the *Chinese* Poet might have been contemporary with HESIOD and HOMER, or at least must have written the Ode before the *Iliad* and *Odysssey* were carried into *Greece* by LYCURGUS.

The verbal translation of the thirty-two original characters is this :

- Behold¹ you reach² of⁴ the river³ KI ;
- Its green reeds how⁶ luxuriant ! how⁷ luxuriant !
- Thus is our Prince⁹ adorned¹⁰ with virtues ;
- As a carver, as a filer, of ivory,

- ¹⁷ As a cutter, as a polisher, of gems.
¹⁸ O how ²¹clate and sagacious! O how ²²dauntless and composed!
²³ How worthy of fame! How worthy of reverence!
²⁴ We have a ²⁷Prince ²⁸adorned ²⁹with ³⁰virtues,
³¹Whom to the end *of time* we can not forget.

THE PARAPHRASE.

Behold, where yon blue riv'let glides
 Along the laughing dale;
 Light reeds bedeck its verdant *beds*
 And frolick in the gale:

So shines our Prince! In bright array
 The Virtues round him wait;
 And sweetly smil'd th' auspicious day,
 That rais'd Him o'er our State.

As pliant hands in shapes refin'd
 Rich iv'ry carve and smoothe,
 His *Laws* thus mould each ductile mind,
 And every passion soothe.

As gems are taught by patient art
 In sparkling ranks to beam,
 With *Manners* thus he forms the heart,
 And spreads a gen'ral gleam.

What soft, yet awful, dignity!
 What meek, yet manly, grace!
 What sweetness dances in his eye,
 And blossoms in his face!

So shines our Prince! A sky-born crowd
 Of Virtues round him blaze:
 Ne'er shall Oblivion's murky cloud
 Obscure his deathless praise.

A Chinese Ode.

瞻彼淇澳美竹猗猗

有斐君子如切如磋

如琢如磨瑟兮僖兮

赫兮喧兮有斐君子

終不可諠

The prediction of the Poet has hitherto been accomplished ; but he little imagined, that his composition would be admired, and his Prince celebrated in a language not then formed, and by the natives of regions so remote from his own.

In the *tenth* leaf of the TA' HIO a beautiful comparison is quoted from another Ode in the SHI KING, which deserves to be exhibited in the same form with the preceding :

- ¹ The peach-tree, ² how fair ! ³ how graceful !
⁴ Its ⁵ leaves, ⁶ how blooming ! ⁷ how pleasant !
⁸ Such is a ⁹ bride, ¹⁰ when she ¹¹ enters her bridegroom's house,
¹² And ¹³ pays due ¹⁴ attention to her ¹⁵ whole family.'

The simile may thus be rendered :

Gay child of Spring, the garden's queen,
 Yon peach-tree charms the roving sight :
 Its fragrant leaves how richly green !
 Its blossoms how divinely bright !

So softly smiles the blooming bride
 By love and conscious Virtue led
 O'er her new mansion to preside,
 And placid joys around her spread.

The next leaf exhibits a comparison of a different nature, rather sublime than agreeable, and conveying rather censure than praise :

¹ O how horridly impends yon southern mountain !
⁵ Its rocks in how vast, ⁷ how ⁸ rude a heap !
⁹ Thus loftily thou fittest, O ¹¹ minister of YN ;
¹³ All the ¹⁵ people look up to thee with dread. ¹⁶

Which may be thus paraphrased :

See, where yon crag's imperious height
 The funny highland crowns,
 And, hideous as the brow of night,
 Above the torrent frowns !

So scowls the Chief, whose will is law,
 Regardless of our state ;
 While millions gaze with painful awe,
 With fear allied to hate.

It was a very ancient practice in *China* to paint or engrave moral sentences and approved verses on vessels in constant use ; as the words RENEW THYSELF DAILY were inscribed on the bason of the Emperor T'ANG, and the poem of KIEN LONG, who is now on the throne, in praise of Tea, has been published on a set of porcelain cups ; and, if the description just cited of a selfish and insolent statesman were, in the same manner, constantly presented to the eyes and attention of rulers, it might produce some benefit to their subjects and to themselves ; especially if the comment of TSEM TSU, who may be called the XENOPHON, as CUN FU'

Tsu' was the SOCRATES, and MEM TSU the PLATO, of *China*, were added to illustrate and enforce it.

If the rest of the *three hundred* Odes be similar to the specimens adduced by those great moralists in their works which the *French* have made publick, I should be very solicitous to procure our nation the honour of bringing to light the *second* Classical book of the *Chinese*. The *third*, called YEKING, or the book of Changes, believed to have been written by FO, the HERMES of the East, and consisting of right lines variously disposed, is hardly intelligible to the most learned *Mandarins*; and CUN FU' TSU' himself, who was prevented by death from accomplishing his design of elucidating it, was dissatisfied with all the interpretations of the earliest commentators. As to the *fifth*, or LIKI, which that excellent man compiled from old monuments, it consists chiefly of the *Chinese* ritual, and of tracts on Moral Duties; but the *fourth* entitled CHUNG CIEU, or *Spring and Autumn*, by which the same incomparable writer meant the *flourishing* state of an Empire, under a virtuous monarch, and the *fall* of kingdoms, under bad governors, must be an interesting work in every nation. The powers, however, of an indi-

vidual are so limited, and the field of knowledge is so vast, that I dare not promise more, than to procure, if any exertions of mine will avail, a complete translation of the SHI' KING, together with an authentick abridgement of the *Chinese* Laws, civil and criminal. A native of *Canton*, whom I knew some years ago in *England*, and who passed his first examinations with credit in his way to literary distinctions, but was afterwards allured from the pursuit of learning by a prospect of success in trade, has favoured me with the *Three Hundred Odes* in the original, together with the *Lu'n Yu'*, a faithful version of which was published at *Paris* near a century ago; but he seems to think, that it would require three or four years to complete a translation of them; and Mr. Cox informs me, that none of the *Chinese*, to whom he has access, possess leisure and perseverance enough for such a task; yet he hopes, with the assistance of *WHANG ATONG*, to send me next season some of the poems translated into *English*. A little encouragement would induce this young *Chinese* to visit *India*, and some of his countrymen would, perhaps, accompany him; but, though considerable advantage to the publick, as well as to letters, might be reaped from the knowledge and ingenuity of

such emigrants, yet we must wait for a time of greater national wealth and prosperity, before such a measure can be formally recommended by us to our patrons at the helm of government.



सत्यमेव जयते

THE

LUNAR YEAR OF THE HINDUS.

BY

THE PRESIDENT.

HAVING lately met by accident with a wonderfully curious tract of the learned and celebrated RAGHUNANDANA, containing a full account of all the rites and ceremonies in the lunar year, I twice perused it with eagerness, and present the Society with a correct outline of it, in the form of a calendar, illustrated with short notes: the many passages quoted in it from the *Védas*, the *Puránas*, the *Sástras* of law and astronomy, the *Calpa*, or sacred ritual, and other works of immemorial antiquity and reputed holiness, would be thought highly interesting by such as take pleasure in researches concerning the *Hindus*; but a translation of them all would fill a considerable volume, and such only are exhibited as appeared most distinguished for elegance or novelty.

The lunar year of three hundred and sixty days, is apparently more ancient in India than the solar, and began, as we may infer from a verse in the *Mâtſya*, with the month *A'swin*, so called, because the moon was at the full, when that name was imposed, in the first lunar station of the *Hindu* ecliptick, the origin of which, being diametrically opposite to the bright star *Cbitrà*, may be ascertained in our sphere with exactness; but, although most of the *Indian* fasts and festivals be regulated by the days of the moon, yet the most solemn and remarkable of them have a manifest reference to the supposed motions of the sun; the *Durgótsava* and *Hólíca* relating as clearly to the autumnal and vernal equinoxes, as the sleep and rise of *VISHNU* relate to the solstices: the *Sancrântis*, or days on which the sun enters a new sign, especially those of *Tulá* and *Méſha*, are great festivals of the solar year, which anciently began with *Pauſha* near the winter solstice, whence the month *Márga'sirſha* has the name of *A'grabáyana*, or *the year is next before*. The twelve months, now denominated from as many stations of the moon, seem to have been formerly peculiar to the lunar year; for the old solar months, beginning with *Chaitra*, have the following very different names in a curious text of the *Véda* on the order of the six *Indian* seasons; *Madbu*,

Mádhava, Sucra, Suchi, Nabhas, Nabhasya, Isa, Urja, Sabas, Sabasya, Tapas, Tapasya. It is necessary to premise, that the *muc'hya chándra*, or *primary* lunar month, ends with the conjunction, and the *gauna chándra*, or *secondary*, with the opposition: both modes of reckoning are authorized by the several *Puránas*; but, although the astronomers of *Cáfi* have adopted the *gauna* month, and place in *Bhádra* the birth-day of their pastoral god, the *muc'hya* is here preferred, because it is generally used in this province, and especially at the ancient seminary of *Bráhmens* at *Máyápur*, now called *Navadwípa*, because a *new island* has been formed by the *Ganges* on the site of the old academy. The *Hindus* define a *tit'bi*, or lunar day, to be the time in which the moon passes through twelve degrees of her path, and to each *pacsha*, or half month, they allot fifteen *tit'bis*, though they divide the moon's orb into *sixteen* phases, named *Calás*, one of which they suppose constant, and compare to the string of a necklace or chaplet, round which are placed moveable gems and flowers: the *Mabácalá* is the day of the conjunction, called *Amá*, or *Amávásyá*, and defined by GOBHILA, the *day of the nearest approach to the sun*; on which obsequies are performed to the manes of the *Pitris*, or certain progenitors of the human race,

to whom the *darker* fortnight is peculiarly sacred. Many subtile points are discussed by my author concerning the *junction* of two or even three lunar days in forming one fast or festival; but such a detail can be useful only to the *Bráhmens*, who could not guide their flocks, as the *Raja* of *Crishtnanagar* assures me, without the assistance of RAGHUNANDAN. So fond are the *Hindus* of mythological personifications, that they represent each of the thirty *tit'his* as a beautiful nymph; and the *Gáyatrítantra*, of which *Sannyásí* made me a present, though he considered it as the holiest book after the *Véda*, contains flowery descriptions of each nymph, much resembling the delineations of the thirty *Ráginis*, in the treatises on *Indian* musick.

In what manner the *Hindus* contrive so far to reconcile the lunar and solar years, as to make them proceed concurrently in their ephemerides, might easily have been shown by exhibiting a version of the *Nadiya* or *Varánes* almanack; but their modes of intercalation form no part of my present subject, and would injure the simplicity of my work, without throwing any light on the religion of the *Hindus*. The following tables have been very diligently compared by myself with two *Sanscrit* almanacks, with a superficial chapter in the work of ABU'LEFAZL, and with a list of *Indian* holidays pub-

lished at *Calcutta*; in which there are nine or ten fasts, called *Jayantis*, distinguished chiefly by the titles of the *Avatáras*, and twelve or thirteen days marked as the beginnings of as many *Calpas*, or very long periods, an hundred of which constitute BRAHMA'S age; but having found no authority for those holidays, I have omitted them: some festivals, however, or fasts, which are passed over in silence by RAGHUNANDAN, are here printed in *Italick* letters; because they may be mentioned in other books, and kept holy in other provinces or by particular sects. I cannot refrain from adding, that *human sacrifices* were anciently made on the *Mahanavami*; and it is declared in the *Bhavisya Purána*, that *the head of a slaughtered man gives DURGA' a thousand times more satisfaction than that of a buffalo*:

*Náreña sírasà víra pújítà vidhiwanmrípa,
tríptá bhavéd bhrís'am Durgà vesheñi lasheamévachá.*

But in the *Bráhma* every *neramédha*, or *sacrifice of a man*, is expressly forbidden; and in the fifth book of the *Bhágawat* are the following emphatical words: “*Yé twiha vai purusháb purushamédhena yajanté, yáscha striyó nrípasú. c'kádanti, tánscha táscha tē pasava íba nibatā. yama' sádanē yátayantó, racsbógana saunika' íva súdbittiná 'vadáyasríc pívanti;*” that is.

“ Whatever men in this world sacrifice human
 “ victims, and, whatever women eat the flesh
 “ of male cattle, those men and those women
 “ shall the animals here slain torment in the
 “ mansion of YAMA, and, like slaughtering
 “ giants, having cleaved their limbs with axes,
 “ shall quaff their blood.” It may seem strange,
 that a *human sacrifice* by a man should be no
 greater crime than eating the flesh of a male
 beast by a woman; but it is held a mortal of-
 fence to kill any creature, except for sacrifice,
 and none but males must ever be sacrificed, nor
 must women, except after the performance of a
śrāddha by their husbands, taste the flesh even
 of victims. Many strange ceremonies at the
Durgotsava still subsist among the *Hindus* both
 male and female, an account of which might
 elucidate some very obscure parts of the *Mosaic*
 law; but this is not a place for such disquisi-
 tions. The ceremony of *swinging* with iron
 hooks through the muscles, on the day of the
Cherac, was introduced, as I am credibly in-
 formed, in modern times, by a superstitious
 prince, named *Vāna*, who was a *Saiva* of the
 most austere sect: but the custom is bitterly
 censured by learned *Hindus*, and the day is,
 therefore, omitted in the following abridgement
 of the *Tit’bi tatwa*.

A'SWINA.

- I. Navarátrīcam. *a.*
- II.
- III. Acshayá. *b.*
- IV.
- V. Sáyam-adhiváfa. *c.*
- VI. Shaftyádicalpa bódhanam. *d.*
- VII. Patricá-pravéfa. *e.*
- VIII. Maháshatámi sandhipújá.
- IX. Mahánavamī. *f.* Manwantará. *g.*
- X. Vijaya. *h.*
- XI.
- XII.
- XIII.
- XIV.
- XV. A'fwiní Cójágara. *i.*

a. By some the first *nine nights* are allotted to the decoration of DURGA' with ceremonies peculiar to each. *Bhawishyóttara.*

b. When certain days of the moon fall on certain days of the week, they are called *acshayás*, or *unperishable*.

c. The evening preparation for her drefs.

d. On this day she is commonly awakened, and her festival begins. *Dévi-purána.*

e. She is invited to a bower of *leaves* from *nine plants*, of which the *Bilva* is the chief.

f. The last of the three great days. “ The sacrificed beasts must be killed at one blow “ with a broad sword or a sharp axe.”

Cálicápurána.

g. The *fourteen* days, named *Manwantarás*, are supposed to be the first of as many very long periods, each of which was the reign of a MENU: they are all placed according to the *Bhawishya* and *Mátsya*.

h. The goddess dismissed with reverence, and her image cast into the river, but without *Mantras*.

Baudháyana.

i. On this full moon the fiend NICUMBHA led his army against DURGA'; and LACSHMI descended, promising wealth to those *who were awake*: hence the night is passed in playing at ancient chess. CUVE'RA also and INDRA are worshipped.

Lainga and *Bráhma*.

ASWINA :
or *Cártaça*.

I.

II.

III.

IV.

V.

VI.

VII.

VIII. *Dagdhá. a.*

IX.

X.

XI.

XII.

XIII.

XIV. *Bhútachaturdasì Yamaterpanam. b.*XV. *Lacsh mípujá dipánwitá. c. Syámápujá.*
Ulcádánam. d.

a. The days called *dagdba*, or *burnt*, are variable, and depend on some inauspicious conjunctions, *Vidyá-sirómani.*

b. Bathing and libations to YAMA, regent of the south or the lower world, and judge of departed spirits. *Lainga.*

c. A fast all day, and a great festival at night, in honour of LACSHMI, with illuminations on trees and houses: invocations are made at the same time to CUVÉRA. *Rudra-dbera.*

“ On this night, when the Gods, having
 “ been delivered by CE'SAVA, were flumbering
 “ on the rocks, that bounded the sea of milk,
 “ LACS'HMI', no longer fearing the *Daityas*, slept
 “ apart on a lotos.” *Bráhma.*

d. Flowers are also offered on this day to
 SYA'M'A, or the black, an epithet of BHAVANI,
 who appears in the *Calijug*, as a *damsel twelve*
years old. *Váránasi Panjicá.*

Torches and flaming brands are kindled and
 consecrated, to burn the bodies of kinsmen, who
 may be dead in battle or in a foreign country,
 and to light them through the shades of death
 to the mansion of YAMA. *Bráhma.*

These rites bear a striking resemblance to
 those of CERES and PROSERPINE.

CÁRTICA.

- I. Dyúta pratipat. *a.* Belipújá. *b.*
 II. Bhrátrí dwitíyá. *c.*
 III.
 IV.
 V.
 VI.
 VII. Achhayá.
 VIII. Gósh't'hásh'tamí. *d.*
 IX. Durgá navamí. *e.* Yugádyá. *f.*
 X.
 XI. Utt'hánaicádasi. *g.* *Baca panchacam.*
 XII. Manwantará.
 XIII.
 XIV. *Sriberútt'hánam.*
 XV. Cárticí. Manwantará. Dánámávaśya-
 cam. *b.* सयमेव जयते

a. MAHA'DEVA was beaten on this day at a game of chance by PARVATÍ: hence games of chance are allowed in the morning; and the winner expects a fortunate year. *Bráhma.*

b. A nightly festival, with illuminations and offerings of flowers, in honour of the ancient king BELI. *Vámēna.*

c. YAMA, child of the Sun, was entertained on this lunar day by the river-goddeś YAMUNA', his younger sister; hence the day is

sacred to them both; and sisters give entertainments to their brothers, who make presents in return.

Lainga Mahábhárata.

d. Cows are on this day to be fed, careffed, and attended in their pastures; and the *Hindus* are to walk round them with ceremony, keeping them always to the right hand.

Bhíma parácrama.

e. "To eat nothing but dry rice on this day of the moon for nine successive years, will secure the favour of DURGÁ." *Cálicá purána.*

f. The first day of the *Tréta Yuga.*

Vaijñava. Bráhma.

g. VISHNU rises on this day, and in some years on the *fourteenth*, from his slumber of four months. He is waked by this incantation: "The clouds are dispersed; the full moon will appear in perfect brightness; and I come, in hope of acquiring purity, to offer the fresh flowers of the season: awake from thy long slumber, awake, O Lord of all worlds!"

Váráha. Mátsya.

The Lord of all worlds neither slumbers nor sleeps.

A strict fast is observed on the *eleventh*; and even the *Baca*, a water-bird, abstains, it is said, from his usual food.

Vidyá sromani.

h. Gifts to *Bráhmens* are indispensably necessary on this day.

Rámáyana.

CA'RTICA:
or *Márgasírsha*.

- I.
II.
III.
IV.
V.
VI.
VII.
VIII.
IX.
X.
XI.
XII.
XIII.

XIV. *Acshayá*.

XV. *Gófaharí*. *a*.



a. Bathing in the *Gangá*, and other appointed ceremonies, on this day will be equally rewarded with a gift of a *thousand cows* to the *Bráhmens*.

Vyása.

MĀ'RGASĪ'RSHA.

- I.
- II.
- III.
- IV.
- V.
- VI. Guha shashtī. *a.*
- VII. *Mitra septamī, b.* Navánnam.
- VIII. Navánnam.
- IX.
- X.
- XI.
- XII. *Ac'bandá dwádasi.* Navánnam.
- XIII.
- XIV. Páshána chaturdasī. *c.*
- XV. Mārgasīrshī. Navánnam.



सत्यमेव जयते

a. Sacred to SCANDA, or CA'RTICE'YA, God of Arms. *Bhawishya.*

b. In honour of the Sun. *Navánnám* signifies *new grain*, oblations of which are made on any of the days to which the word is annexed

c. GAURÍ' to be worshipped at night, and cakes of rice to be eaten in the form of *larg pebbles.* *Bhawishya*

MA'RGASÍ'RSA :
or *Pausha*.

- I.
- II.
- III.
- IV.
- V.
- VI.
- VII.
- VIII. Púpáshtacá. *a*.
- IX. *Dagdbá*.
- X.
- XI.
- XII.
- XIII.
- XIV.
- XV.



सत्यमेव जयते

a. Cakes of rice are offered on this day, which is also called *Aindrì*, from INDRA, to the Manes of ancestors. *Góbbila*.

PAUSHA.

- I. The *morning* of the Gods, or beginning of the old *Hindu* year.
- II. *Dagdhá.*
- III.
- IV.
- V.
- VI.
- VII.
- VIII.
- IX.
- X.
- XI. *Manwantará.*
- XII.
- XIII.
- XIV.
- XV. *Paushí.*



सत्यमेव जयते

PAUSHA :
or *Mágha*.

- I.
- II.
- III.
- IV.
- V.
- VI.
- VII.
- VIII. *Mánsáfhacá. a.*
- IX.
- X.
- XI.
- XII.
- XIII.
- XIV. *Rátantì, or the waters speak. b.*
- XV.



सत्यमेव जयते

a. On this day, called also *Prájápatyá*, from *Prajápati*, or the Lord of Creatures, the flesh of male kids or wild deer is offered to the Manes. *Góbbila.*

“ On the eighth lunar day, ICSHWA'CU spoke
“ thus to his son VICUSHI: Go, robust youth,
“ and having slain a male deer, bring his flesh
“ for the funeral oblation.” *Herivans'a.*

b. Bathing at the first appearance of ARUNA,
or the dawn. *Yama.*

‘ attain all possible felicity; she, who wears on
 ‘ her locks a young moon, who shines with ex-
 ‘ quisite lustre, whose body bends with the
 ‘ weight of her full breasts, who sits reclined on
 ‘ a white lotos, and from the crimson lotos of
 ‘ her hands pours radiance on the instruments
 ‘ of writing, and on the books produced by her
 ‘ favour!’ *Sáradá tilaca.*

c. A fast in honour of the Sun, as a form of
 VISHNU. *Várába purána.*

It is called also *Mácarí* from the constellation
 of *Macara*, into which the Sun enters on the
 first of the solar *Mágha*. *Critya calpa taru.*

This day has also the names of *Rat’byá* and
Rat’ba septamí, because it was the beginning of
 a *Manwantará*, when a new Sun ascended his
 car. *Nárasimha. Mát’fya.*

d. A libation of holy water is offered by all
 the four classes to the Manes of the valiant and
 pious BHI’SHEMA, son of GANGA’.

Bhawishyóttara.

e. Ceremonies with *tila*, or *sesamum*, in ho-
 nour of BHI MA. *Vijñnu dherma.*

f. *Tila* offered in six different modes.

Mát’fya.

g. The first day of the *Caliyuga*. *Bráhma.*

MA'GHA.

I.

II.

III.

IV. Varadá chatur'hí. Gaurípújá. *a.*V. Srí panchamí. *b.*

VI.

VII. Bháscara septamí. *c.* Mácarí. Man-
wantará.VIII. Bhíshmáshtamí. *d.*IX. *Mabánandá.*

X.

XI. Bhaimí. *e.*XII. Sháttiladánam. *f.*

XIII.

XIV.

XV. Mághí. Yugádyà. *g.* Dánamávafy-
acam.

a. The worship of GAURI', furnamed *Varadá*, or *granting boons.* *Bbarwishyóttara.*

b. On this lunar day SARASWATI', here called SRÍ', the goddess of arts and eloquence, is worshipped with offerings of perfumes, flowers, and dressed rice: even the implements of writing and books are treated with respect and not used on this holiday. *Samvatsara pradípa.*

A Meditation on SARASWATI.

' May the goddess of speech enable us to

MA'GHA:
or *P'hálguna*.

- I.
II.
III.
IV.
V.
VI.
VII.
VIII. *Sácáshtacá. a.*
IX.
X.
XI.
XII.
XIII.
XIV. *Siva ratri. b.*
XV.



a. Green vegetables are offered on this day to the Manes of ancestors: it is called also *Vaiswédévisti* from the *Vaiswédéváb*, or certain paternal progenitors. *Góbbila.*

b. A rigorous fast, with extraordinary ceremonies in honour of the *Sivalinga* or Phallus.

Ijána sambitá.

P'HÁLGUNA.

- I.
- II.
- III.
- IV. *Dagdhá.*
- V.
- VI.
- VII.
- VIII.
- IX.
- X.
- XI.
- XII. *Góvinda dwádasî. a.*
- XIII.
- XIV.
- XV. *P'hálgunî. Manwantará. Dólayátrá. b.*

a. Bathing in the *Gangá* for the remission of mortal sins. *Pádma.*

b. *Hólicà*, or *P'halgútsava*, vulgarly *Húlî*, the great festival on the approach of the vernal equinox.

Kings and people *sport* on this day in honour of *Góvinda*, who is carried in a *dólà*, or palanquin. *Brábma. Scánda.*

P'HA'LGUNA:
or *Chaitra*.

- I.
 - II.
 - III.
 - IV.
 - V.
 - VI.
 - VII.
 - VIII. *Sítalá pújá.*
 - IX.
 - X.
 - XI.
 - XII.
 - XIII. *Mahávarunt?*
 - XIV.
 - XV. Maunì. *a.* *Acshayá. Manwantará.*
- सत्यमेव जयते*
- a.* Bathing in *silence.* *Vyása. Scánda.*

CHAITRA.

- I. The *lunifolar* year of VICRAMA'DITYA begins.
- II.
- III. Manwantará.
- IV.
- V.
- VI. Scanda-shashtí. *a.*
- VII.
- VIII. Asócáshamí. *b.*
- IX. Sríráma-navamí. *c.*
- X.
- XI.
- XII.
- XIII. Madana-trayódasí. *d.*
- XIV. Madana-chaturdasí. *e.*
- XV. Chaitrí. Manwantará.

a. Sacred to CA'RTICE'YA, the God of War.
Dévi-purána.

b. Men and women of all classes ought to bathe in some holy stream, and, if possible, in the *Brahmaputra*: they should also drink water with buds of the *Asóca* floating on it. *Scándá.*

c. The birthday of RA'MA CHANDRA. Ceremonies are to be performed with the mystical stone *Sálagráma* and leaves of *Tulasí*. *Agastya.*

d. A festival in honour of CA'MA DE'VA,
God of Love. *Bhawishya.*

e. The same continued with musick and
bathing. *Saurágama. Dévala.*

The Hymn to CA'MA.

1. Hail, God of the flowery bow; hail, warrior with a fish on thy banner; hail, powerful divinity, who causest the firmness of the sage to forsake him, and subduest the guardian deities of eight regions!

2. O CANDARPA, thou son of MA'DHAVA! O MA'RA, thou foe of SAMBHARA! Glory be given to thee, who lovest the goddess RETI; to thee, by whom all worlds are subdued; to thee, who springest from the heart!

3. Glory be to MADANA, to CA'MA; to Him, who is formed as the God of Gods; to Him, by whom BRAHMA', VISHNU, SIVA, INDRA, are filled with emotions of rapture!

4. May all my mental cares be removed, all my corporal sufferings terminate! May the object of my soul be attained, and my felicity continue for ever!

Bhawishya-purána.

CHAITRA :
or *Vaisac'ha*.

- I.
- II. *Dagdbá*.
- III.
- IV.
- V.
- VI.
- VII.
- VIII.
- IX.
- X.
- XI.
- XII.
- XIII. *Váruni. a.*
- XIV. *Angáraca dinam. b.*
- XV.



a. So called from *Váruna*, or the lunar constellation *Satabhisà* : when it falls on *Saturday*, it is named *Mahávaruni*. Bathing by day and at night in the *Gangà*. *Scánda*.

b. Sacred, I believe, to the planet *Mangala*.
 “ A branch of *Snybì* (*Euphorbia*) in a whitened
 “ vessel, placed with a red flag on the house-
 “ top, on the fourteenth of the dark half of
 “ *Chaitra*, drives away sin and disease.”

Rája mártanda.

VAISA'C'HA.

- I.
- II.
- III. Acshaya tritiyá. *a.* Yugádyá. *b.* *Parasú-
ráma.*
- IV.
- V.
- VI. Dagdhá.
- VII. *Ĵabnu septamí.*
- VIII.
- IX.
- X.
- XI.
- XII. Pipítaca dwádasí. *c.*
- XIII.
- XIV. *Nrīṣṇba chaturdasí.*
- XV. Vais'ac'hí. Dánamávafyacam.



सयमेव जयते

a. Gifts on this day of water and grain, especially of *barley*, with oblations to CRISHNA of perfumes, and other religious rites, produce fruit *without end* in the next world.

Scánda. Bráhma. Bbáwīshya.

b. The first day of the *Satya yuga.*

Bráhma. Vaiṣṇava.

“Water and oil of *tila*, offered on the *Yugá-
dyás* to the *Pitrīs*, or progenitors of mankind,
“are equal to obsequies continued for a thou-
“sand years.”

Vīṣṇu-purána.

This was also the day, on which the river *Gangá* flowed from the foot of *Viṣṇu* down upon *Himálaya*, where she was received on the head of *Siva*, and led afterwards to the ocean by king *Bhágirat'ba*: hence adoration is now paid to *Gangá*, *Himálaya*, *Sancara*, and his mountain *Cailasa*; nor must *Bhágirat'ba* be neglected. *Bráhma.*

c. Libations to the Manes. *Ragbunandan.*

Note on p. 146.

Dóláyátra. b.

Compare this holiday and the superstition on the *fourth* of *Bhádra* with the two *Egyptian* festivals mentioned by *PLUTARCH*; one called the *entrance of OSIRIS into the Moon*, and the other *his confinement or inclosure in an Ark*.

The people usually claim *four* other days for their sports, and sprinkle one another with a *red powder* in imitation of vernal flowers: it is commonly made with the mucilaginous root of a fragrant plant, coloured with *Bakkam*, or *Sappan-wood*, a little alum being added to extract and fix the redness.

VAISA'C'HA :
OF *Jyaisbit'ba*.

- I.
- II.
- III.
- IV. Dagdhá.
- V.
- VI.
- VII.
- VIII.
- IX.
- X.
- XI.
- XII.
- XIII.
- XIV. Sávitri vratam. *a*.
- XV.



a. A fast, with ceremonies by women, at the roots of the *Indian* fig-tree, to preserve them from widowhood.

Parásara. Rájamártanda. Critya cbintámeni.

JYAIŠT'HA.

- I.
- II.
- III. Rembhá tritiyá. *a.*
- IV.
- V.
- VI. Aranya śhaṣṭi. *b.*
- VII. *Aśvaya.*
- VIII.
- IX.
- X. Daśahara. *c.*
- XI. Nirjalaicādasī. *d.*
- XII.
- XIII.
- XIV. *Champaca caturdasī. e.*
- XV. Jyaišt'hī. Manwantarā.



सत्यमेव जयते

a. On this day of the moon the *Hindu* women imitate REMBHA', the feaborn goddess of beauty, who bathed on the same day, with particular ceremonies. *Bhawishyóttara.*

b. Women walk in the *forests* with a fan in one hand, and eat certain vegetables in hope of beautiful children. *Rāja mártanda,*

See the account given by PLINY of the *Druidical* mistletoe, or *viscum*, which was to be gathered, when the moon was *six* days old, as a preservative from *sterility.*

c. The word means *ten-removing*, or *removing ten sins*, an epithet of *Gangá*, who effaces *ten sins*, how heinous soever, committed in *ten* previous births by such as bathe in her waters.

Brabma-vaiverta.

A Couplet by SANC'HA.

“ On the tenth of *Jyaisht'ba*, in the bright
 “ half of the month, on the day of MANGALA,
 “ son of the Earth, when the moon was in *Hasta*,
 “ this daughter of JAHNU burst from the rocks,
 “ and flowed over the land inhabited by mor-
 “ tals: on this lunar day, therefore, she washes
 “ off ten sins (thus have the venerable sages
 “ declared) and gives an hundred times more
 “ felicity, than could be attained by a myriad of
 “ *Aśwamedhas*, or *sacrifices of a horse*.”

d. A fast so strict, that even *water* must not be tasted.

e. A festival, I suppose, with the flowers of the *Champaca*.

JYAIŠHT'ŪA :
or *A'shārba.*

- I.
- II.
- III.
- IV. *Dagdbá.*
- V.
- VI.
- VII.
- VIII.
- IX.
- X. *Ambuváchí pradam. a.*
- XI.
- XII.
- XIII. *Ambuváchí tyágah.*
- XIV.
- XV. *Gófahafri. सत्यमेव जयते*

a. The Earth in her courses till the thirteenth.

Jyótiṣh

A'SHA'D'HA.

- I.
- II. Rat'ha Yátrá. *a.*
- III.
- IV.
- V.
- VI.
- VII.
- VIII.
- IX.
- X. Manwantará.
- XI. Sayanaicádasí. Rátrau s'ayanam. *b.*
- XII.
- XIII.
- XIV.
- XV. A'shárhi. Manwantará. Dánamávafy-
acam.



a. The image of CRISHNA, in the character of *Jagannát'ha*, or Lord of the Universe, is borne by day in a *car*, together with those of BALARA'MA and SUBHADR'A: when the moon rises, the feast begins, but must end, as soon as it sets. *Scánda.*

b. The *night* of the Gods beginning with the summer solstice, VISHNU reposes *four* months on the serpent SE'SHA.

Bhágavata. Mát'sya. Váráha.

A'SHĀ'D'HA:
or *Srāvana*.

- I.
- II.
- III.
- IV.
- V. Manasāpanchamī. *a*.
- VI. *Dagdā*.
- VII.
- VIII. Manwantarī.
- IX.
- X.
- XI.
- XII.
- XIII.
- XIV.
- XV.



a. In honour of *Dēvī*, the goddess of nature, surnamed *Manasā*, who, while VISHNŪ and all the Gods were sleeping, sat in the shape of a serpent on a branch of *Snuhī*, to preserve mankind from the venom of snakes.

Garuda, Dēvīpurāna.

SRA'VANA.

- I.
- II.
- III.
- IV.
- V. Nágapanchamí. *a.*
- VI.
- VII.
- VIII.
- IX.
- X.
- XI.
- XII.
- XIII.
- XIV.
- XV. Srávaní.



a. Sacred to the demigods in the form of *Serpents*, who are enumerated in the *Pedma*, and *Garuda*, *puránas*. Doors of houses are smeared with cow-dung and *Nimba*-leaves, as a preservative from poisonous reptiles.

Bhawishya. Retnácara.

Both in the *Pádma* and *Gáruda* we find the serpent CA'LIYA, whom CRISHNA slew in his childhood, among the deities worshipped on this day; as the *Pythian* snake, according to CLEMENS, was adored with APOLLO at *Delphi*.

SRA'VANA; or *Bhadra*.

- I.
- II.
- III.
- IV.
- V.
- VI.
- VII. *Dagdhá*.
- VIII. Crishnajánmáshdami. *a.* Jayanti *b.*
- IX.
- X.
- XI.
- XII.
- XIII. Yugádyá. *c.*
- XIV.
- XV. Amáváfyá.



a. The birthday of CRISHNA, son of MAHA'-MA'Y'A in the form of DE'VAC'I.

Vas'isht'ba. Bhawishyóttara.

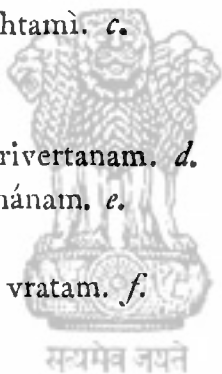
b. A strict fast from midnight. In the book, entitled *Dwaita'nirnaya*, it is said that the *Jayanti yóga* happens, whenever the moon is in *Róbinì* on the *eighth* of any dark fortnight; but VARA'HA MIHIRA confines it to the time, when the Sun is in *Simba*. This fast, during which CHANDRA and RÓHIN'I are worshipped, is also called *Róbinì vrata*. *Brábmánda.*

c. The first day of the *Dwápara Yuga*.

Brábmá.

BHADRA.

- I.
- II.
- III. Manwantará.
- IV. *Herítálicà. Ganésa chatur'bi. Nashta-chandra. a.*
- V. *Rĩshi panchamè.*
- VI.
- VII. *Acshayá lalitá. b.*
- VIII. *Dúrváshtamì. c.*
- IX.
- X.
- XI. *Párfwaperivertanam. d.*
- XII. *S'acrótt'hánam. e.*
- XIII.
- XIV. *Ananta vratam. f.*
- XV. Bhádrì.



a. CRISHNA, falsely accused in his childhood of having stolen a gem from PRASE'NA, who had been killed by a lion, *hid himself in the moon*; to see which on the two *fourth* days of *Bhádra* is inauspicious. *Bráhma. Bhójadéva.*

b. A ceremony, called *Cuccutí vratam*, performed by women in honour of SIVA' and DURGA'. *Bhawishya.*

c. " The family of him, who performs holy
" rites on this lunar day, shall flourish and in-

“crease like the grass *dúrvà*.” It is the *rayed*
 AGROSTIS. *Bhawiśhyóttara*.

d. VIŚHNU sleeping turns on his side.

Mátśya. Bhawiśhya.

e. Princes erect poles adorned with flowers,
 by way of standards, in honour of INDRA: the
 ceremonies are minutely described in the *Cálicá*
púrāna.

f. Sacred to VIŚHNU with the title of
 ANANTA, or Infinite, *Bhawiśhyóttara*,



सत्यमेव जयते

BHA'DRA :
or *A'swina*.

- I. Aparapacsha. *Brahma sávitri*.
- II.
- III.
- IV. Nafhta-chandra.
- V.
- VI.
- VII. Agastyódayah. *a*.
- VIII.
- IX. Bódhanam. *b*.
- X.
- XI.
- XII.
- XIII. *Maghátrayódash fráddham*.
- XIV.
- XV. Mahálayá. Amávafyá,

a. Three days before the sun enters the constellation of *Canyá*, let the people, who dwell in *Gaura*, offer a dish of flowers to AGASTYA.

Brahma-vaiverta.

Having poured water into a sea-shell, let the votary fill it with white flowers and unground rice: then, turning to the south, let him offer it with this incantation: ' Hail, CUMBHAYÓNI, ' born in the fight of MITRA and VARUNA,

‘ bright as the blossom of the grass *cáśa* ; thou,
 ‘ who sprangest from AGNI and MA’RUTA.’
Cáśa is the *Spontaneous SACCHARUM*.

Nárasinha.

This is properly a festival of the solar year, in honour of the sage AGASTYA, supposed, after his death, to preside over the star *Canopus*.

b. Some begin on this day, and continue till the *ninth* of the new moon, the great festival, called *Durgótsava*, in honour of DURGA’, the goddess of nature ; who is now *awakened* with sports and musick, as she was waked in the beginning by BRAHMA’ during the night of the Gods.

Cálicá purána.

Note on p. 136.

Utt’hánaicádasí. *g.*

In one almanack I see on this day *Tulasí-viváha*, or the Marriage of TULAS’I, but have no other authority for mentioning such a festival. TULAS’I was a Nymph beloved by CRISHNA, but transformed by him into the *Parnáśa*, or black *Ocimum*, which commonly bears her name.

GENERAL NOTE.

If the festivals of the old *Greeks*, *Romans*, *Persians*, *Egyptians*, and *Goths*, could be ar-

ranged with exactness in the same form with these *Indian* tables, there would be found, I am persuaded, a striking resemblance among them; and an attentive comparison of them all might throw great light on the religion, and, perhaps, on the history, of the primitive world.



OF

THE MUSICAL MODES

OF

THE HINDUS:

WRITTEN IN 1784, AND SINCE MUCH ENLARGED.

BY THE PRESIDENT.

MUSICK belongs, as a *Science*, to an interesting part of natural philosophy, which, by mathematical deductions from constant phenomena, explains the causes and properties of sound, limits the number of mixed, or *harmonick*, sounds to a certain series, which perpetually recurs, and fixes the ratio, which they bear to each other or to one leading term; but, considered as an *Art*, it combines the sounds, which philosophy distinguishes, in such a manner as to gratify our ears, or affect our imaginations, or, by uniting both objects, to captivate the fancy while it pleases the sense, and, speaking, as it were, the language of beautiful nature, to raise correspondent ideas and emotions in the mind of the hearer: it then, and then only, becomes what we call a *fine art*, allied very nearly to

verse, painting, and rhetorick, but subordinate in its functions to pathetick poetry, and inferior in its power to genuine eloquence.

Thus it is the province of the *philosopher*, to discover the true direction and divergence of sound propagated by the successive compressions and expansions of air, as the vibrating body advances and recedes; to show why sounds themselves may excite a tremulous motion in particular bodies, as in the known experiment of instruments tuned in unison; to demonstrate the law, by which all the particles of air, when it undulates with great quickness, are continually accelerated and retarded; to compare the number of pulses in agitated air with that of the vibrations, which cause them; to compute the velocities and intervals of those pulses in atmospheres of different density and elasticity; to account, as well as he can, for the affections, which music produces; and, generally, to investigate the causes of the many wonderful appearances, which it exhibits: but the *artist*, without considering, and even without knowing, any of the sublime theorems in the philosophy of sound, may attain his end by a happy selection of *melodies* and *accents* adapted to passionate verse, and of *times* conformable to regular metre; and, above all, by *modulation*, or the choice and variation of those *modes*, as they are

called, of which, as they are contrived and arranged by the *Hindus*, it is my design, and shall be my endeavour, to give you a general notion with all the perspicuity, that the subject will admit.

Although we must assign the first rank, transcendently and beyond all comparison, to that powerful musick, which may be denominated the sister of poetry and eloquence, yet the lower art of pleasing the sense by a succession of agreeable sounds, not only has merit and even charms, but may, I persuade myself, be applied on a variety of occasions to salutary purposes: whether, indeed, the sensation of hearing be caused, as many suspect, by the vibrations of an elastick ether flowing over the auditory nerves and propelled along their solid capillaments, or whether the fibres of our nerves, which seem indefinitely divisible, have, like the strings of a lute, peculiar vibrations proportioned to their length and degree of tension, we have not sufficient evidence to decide; but we are very sure, that the whole nervous system is affected in a singular manner by combinations of sound, and that melody alone will often relieve the mind, when it is oppressed by intense application to business or study. The old musician, who rather figuratively, we may suppose, than with philosophical seriousness, *declared the soul itself to be*

nothing but harmony, provoked the sprightly remark of CICERO, that *he drew his philosophy from the art, which he professed*; but if, without departing from his own art, he had merely described the human frame as the noblest and sweetest of musical instruments, endued with a natural disposition to resonance and sympathy, alternately affecting and affected by the soul, which pervades it, his description might, perhaps, have been physically just, and certainly ought not to have been hastily ridiculed: that any medical purpose may be fully answered by music, I dare not assert; but after food, when the operations of digestion and absorption give so much employment to the vessels, that a temporary state of mental repose must be found, especially in hot climates, essential to health, it seems reasonable to believe, that a few agreeable airs, either heard or played without effort, must have all the good effects of sleep and none of its disadvantages; *putting the soul in tune*, as NILSON says, for any subsequent exertion; an experiment, which has often been successfully made by myself, and which any one, who pleases, may easily repeat. Of what I am going to add, I cannot give equal evidence; but hardly know how to disbelieve the testimony of men, who had no system of their own to support, and could have no interest in deceiv-

ing me: first, I have been assured by a credible eye witness, that two wild antelopes used often to come from their woods to the place, where a more savage beast, SIRA'JUDDAULAH, entertained himself with concerts, and that they listened to the strains with an appearance of pleasure, till the monster, in whose soul there was no musick, thot one of them to display his archery: secondly, a learned native of this country told me, that he had frequently seen the most venomous and malignant snakes leave their holes, upon hearing tunes on a fute, which, as he supposed, gave them peculiar delight; and, thirdly, an intelligent *Persian*, who repeated his story again and again, and permitted me to write it down from his lips, declared, he had more than once been present, when a celebrated lutanist, *Mirzá MOHAMMED*, surnamed BULBUL, was playing to a large company in a grove near *Shiráz*, where he distinctly saw the nightingales trying to vie with the musician, sometimes warbling on the trees, sometimes fluttering from branch to branch, as if they wished to approach the instrument, whence the melody proceeded, and at length dropping on the ground in a kind of extasy, from which they were soon raised, he assured me, by a change of the mode.

The astonishing effects ascribed to musick by

the old *Greeks*, and, in our days, by the *Chinese*, *Persians*, and *Indians*, have probably been exaggerated and embellished; nor, if such effects had been really produced, could they be imputed, I think, to the mere influence of sounds however combined or modified: it may, therefore, be suspected (not that the accounts are wholly fictitious, but) that such wonders were performed by music in its largest sense, as it is now described by the *Hindus*, that is, by the union of *voices*, *instruments*, and *action*; for such is the complex idea conveyed by the word *Sangita*, the simple meaning of which is no more than *symphony*; but most of the *Indian* books on this art consist accordingly of three parts, *gána*, *vádya*, *nritya*, or *song*, *percussion*, and *dancing*; the first of which comprises the measures of poetry, the second extends to instrumental music of all sorts, and the third includes the whole compass of theatrical representation. Now it may easily be conceived, that such an alliance, with the potent auxiliaries of distinct articulation, graceful gesture, and well adapted scenery, must have a strong general effect, and may, from particular associations, operate so forcibly on very sensible minds, as to excite copious tears, change the colour and countenance, heat or chill the blood, make the heart palpitate with violence, or even compel the hearer to start from

his feat with the look, speech, and actions of a man in a phrensy: the effect must be yet stronger, if the subject be *religious*, as that of the old *Indian* dramas, both great and small (I mean both regular plays in many acts and shorter dramattick pieces on *divine love*) seems in general to have been. In this way only can we attempt to account for the indubitable effects of the *great airs* and impassioned *recitative* in the modern *Italian* dramas, where three beautiful arts, like the Graces united in a dance, are together exhibited in a state of excellence, which the ancient world could not have surpassed, and probably could not have equalled: an heroic opera of METASTASIO, set by PERGOLESI, or by some artist of his incomparable school, and represented at *Naples*, displays at once the perfection of human genius, awakens all the affections, and captivates the imagination at the same instant through all the senses.

When such aids, as a perfect theatre would afford, are not accessible, the power of musick must in proportion be less; but it will ever be very considerable, if the words of the song be fine in themselves, and not only well translated into the language of melody, with a complete union of musical and rhetorical accents, but clearly pronounced by an accomplished singer, who feels what he sings, and fully understood

by a hearer, who has passions to be moved; especially if the composer has availed himself in his *translation* (for such may his composition very justly be called) of all those advantages, with which nature, ever sedulous to promote our innocent gratifications, abundantly supplies him. The first of those natural advantages is the variety of *modes*, or *manners*, in which the *seven* harmonick sounds are perceived to move in succession, as each of them takes the lead, and consequently bears a new relation to the six others. Next to the phenomenon of *seven* sounds perpetually circulating in a geometrical progression, according to the length of the strings or the number of their vibrations, every ear must be sensible, that two of the seven intervals in the complete series, or octave, whether we consider it as placed in a circular form, or in a right line with the first sound repeated, are much shorter than the five other intervals; and on these two phenomena the modes of the *Hindus* (who seem ignorant of our complicated harmony) are principally constructed. The longer intervals we shall call *tones*, and the shorter (in compliance with custom) *femitones*, without mentioning their exact ratios; and it is evident, that, as the *places* of the femitones admit *seven* variations relative to one fundamental sound, there are as many modes, which may be called

primary; but we must not confound them with our modern modes, which result from the system of accords now established in *Europe*: they may rather be compared with those of the *Roman Church*, where some valuable remnants of old *Grecian* musick are preserved in the sweet, majestic, simple, and affecting strains of the Plain Song. Now, since each of the tones may be divided, we find *twelve* semitones in the whole series; and, since each semitone may in its turn become the leader of a series formed after the model of every primary mode, we have *seven* times *twelve*, or *eighty-four*, modes in all, of which *seventy-seven* may be named *secondary*; and we shall see accordingly that the *Persian* and the *Hindus* (at least in their most popular system) have exactly *eighty-four* modes, though distinguished by different appellations and arranged in different classes: but, since many of them are unpleasing to the ear, others difficult in execution, and few sufficiently marked by a character of sentiment and expression, which the higher musick always requires, the genius of the *Indians* has enabled them to retain the *number* of modes, which nature seems to have indicated, and to give each of them a character of its own by a happy and beautiful contrivance. Why any one series of sounds, the ratios of which are ascertained by observation and expressible by

figures, should have a peculiar effect on the organ of hearing, and, by the auditory nerves, on the mind, will then only be known by mortals, when they shall know why each of the seven colours in the rainbow, where a proportion, analogous to that of musical sounds, most wonderfully prevails, has a certain specific effect on our eyes; why the shades of green and blue, for instance, are soft and soothing, while those of red and yellow distress and dazzle the sight; but, without striving to account for the phenomena, let us be satisfied with knowing, that some of the *modes* have distinct perceptible properties, and may be applied to the expression of various mental emotions; a fact, which ought well to be considered by those performers, who would reduce them all to a dull uniformity, and sacrifice the true beauties of their art to an injudicious temperament.

The ancient *Greeks*, among whom this delightful art was long in the hands of poets, and of mathematicians, who had much less to do with it, ascribe almost all its magick to the diversity of their *Modes*, but have left us little more than the names of them, without such discriminations, as might have enabled us to compare them with our own, and apply them to practice; their writers addressed themselves to *Greeks*, who could not but know their national

musick; and most of those writers were professed men of science, who thought more of calculating ratios than of inventing melody; so that, whenever we speak of the soft *Eolian* mode, of the tender *Lydian*, the voluptuous *Ionick*, the manly *Dorian*, or the animating *Phrygian*. we use mere phrases, I believe, without clear ideas. For all that is known concerning the musick of *Greece*, let me refer those, who have no inclination to read the dry works of the *Greeks* themselves, to a little tract of the learned *WALLIS*, which he printed as an Appendix to the *Harmonicks* of *PTOLEMY*; to the *Dictionary of Musick* by *ROUSSEAU*, whose pen, formed to elucidate all the arts, had the property of spreading light before it on the darkest subjects, as if he had written with phosphorus on the sides of a cavern; and, lastly, to the dissertation of *Dr. BURNEY*, who, passing slightly over all that is obscure, explains with perspicuity whatever is explicable, and gives dignity to the character of a modern musician by uniting it with that of a scholar and philosopher.

The unexampled felicity of our nation, who diffuse the blessings of a mild government over the finest part of *India*, would enable us to attain a perfect knowledge of the oriental musick, which is known and practised in these *British* dominions not by mercenary performers only,

but even by *Muselmans* and *Hindus* of eminent rank and learning: a native of *Cáshán*, lately resident at *Murshedábád*, had a complete acquaintance with the *Perfian* theory and practice; and the best artists in *Hindustán* would cheerfully attend our concerts: we have an easy access to approved *Asiatick* treatises on musical composition, and need not lament with CHARDIN, that he neglected to procure at *Isfabán* the explanation of a small tract on that subject, which he carried to *Europe*: we may here examine the best instruments of *Asia*, may be masters of them, if we please, or at least may compare them with ours; the concurrent labours, or rather amusements, of several in our own body, may facilitate the attainment of correct ideas on a subject so delightfully interesting; and a free communication from time to time of their respective discoveries would conduct them more surely and speedily, as well as more agreeably, to their desired end. Such would be the advantages of union, or, to borrow a term from the art before us, of *harmonious accord*, in all our pursuits, and above all in that of knowledge.

On *Perfian* musick, which is not the subject of this paper, it would be improper to enlarge: the whole system of it is explained in a celebrated collection of tracts on pure and mixed

mathematicks, entitled *Durratu'ltáj*, and composed by a very learned man, so generally called *Allámi Shírazí*, or the great philosopher of *Shí-ráz*, that his proper name is almost forgotten; but, as the modern *Persians* had access, I believe, to *PTOLEMY'S* harmonicks, their mathematical writers on musick treat it rather as a science than as an art, and seem, like the *Greeks*, to be more intent on splitting tones into quarters and eighth parts, of which they compute the ratios to show their arithmetick, than on displaying the principles of modulation, as it may affect the passions. I apply the same observation to a short, but masterly, tract of the famed *ABU-SÍNA*, and suspect that it is applicable to an elegant essay in *Persian*, called *Shamsu'láfwát*, of which I have not had courage to read more than the preface. It will be sufficient to subjoin on this head, that the *Persians* distribute their *eighty-four* modes, according to an idea of locality, into twelve *rooms*, twenty-four *recesses*, and forty-eight *angles* or *corners*: in the beautiful tale, known by the title of the *Four Dervises*, originally written in *Persia* with great purity and elegance, we find the description of a concert, where four singers, with as many different instruments, are represented “*modulating*” in twelve *makáms* or *perdabs*, twenty-four “*skóbabs*, and forty-eight *gúshas*, and beginning

“ a mirthful song of HA'FIZ, on vernal delight
 “ in the *perdab* named *râst*, or direct.” All
 the twelve *perdabs*, with their appropriated *shô-
 babs*, are enumerated by AMI'N, a writer and
 musician of *Hindustân*, who mentions an opinion
 of the learned, that only *seven* primary modes
 were in use before the reign of PARVI'Z, whose
 musical entertainments are magnificently de-
 scribed by the incomparable NIZA'MI: the modes
 are chiefly denominated, like those of the *Greeks*
 and *Hindus*, from different regions or towns; as,
 among the *perdabs*, we see *Hijâz*, *Irâk*, *Isfa-
 bân*: and, among the *shôbabs*, or secondary
 modes, *Zâbul*, *Nisbâpûr*, and the like. In a
Sanscrit book, which shall soon be particularly
 mentioned, I find the scale of a mode, named
Hijéja, specified in the following verse:

Mâns' agraba su nyâsd' c' hild' hijéjastu sáyâbnè.

The name of this mode is not *Indian*; and,
 if I am right in believing it a corruption of
Hijâz, which could hardly be written otherwise
 in the *Nâgari* letters, we must conclude, that it
 was imported from *Persia*: we have discovered
 then a *Persian* or *Arabian* mode with this dia-
 pason,

D, E, F#, G#, A, B, C#, D;

where the first semitone appears between the
fourth and *fifth* notes, and the second between

the *seventh* and *eighth*; as in the natural scale *Fa, sol, la, si, ut, re, mi, fa*: but the *C#*, and *G#*, or *ga* and *ni* of the *Indian* author, are variously *changed*, and probably the series may be formed in a manner not very different (though certainly there is a diversity) from our major mode of *D*. This melody must necessarily end with the *fifth* note from the tonic, and begin with the tonic itself; and it would be a gross violation of musical decorum in *India*, to sing it at any time except at the close of day: these rules are comprized in the verse above cited; but the species of octave is arranged according to Mr. FOWKE's remarks on the *Viná*, compared with the fixed *Swaragrâma*, or gamut, of all the *Hindu* musicians.

Let us proceed to the *Indian* system, which is minutely explained in a great number of *Sanscrit* books, by authors, who leave arithmetick and geometry to their astronomers, and properly discourse on musick as an art confined to the pleasures of imagination. The *Pandits* of this province unanimously prefer the *Dâmódara* to any of the popular *Sangítas*; but I have not been able to procure a good copy of it, and am perfectly satisfied with the *Nárayan*, which I received from *Benâres*, and in which the *Dámódar* is frequently quoted. The *Persian* book, entitled *a Present from INDIA*, was composed,

under the patronage of AAZEM SHAH, by the very diligent and ingenious MIRZA KHAN, and contains a minute account of *Hindu* literature in all, or most of, its branches: he professes to have extracted his elaborate chapter on musick, with the assistance of *Pandits* from the *Rágáranava*, or Sea of Passions, the *Rágaderpana*, or Mirror of Modes, the *Sabbávinóda*, or Delight of Assemblies, and some other approved treatises in *Sanscrit*. The *Sangítaderpan*, which he also names among his authorities, has been translated into *Persian*; but my experience justifies me in pronouncing, that the *Moghols* have no idea of accurate translation, and give that name to a mixture of gloss and text with a flimsy paraphrase of them both; that they are wholly unable, yet always pretend, to write *Sanscrit* words in *Arabick* letters; that a man, who knows the *Hindus* only from *Persian* books, does not know the *Hindus*; and that an *European*, who follows the muddy rivulets of *Muselman* writers on *India*, instead of drinking from the pure fountain of *Hindu* learning, will be in perpetual danger of misleading himself and others. From the just severity of this censure I except neither ABU'LEAZL, nor his brother FAIZ'I, nor MOHSANI FA'N'I, nor MIRZA KH'AN himself; and I speak of all four after an attentive perusal of their works. A tract on musick in the idiom

of *Mat'hurà*, with several essays in pure *Hindu-stànì*, lately passed through my hands; and I possess a dissertation on the same art in the soft dialect of *Panjàb*, or *Panchanada*, where the national melody has, I am told, a peculiar and striking character; but I am very little acquainted with those dialects, and persuade myself, that nothing has been written in them, which may not be found more copiously and beautifully expressed in the *language*, as the *Hindus* perpetually call it, *of the Gods*, that is, of their ancient bards, philosophers, and legislators.

The most valuable work, that I have seen, and perhaps the most valuable that exists, on the subject of *Indian* musick, is named *Rágavi-bódha*, or *The Doctrine of Musical Modes*; and it ought here to be mentioned very particularly, because none of the *Pandits*, in our provinces, nor any of those from *Cáfi* or *Cashmír*, to whom I have shown it, appear to have known that it was extant; and it may be considered as a treasure in the history of the art, which the zeal of Colonel POLIER has brought into light, and perhaps has preserved from destruction. He had purchased, among other curiosities, a volume containing a number of separate essays on musick in prose and verse, and in a great variety of idioms: besides tracts in *Arabick*,

Hindi, and *Persian*, it included a short essay in *Latin* by ALSTEDIUS, with an interlineary *Persian* translation, in which the passages quoted from LUCRETIUS and VIRGIL made a singular appearance; but the brightest gem in the string was the *Rāgavibōdha*, which the Colonel permitted my *Nāgari* writer to transcribe, and the transcript was diligently collated with the original by my *Pandit* and myself. It seems a very ancient composition, but is less old unquestionably than the *Ratnacāra* by SA'RNA DEVA, which is more than once mentioned in it, and a copy of which Mr. BURROW procured in his journey to *Heridwar*: the name of the author was SO'MA, and he appears to have been a practical musician as well as a great scholar and an elegant poet; for the whole book, without excepting the strains noted in letters, which fill the fifth and last chapter of it, consists of masterly couplets in the melodious metre called *Aryā*; the *first*, *third*, and *fourth* chapters explain the doctrine of musical sounds, their division and succession, the variations of scales by temperament, and the enumeration of modes on a system totally different from those, which will presently be mentioned; and the *second* chapter contains a minute description of different *Vinās* with rules for playing on them. This book alone would enable me, were I master of my

time, to compose a treatise on the musick of *India*, with assistance, in the practical part, from an *European* professor and a native player on the *Vina*; but I have leisure only to present you with an essay, and even that, I am conscious, must be very superficial; it may be sometimes, but, I trust, not often, erroneous; and I have spared no pains to secure myself from error.

In the literature of the *Hindus* all nature is animated and personified; every fine art is declared to have been revealed from heaven; and all knowledge, divine and human, is traced to its source in the *Védas*; among which the *Sá-mavéda* was intended to be sung, whence the reader, or singer of it is called *Udgátri* or *Sá-maga*: in Colonel POLIER's copy of it the strains are noted in figures, which it may not be impossible to decypher. On account of this distinction, say the *Bráhmens*, the *supreme preserving power*, in the form of CRISHNA, having enumerated in the *Gtá* various orders of beings, to the chief of which he compares himself, pronounces, that "*among the Védas he was the Sá-man.*" From that *Véda* was accordingly derived the *Upavéda* of the *Gandbarbas*, or musicians in INDRA's heaven; so that the divine art was communicated to our species by BRAHMA himself or by his *active power* SERESWATÍ, the

Goddeſs of Speech; and their mythological ſon NA'RED, who was in truth an ancient lawgiver and aſtronomer, invented the *Vinà*, called alſo *Cack'hapì*, or *Teſtudo*; a very remarkable fact, which may be added to the other proofs of a reſemblance between that *Indian* God, and the MERCURY of the *Latians*. Among inſpired mortals the firſt muſician is believed to have been the ſage BHERAT, who was the inventor, they ſay, of *Nàtacs*, or dramas, repreſented with ſongs and dances, and author of a muſical ſyſtem, which bears his name. If we can rely on MI'RZAKHA'N, there are four principal *Matas*, or ſyſtems, the firſt of which is aſcribed to ISWARA, or OSIRIS; the ſecond to BHERAT; the third to HANUMAT, or PA'VAN, the PAN of *India*, ſuppoſed to be the ſon of PAVANA, the regent of air; and the fourth to CALLINA'GH, a *Riſhi*, or *Indian* philoſopher, eminently ſkilled in muſick, theoretical and practical: all four are mentioned by SO'MA; and it is the *third* of them, which muſt be very ancient, and ſeems to have been extremely popular, that I propoſe to explain after a few introductory remarks; but I may here obſerve with SO'MA, who exhibits a ſyſtem of his own, and with the author of the *Nàrúyan*, who mentions a great many others, that almoſt every kingdom and province had a peculiar ſtyle of melody, and

very different names for the modes, as well as a different arrangement and enumeration of them.

The two phenomena, which have already been stated as the foundation of musical modes, could not long have escaped the attention of the *Hindus*, and their flexible language readily supplied them with names for the seven *Swaras*, or sounds, which they dispose in the following order, *śāḍja*, pronounced *śharja*, *rīṣhabha*, *gāndhāra*, *mādhya*, *pañchama*, *dhairvata*, *nīṣāda*; but the first of them is emphatically named *śwara*, or the *sound*, from the important office, which it bears in the scale; and hence, by taking the seven *initial letters* or syllables of those words, they contrived a notation for their airs, and at the same time exhibited a gamut, at least as convenient as that of GUIDO: they call it *śwaragrāma* or *septaca*, and express it in this form:

Sa, ri, ga, ma, pa, dha, ni,

three of which syllables are, by a singular concurrence, exactly the same, though not all in the same places, with three of those invented by DAVID MOSTARE, as a substitute for the troublesome gamut used in his time, and which he arranges thus:

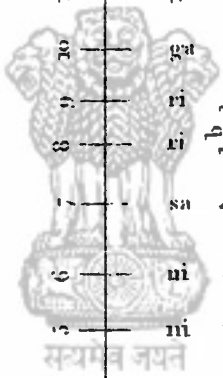
Bo, ce, di, ga, lo, ma, ni.

As to the notation of melody, since every *Indian*

Scale of the tempered and of the Pyra natural with the whole length to every fret, as given the fret to the highest, 19.

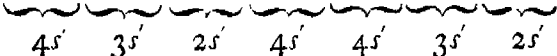
The wire	Frets	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	
K	na	ma	ma	pa	da	ni	ni	sa	ni	ni	ga	ca	ma	ma	pa	da	da	ni	ni	sa	ni
d	d [*]	e	f	f	g	g	A	b	b	b	c	c	d	d	e	f	f	g	g	a	a

सयम्ब जयते



consonant includes by its nature the short vowel *a*, five of the sounds are denoted by single consonants, and the two others have different short vowels taken from their full names; by substituting long vowels. the *time* of each note is doubled, and other marks are used for a farther elongation of them; the octaves above and below the mean scale, the connection and acceleration of notes, the graces of execution or manners of fingering the instrument, are expressed very clearly by small circles and ellipses, by little chains, by curves, by straight lines horizontal or perpendicular, and by crescents, all in various positions: the close of a strain is distinguished by a lotos-flower; but the time and measure are determined by the prosody of the verse and by the comparative length of each syllable, with which every note or assemblage of notes respectively corresponds. If I understand the native musicians, they have not only the *chromatick*, but even the second, or new, *enbarmonick*, genus; for they unanimously reckon twenty-two *srutis*, or quarters and thirds of a tone, in their octave: they do not pretend that those minute intervals are mathematically equal, but consider them as equal in practice, and allot them to the several notes in the following order; to *sa*, *ma*, and *pa*, four; to *ri* and *dba*, three; to *ga* and *ni*, two; giving very smooth and significant names to

each *sruti*. Their original scale, therefore, stands thus,

Sa, ri, ga, ma, pa, dba, ni, sa.


The semitones accordingly are placed as in our diatonick scale: the intervals between the fourth and fifth, and between the first and second, are major tones; but that between the fifth and sixth, which is minor in our scale, appears to be major in theirs; and the two scales are made to coincide by taking a *sruti* from *pa* and adding it to *dba*, or, in the language of *Indian* artists, by raising *Servaretnà* to the class of *Sántà* and her sisters; for every *sruti* they consider as a little nymph, and the nymphs of *Panchama*, or the *fifth* note, are *Málinì*, *Chapalá*, *Lólá*, and *Servaretnà*, while *Sántà* and her two sisters regularly belong to *Dhaivata*: such at least is the system of *CO'HALA*, one of the ancient bards, who has left a treatise on musick.

SO'MA seems to admit, that a quarter or third of a tone cannot be separately and distinctly heard from the *Vínà*; but he takes for granted, that its effect is very perceptible in their arrangement of modes; and their sixth, I imagine, is almost universally diminished by one *sruti*; for he only mentions two modes, in which all the seven notes are *unaltered*. I tried in vain to

discover any difference in practice between the *Indian* scale, and that of our own; but, knowing my ear to be very insufficiently exercised, I requested a *German* professor of musick to accompany with his violin a *Hindu* lutanist, who sung *by note* some popular airs on the loves of CRISHNA and RA'DH'A; he assured me, that the scales were the same; and Mr. SHORE afterwards informed me, that, when the voice of a native singer was in tune with his harpsichord, he found the *Hindu* series of seven notes to ascend, like ours, by a sharp third.

For the construction and character of the *Vinà*, I must refer you to the very accurate and valuable paper of Mr. FOWKE in the first volume of your Transactions; and I now exhibit a scale of its finger board, which I received from him with the drawing of the instrument, and on the correctness of which you may confidently depend: the regular *Indian* gamut answers, I believe pretty nearly to our major mode:

Ut, re, mi, fa, sol, la, si, ut,

and, when the same syllables are applied to the notes, which compose our minor mode, they are distinguished by epithets expressing the change, which they suffer. It may be necessary to add, before we come to the *Rágas*, or modes of the *Hindus*, that the twenty-one *murch'banas*, which Mr. SHORE's native musician confounded with

the two and twenty *srutis*, appear to be no more than *seven* species of diapason multiplied by *three*, according to the difference of pitch in the compass of three octaves.

Rāga which I translate a *mode*, properly signifies a *passion* or *affection* of the mind, each mode being intended, according to BHERĀT's definition of it, to move one or another of our simple or mixed affections; and we learn accordingly from the *Nārāyan*, that, in the days of CRISHNA, there were *sixteen thousand* modes, each of the *Gópis* at *Mat'burà* chusing to sing in one of them, in order to captivate the heart of their pastoral God. The very learned SO'MA, who mixes no mythology with his accurate system of *Rāgas*, enumerates *nine hundred and sixty* possible variations by the means of temperament, but selects from them, as applicable to practice, only *twenty-three* primary modes, from which he deduces many others; though he allows, that, by a diversity of ornament and by various contrivances, the *Rāgas* might, like the waves of the sea, be multiplied to an infinite number. We have already observed, that *eigbty-four* modes or *manners*, might naturally be formed by giving the lead to each of our *twelve* sounds, and varying in *seven* different ways the position of the semitones; but, since many of those modes would be insufferable in practice, and

some would have no character sufficiently marked, the *Indians* appear to have retained with predilection the number indicated by nature, and to have enforced their system by two powerful aids, the *association of ideas*, and the *mutilation of the regular scales*.

Whether it had occurred to the *Hindu* musicians, that the velocity or slowness of sounds must depend, in a certain ratio, upon the rarefaction and condensation of the air, so that their motion must be quicker in summer than in spring or autumn, and much quicker than in winter, I cannot assure myself; but am persuaded, that their primary modes, in the system ascribed to PAVANA, were first arranged according to the number of *Indian* seasons.

The year is distributed by the *Hindus* into six *ritus*, or seasons, each consisting of two months; and the first season, according to the *Amarcósba*, began with *Márgas íshu*, near the time of the winter solstice, to which month accordingly we see CRISHNA compared in the *Gítá*; but the old lunar year began, I believe, with *Ashwina*, or near the autumnal equinox, when the moon was at the full in the first mansion: hence the musical season, which takes the lead, includes the months of *Ashwin* and *Cártic*, and bears the name of *Sarad*, corresponding with part of our autumn; the next in order are

Hémanta and *Sis'ira*, derived from words, which signify *frost* and *dew*; then come *Vasanta*, or spring, called also *Surabhi* or fragrant, and *Pushpasamaya*, or the flower time; *Grishma*, or heat; and *Vershà*, or the season of rain. By appropriating a different mode to each of the different seasons, the artists of *India* connected certain strains with certain ideas, and were able to recal the memory of autumnal merriment at the close of the harvest, or of separation and melancholy (very different from our ideas at *Calcutta*) during the cold months; of reviving hilarity on the appearance of blossoms, and complete vernal delight in the month of *Madhu* or *honey*; of languor during the dry heats, and of refreshment by the first rains, which cause in this climate a second spring. Yet farther: since the lunar year, by which festivals and superstitious duties are constantly regulated, proceeds concurrently with the solar year, to which the seasons are necessarily referred, *devotion* comes also to the aid of music, and all the *powers of nature*, which are allegorically worshipped as gods and goddesses on their several holidays, contribute to the influence of song on minds naturally susceptible of religious emotions. Hence it was, I imagine, that PAVAN, or the inventor of his musical system, reduced the number of original modes from *seven* to *six*; but even this was not

enough for his purpose ; and he had recourse to the *five* principal divisions of the day, which are the *morning, noon, and evening*, called *trifandhya*, with the two intervals between them, or the *forenoon and afternoon* : by adding *two* divisions, or intervals, of the night, and by leaving one species of melody without any such restriction, SO'MA reckons *eight* variations in respect of time ; and the system of PA'VAN retains that number also in the second order of derivative modes. Every branch of knowledge in this country has been embellished by poetical fables ; and the inventive talents of the *Greeks* never suggested a more charming allegory than the lovely families of the six *Rágas*, named, in the order of seasons above exhibited, BHAI'RAVA, MA'LAVA, SRÍ'RA'GA, HINDOLA OR VASAN-TA, DÍ'PACA, and ME'GHA ; each of whom is a Genius, or Demigod, wedded to five *Ráginis*, or Nymphs, and father of *eight* little Genii, called his *Puras*, or Sons : the fancy of SHAKS-PEARE and the pencil of ALBANO might have been finely employed in giving speech and form to this assemblage of new aërial beings, who people the fairy-land of *Indian* imagination ; nor have the *Hindu* poets and painters lost the advantages, with which so beautiful a subject presented them. A whole chapter of the *Ná-ráyan* contains descriptions of the *Rágas* and

their comforts, extracted chiefly from the *Dámódar*, the *Caláncura*, the *Retnamálá*, the *Chandricà*, and a metrical tract on musick ascribed to the God NA'RED himself, from which, as among so many beauties a particular selection would be very perplexing, I present you with the first that occurs, and have no doubt, that you will think the *Sanscrit* language equal to *Italian* in softness and elegance :

Líla viháreṇa vanántarálé,
 Chinvaṇ prasúnáni vadhú saháyah,
 Viláfi véśódita divya múrtih
Srírága ésha pra'thitah pñit'hivyám.

“ The demigod *SRI'RÁ'GA*, famed over all this
 “ earth, sweetly sports with his nymphs, gather-
 “ ing fresh blossoms in the bosom of yon grove ;
 “ and his divine lineaments are distinguished
 “ through his graceful vesture.”

These and similar images, but wonderfully diversified, are expressed in a variety of measures, and represented by delicate pencils in the *Rágamúlàs*, which all of us have examined, and among which the most beautiful are in the possession of Mr. R. JOHNSON and Mr. HAY. A noble work might be composed by any musician and scholar, who enjoyed leisure and disregarded expence, if he would exhibit a perfect system of *Indian* musick from *Sanscrit* authorities, with the old melodies of *SO'MA* applied to the songs

of JAYADE'VA, embellished with descriptions of all the modes accurately translated, and with Mr. HAY's *Rágamálà* delineated and engraved by the scholars of CIPRIANI and BARTOLOZZI.

Let us proceed to the second artifice of the *Hindu* musicians, in giving their modes a distinct character and a very agreeable diversity of expression. A curious passage from PLUTARCH's treatise on Musick is translated and explained by Dr. BURNEY, and stands as the text of the most interesting chapter in his dissertation; since I cannot procure the original, I exhibit a paraphrase of his translation, on the correctness of which I can rely; but I have avoided, as much as possible, the technical words of the *Greeks*, which it might be necessary to explain at some length. "We are informed, says PLUTARCH, "by ARISTOXENUS, that musicians ascribe to "OLYMPUS of *Mysia* the invention of *enbar-* " *monick* melody, and conjecture, that, when he "was playing diatonically on his flute, and fre- "quently passed from the highest of four sounds "to the lowest but one, or conversely, skipping "over the second in descent, or the third in "ascent, of that series, he perceived a singular "beauty of expression, which induced him to "dispose the whole series of seven or eight "sounds by similar skips, and to frame by the "same analogy his *Dorian* mode, omitting every

“ found *peculiar* to the diatonick and chromatick
 “ melodies then in use, but without adding any
 “ that have since been made essential to the *new*
 “ enharmonick: in this genus, they say, he
 “ composed the Nome, or strain, called *Spondean*,
 “ because it was used in temples at the time of
 “ religious *libations*. Those, it seems, were the
 “ *first* enharmonick melodies; and are still re-
 “ tained by some, who play on the flute in the
 “ antique style without any division of a semi-
 “ tone; for it was after the age of OLYMPUS,
 “ that the quarter of a tone was admitted into
 “ the *Lydian* and *Phrygian* modes; and it was
 “ he, therefore, who, by introducing an exqui-
 “ site melody before unknown in *Greece*, became
 “ the author and parent of the most beautiful
 “ and affecting musick.”

This method then of adding to the character
 and effect of a mode by diminishing the number
 of its primitive sounds, was introduced by a
Greek of the lower *Asia*, who flourished, accord-
 ing to the learned and accurate writer of the
 Travels of ANACHARSIS, about the middle of
 the *thirteenth* century before CHRIST; but it
 must have been older still among the HINDUS,
 if the system, to which I now return, was ac-
 tually invented in the age of RA'MA.

Since it appears from the *Naráyan*, that *thirty-*
six modes are in general use, and the rest very

rarely applied to practice, I shall exhibit only the scales of the six *Rágas* and thirty *Ráginis*, according to SÓMA, the authors quoted in the *Náráyan*, and the books explained by *Pandits* to MIRZA'KHA'N; on whose credit I must rely for that of *Cacubhá*, which I cannot find in my *Sanscrit* treatises on musick: had I depended on him for information of greater consequence, he would have led me into a very serious mistake; for he asserts, what I now find erroneous, that the *graba* is the first note of every mode, with which every song, that is composed in it, must invariably begin *and end*. Three distinguished sounds in each mode are called *graba*, *nyása*, *ans'a*, and the writer of the *Náráyan* defines them in the two following couplets:

Graba swarah sa ityuctó yó gítánu samarpitah,
Nyása swarastu sa próctó yó gítádi sarápticah:
 Yó vyáctivyanjacò gánè, yásya servè' nugáminah,
 Yásya servatra báhulyam vády *ans'ó* pí nripótamah.

“ The note, called *graba*, is placed at the begin-
 “ ning, and that named *nyása*, at the end, of a
 “ song: that note, which displays the peculiar
 “ melody, and to which all the others are sub-
 “ ordinate, that, which is always of the greatest
 “ use, is like a sovereign, though a mere *ans'a*,
 “ or portion.”

“ By the word *sádi*, says the commentator,
 “ he means the note, which announces and af-

“certainly the *Rāga*, and which may be considered as the parent and origin of the *graba* and *nyāsa*.” this clearly shows, I think, that the *ans'a* must be the tonic; and we shall find, that the two other notes are generally its third and fifth, or the mediant and the dominant. In the poem entitled *Māgha* there is a musical simile, which may illustrate and confirm our idea:

Analpatwāt pradhānatwād ans'afyévatarafwaráh,
Vijigīshórnripatayah prayānti pericháratám.

“From the greatness, from the transcendent qualities, of that Hero, eager for conquest, other kings march in subordination to him, as other notes are subordinate to the *ans'a*.”

If the *ans'a* be the tonic, or modal note, of the *Hindus*, we may confidently exhibit the scales of the *Indian* modes, according to *So'MA*, denoting by an asterisk the omission of a note.

BHAIRAVA :	{	dha, ni, fa, ri, ga, ma, pa.
<i>Varāti</i> :	{	fa, ri, ga, ma, pa, dha, ni.
<i>Medhyamādi</i> :	{	ma, pa, *, ni, fa, *, ga.
<i>Bhairavī</i> :	{	fa, ri, ga, ma, pa, dha, ni.
<i>Saindhavī</i> :	{	fa, ri, *, ma, pa, dha, *.
<i>Bengālī</i> :	{	fa, ri, ga, ma, pa, dha, ni.
MA'LAVA :	{	ni, fa, ri, ga, ma, pa, dha.
<i>Tōdī</i> :	{	ga, ma, pa, dha, ni, fa, ri.
<i>Gaudī</i> :	{	ni, fa, ri, *, ma, pa, *.
<i>Gōndācrī</i> :	{	fa, ri, ga, ma, pa, *, ni.
<i>Sust'hāvātī</i> :	{	not in <i>So'MA</i> .
<i>Cacubhī</i> :	{	not in <i>So'MA</i> .

SRIRÁ'GA:	{	<i>ni, fa, ri, ga, ma, pa, dha.</i>
<i>Málavas'ri:</i>	{	<i>fa, *, ga, ma, pa, *, ni.</i>
<i>Máravì:</i>	{	<i>ga, ma, pa, *, ni, fa, *.</i>
<i>Dhanyásì:</i>	{	<i>fa, *, ga, ma, pa, *, ni.</i>
<i>Vasuntì:</i>	{	<i>fa, ri, ga, ma, *, dha, ni.</i>
<i>Asáverì:</i>	{	<i>ma, pa, dha, ni, fa, ri, ga.</i>
HINDO'LA:	{	<i>ma, *, dha, ni, fa, *, ga.</i>
<i>Rámacrì:</i>	{	<i>fa, ri, ga, ma, pa, dha, ni.</i>
<i>Dé.'ácshì:</i>	{	<i>ga, ma, pa, dha, *, fa, ri.</i>
<i>Lehtà:</i>	{	<i>fa, ri, ga, ma, *, dha, ni.</i>
<i>Vélávalì:</i>	{	<i>dha, ni, fa, *, ga, ma, *.</i>
<i>Patamanjarì:</i>		not in So'MA.
D'IPACA:		not in So'MA.
<i>Dé.'i:</i>	{	<i>ri, *, ma, pa, dha, ni, fa.</i>
<i>Cámboðì:</i>	{	<i>fa, ri, ga, ma, pa, dha, *.</i>
<i>Netià:</i>	{	<i>fa, ri, ga, ma, pa, dha, ni.</i>
<i>Cédári:</i>	{	<i>ni, fa, ri, ga, ma, pa, dha.</i>
<i>Carnátì:</i>	{	<i>ni, fa, *, ga, ma, pa, *.</i>
ME'GHA:		not in So'MA.
<i>Taccù:</i>	{	<i>fa, ri, ga, ma, pa, dha, ni.</i>
<i>Mellári:</i>	{	<i>dha, *, fa, ri, *, ma, pa.</i>
<i>Gurjarì:</i>	{	<i>ri, ga, ma, *, dha, ni, fa.</i>
<i>Bhúpálì:</i>	{	<i>ga, *, pa, dha, *, fa, ri.</i>
<i>Dé'facrì:</i>	{	<i>fa, ri, ga, ma, pa, dha, ni.</i>

It is impossible that I should have erred much, if at all, in the preceding table, because the regularity of the *Sanscrit* metre has in general enabled me to correct the manuscript: but I have some doubt as to *Vélávali*, of which *pa* is declared to be the *ans'a* or tonick, though it is said in the same line, that both *pa* and *ri* may be omitted: I, therefore, have supposed *dha* to be

the true reading, both MĪRZAKĀHAN and the *Nārāyan* exhibiting that note as the leader of the mode. The notes printed in *Italick* letters are variously *changed* by temperament or by shakes and other graces; but, even if I were able to give you in words a distinct notion of those changes, the account of each mode would be insufferably tedious, and scarce intelligible without the assistance of a masterly performer on the *Indian* lyre. According to the best authorities adduced in the *Nārāyan*, the thirty-six modes are, in some provinces, arranged in these forms:

BHĀIRAVA :	{	dha, ni, <i>fa</i> , ri, <i>ga</i> , ma, pa.
<i>Varā.i :</i>	{	<i>fa</i> , ri, <i>ga</i> , ma, <i>pa</i> , dha, ni.
<i>Mealyamādi :</i>	{	ni, <i>fa</i> , *, <i>ga</i> , ma, <i>pa</i> , dha.
<i>Bhairavī :</i>	{	<i>fa</i> , *, <i>ga</i> , ma, *, dha, ni.
<i>Saindhavī :</i>	{	pa, dha, ni, <i>fa</i> , ri, <i>ga</i> , ma.
<i>Bengālī :</i>	{	<i>fa</i> , ri, <i>ga</i> , ma, <i>pa</i> , dha, ni.
MA'LAVA :	{	ma, *, dha, ni, <i>fa</i> , ri, <i>ga</i> .
<i>Tōdī :</i>	{	ma, <i>pa</i> , dha, ni, <i>fa</i> , ri, <i>ga</i> .
<i>Gaūdī :</i>	{	ni, <i>fa</i> , ri, <i>ga</i> , ma, *, dha.
<i>Gōndacrī :</i>	{	<i>fa</i> , *, <i>ga</i> , ma, <i>pa</i> , *, ni.
<i>Sust'havatī :</i>	{	dha, <i>ni</i> , <i>fa</i> , ri, <i>ga</i> , ma, *.
<i>Cacubhā :</i>	{	not in the <i>Nārāyan</i> .
SRI'RĀ'GA :	{	<i>fa</i> , ri, <i>ga</i> , ma, <i>pa</i> , dha, ni.
<i>Mālavajrī :</i>	{	<i>fa</i> , <i>ri</i> , <i>ga</i> , ma, <i>pa</i> , <i>dha</i> , ni.
<i>Māravī :</i>	{	<i>fa</i> , *, <i>ga</i> , ma, <i>pa</i> , dha, ni.
<i>Dhanyāsī :</i>	{	<i>fa</i> , ri, <i>ga</i> , <i>ma</i> , <i>pa</i> , dha, ni.
<i>Vasantī :</i>	{	<i>fa</i> , ri, <i>ga</i> , ma, <i>pa</i> , dha, ni.
<i>Ā'sāvērī :</i>	{	ri, <i>ga</i> , ma, <i>pa</i> , dha, ni, <i>fa</i> .

HINDO'LA:	{	fa, *, ga, ma, *, dha, ni.
Kámacrì:	{	fa, ri, ga, ma, pa, dha, ni.
Désáshò:	{	ga, ma, pa, dha, ni, fa, *.
Lelità:	{	fa, *, ga, ma, pa, *, ni.
Vélavall:	{	dha, ni, fa, ri, ga, ma, pa.
Patamanjarì:	{	pa, dba, ni, fa, ri, ga, ma,
DÍPACA:		omitted.
Désì:	{	ni, fa, ri, ga, ma, pa, dha.
Cámbòdì:	{	fa, ri, ga, ma, pa, dha, ni.
Nettà:	{	fa, ri, ga, ma, pa, dha, ni.
Cédárì:		omitted.
Carnátì:	{	ni, fa, ri, ga, ma, pa, dha.
ME'GHA:	{	dha, ni, fa, ri, ga, ma, pa.
Taccò:		(a mixed mode.)
Mellári:	{	dha, ni, *, ri, ga, ma, *.
Gurjarì:		omitted in the <i>Nárāyan</i> .
Bhúpòlì:	{	fa, ri, ga, *, pa, dha, *.
Désacrì:	{	ni, fa, *, ga, ma, pa, *.

Among the scales just enumerated we may safely fix on that of *SARANGA* for our own major mode, since its form and character are thus described in a *Sanscrit* couplet:

Játinyáagrahagrámáns estu th. ajò' *Ipapanchamah;*
 Sríngaravírāyōrjūnyah Srírágā gītacōvidāh.

“Musicians knew *Srírāga* to have *fa* for its
 “principal note and the first of its scale, with
 “*pa* diminished, and to be used for expressing
 “heroick love and valour.” Now the diminu-
 tion of *pa* by one *sruti* gives us the modern
European scale,

ut, re, mi, fa, sol, la, si, ut.

with a minor tone, or, as the *Indians* would express it, with three *śrutis*, between the fifth and sixth notes.

On the formulas exhibited by MÍRZAKHÁ'N I have less reliance; but, since he professes to give them from *Sanscrit* authorities, it seemed proper to transcribe them:

BHAIKAVA :	{	dha, ni, fa, *, ga, ma, *.
<i>Varáti</i> :	{	fa, ri, ga, ma, pa, dha, ni.
<i>Medhyamádi</i> :	{	ma, pa, dha, ni, fa, ri, ga.
<i>Bhairavù</i> :	{	ma, pa, dha, ni, fa, ri, ga.
<i>Saindbavù</i> :	{	fa, ri, ga, ma, pa, dha, ni.
<i>Bengáld</i> :	{	fa, ri, ga, ma, pa, dha, ni.
MA'LAVA :	{	fa, ri, ga, ma, pa, dha, ni.
<i>Tódì</i> :	{	fa, ri, ga, ma, pa, dha, ni.
<i>Gáúdì</i> :	{	fa, *, ga, ma, *, dha, ni.
<i>Góndacrì</i> :	{	ni, fa, *, ga, ma, pa, *.
<i>Suffbávati</i> :	{	dha, ni, fa, ri, ga, ma, *.
<i>Cacubhà</i> :	{	dha, ni, fa, ri, ga, ma, pa.
SRI'RA'GA :	{	fa, ri, ga, ma, pa, dha, ni.
<i>Málavafrì</i> :	{	fa, ri, ga, ma, pa, dha, ni.
<i>Máravù</i> :	{	fa, *, pa, ga, ma, dha, ni.
<i>Dhanyásì</i> :	{	fa, pa, dha, ni, ri, ga, *.
<i>Vasanti</i> :	{	fa, ri, ga, ma, pa, dha, ni.
<i>Aśaverì</i> :	{	dha, ni, fa, *, *, ma, pa.
HINDOLA :	{	fa, *, ga, ma, pa, *, ni.
<i>Rámacrì</i> :	{	fa, *, ga, ma, pa, *, ni.
<i>Dés'áshí</i> :	{	ga, ma, pa, dha, ni, fa, *.
<i>Lelìà</i> :	{	dha, ni, fa, *, ga, ma, *.
<i>Vélavald</i> :	{	dha, ni, fa, ri, ga, ma, pa.
<i>Patamanjarì</i> :	{	pa, dha, ni, fa, ri, ga, ma.

DIPACA :	}	fa, ri, ga, ma, pa, dha, ni.
Désà :		ri, ga, ma, *, dha, ni, fa.
Cambôdi :		dha, ni, fa, ri, ga, ma, pa.
Netta :		fa, ni, dha, pa, ma, ga, ri.
Cédari :		ni, fa, *, ga, ma, pa, *.
Carnati :		ni, fa, ri, ga, ma, pa, dha.
MEGHA :		dha, ni, fa, ri, ga, *, *.
Tarca :		fa, ri, ga, ma, pa, dha, ni.
Mellari :		dha, ni, *, ri, ga, ma, *.
Gurjari :		ri, ga, ma, pa, dha, ni, fa.
Bhûpali :	fa, ga, ma, dha, ni, pa, ri.	
Désacrî :	fa, ri, ga, ma, pa, dha, ni.	

It may reasonably be suspected, that the *Moghol* writer could not have shown the distinction, which must necessarily have been made, between the different modes, to which he assigns the same formula; and, as to his inversions of the notes in some of the *Râginis*, I can only say, that no such changes appear in the *Sanscrit* books, which I have inspected. I leave our scholars and musicians to find, among the scales here exhibited, the *Dorian* mode of *OLYMPUS*; but it cannot escape notice, that the *Chinese* scale C, D, E, *, G, A, *, corresponds very nearly with *ga, ma, pa, *, ni, fa, **, or the *Mâravi* of *SÔMA*: we have long known in *Bengal*, from the information of a *Scotch* gentleman skilled in music, that the wild, but charming melodies of the ancient highlanders were formed by a similar mutilation of the natural scale. By such mutilations, and by various alterations of the notes

in tuning the *Vinà*, the number of modes might be augmented indefinitely; and CALLINÀ'T'HA admits *ninety* into his system, allowing *six* nymphs, instead of *five*, to each of his musical deities: for *Dípaca*, which is generally considered as a lost mode (though MÍRZA'KHAN exhibits the notes of it), he substitutes *Panchama*; for *Hindóla*, he gives us *Vasanta*, or the Spring; and for *Málava*, *Natanáráyan* or CRISHNA the Dancer; all with scales rather different from those of PÁVAN. The system of ISWARA, which may have had some affinity with the old *Egyptian* musick invented or improved by OSIRIS, nearly resembles that of HANUMAT, but the names and scales are a little varied: in all the systems, the names of the modes are significant, and some of them as fanciful as those of the fairies in the *Midsummer Night's Dream*. Forty-eight new modes were added by BHERAT, who *marries* a nymph, thence called *Bháryà*, to each *Putra*, or Son, of a *Rága*; thus admitting, in his musical school, an *hundred and thirty-two manners* of arranging the series of notes.

Had the *Indian* empire continued in full energy for the last two thousand years, religion would, no doubt, have given permanence to systems of musick invented, as the *Greeks* believe, by their Gods, and adapted to mystical poetry; but such have been the revolutions of

their government since the time of ALEXANDER, that, although the *Sanſcrit* books have preſerved the theory of their muſical compoſition, the practice of it ſeems almoſt wholly loſt (as all the *Pandits* and *Rájas* confeſs) in *Gaur* and *Ma-garha*, or the provinces of *Bengal* and *Bebar*. When I firſt read the ſongs of JAYADEVA, who has prefixed to each of them the name of the mode, in which it was anciently ſung, I had hopes of procuring the original muſick; but the *Pandits* of the ſouth referred me to thoſe of the weſt, and the *Bráhmens* of the weſt would have ſent me to thoſe of the north; while they, I mean thoſe of *Népál* and *Caſhmír*, declared that they had no ancient muſick, but imagined, that the notes to the *Gitagóvinda* muſt exiſt, if any where, in one of the ſouthern provinces, where the Poet was born: from all this I collect, that the art, which flouriſhed in *India* many centuries ago, has faded for want of due culture, though ſome ſcanty remnants of it may, perhaps, be preſerved in the paſtoral roundelays of *Mat'hurà* on the loves and ſports of the *Indian* APOLLO. We muſt not, therefore, be ſurpriſed, if modern performers on the *Vinà* have little or no *modulation*, or *change of mode*, to which paſſionate muſick owes nearly all its enchantment: but that the old muſicians of *India*, having fixed on a leading mode to expreſs the

general character of the song, which they were *translating into the musical language*, varied that mode, by certain rules, according to the variation of sentiment or passion in the poetical phrases, and always returned to it at the close of the air, many reasons induce me to believe; though I cannot but admit, that their modulation must have been greatly confined by the restriction of certain modes to certain seasons and hours, unless those restrictions belonged merely to the principal mode. The scale of the *Vinà*, we find, comprized both our *European* modes, and, if some of the notes can be raised a semitone by a stronger pressure on the frets, a delicate and experienced finger might produce the effect of minute enharmonick intervals: the construction of the instrument, therefore, seems to favour my conjecture; and an excellent judge of the subject informs us, that, “the open wires are from time to time struck in a manner, that prepares the ear for a change of modulation, to which the uncommonly full and fine tones of those notes greatly contribute.” We may add, that the *Hindu* poets never fail to change the *metre*, which is their *mode*, according to the change of subject or sentiment in the same piece; and I could produce instances of *poetical modulation* (if such a phrase may be used) at least equal to the most affecting modulations of our greatest com-

poets: now the musician must naturally have emulated the poet, as every translator endeavours to resemble his original; and, since each of the *Indian* modes is appropriated to a certain affection of the mind, it is hardly possible, that, where the passion is varied, a skilful musician could avoid a variation of the mode. The rules for modulation seem to be contained in the chapters on *mixed modes*, for an intermixture of *Mellarì* with *Tòdì* and *Saindbavì* means, I suppose, a transition, however short, from one to another: but the question must remain undecided, unless we can find in the *Sangìtas* a clearer account of modulation, than I am able to produce, or unless we can procure a copy of the *Gītāgōvinda* with the musick, to which it was set, before the time of CALIDAS, in some notation, that may be easily decyphered. It is obvious, that I have not been speaking of a modulation regulated by harmony, with which the *Hindus*, I believe, were unacquainted; though, like the *Greeks*, they distinguish the *consonant* and *dissonant* sounds: I mean only such a transition from one series of notes to another, as we see described by the *Greek* musicians, who were ignorant of *harmony* in the modern sense of the word, and, perhaps, if they had known it ever so perfectly, would have applied it solely to the support of melody, which alone speaks the language of passion and sentiment.

It would give me pleasure to close this essay with several specimens of old *Indian* airs from the fifth chapter of *So'MA*; but I have leisure only to present you with one of them in our own characters accompanied with the original notes: I selected the mode of *Vasanti*, because it was adapted by *JAYADE'VA* himself to the most beautiful of his odes, and because the number of notes in *So'MA* compared with that of the syllables in the *Sanscrit* stanza, may lead us to guess, that the strain itself was applied by the musician to the very words of the poet. The words are:

Lalita lavanga latā perisilana cōmala malaya samiré,
 Madhucara nicara carambita cōcila cūjita cunja cutiré
 Viharati heririhā sarasa vasanté
 Nṛityati yuvati janēna saman sac'hi virahi janasya duranté.

“ While the soft gale of *Malaya* wafts perfume from the beautiful clove-plant, and the recess of each flowery arbour sweetly re-echoes with the strains of the *Cōcila* mingled with the murmurs of the honey-making swarms, *HERI* dances, O lovely friend, with a company of damsels in this vernal season; a season full of delights, but painful to separated lovers.”

I have noted *So'MA*'s air in the major mode of *A*, or *śa*, which, from its gaiety and brilliancy, well expresses the general hilarity of the song; but the sentiment of tender pain, even in

a season of delights, from the remembrance of pleasures no longer attainable, would require in our music a change to the minor mode; and the air might be disposed in the form of a rondeau ending with the second line, or even with the third, where the sense is equally full, if it should be thought proper to express by another modulation that *imitative melody*, which the poet has manifestly attempted: the measure is very rapid, and the air should be gay, or even quick, in exact proportion to it.

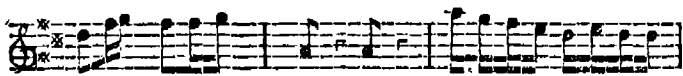
AN OLD INDIAN AIR.



la li ta la van ga la ta pe ri si la na co ma la ma la ya sa



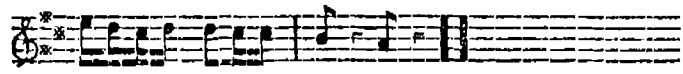
mi re mad hu ca ra ni ca ra ca ram bi ta co ci la



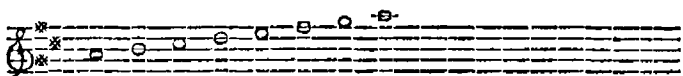
cu ji ta cun ja cu ti re vi ha ra ti he ri ri ha



sa ra sa va san te nrit ya ti yu va ti ja ne na sa mansachi



vi ra hi ja na sya du ran te



sa ri ga ma pa dha ni sa

The preceding is a strain in the mode of HINDO'LA, beginning and ending with the fifth note *fa*, but wanting *pa*, and *ri*, or the second and sixth: I could easily have found words for it in the *Gítagóvinda*, but the united charms of poetry and musick would lead me too far; and I must now with reluctance bid farewell to a subject, which I despair of having leisure to resume.



सत्यमेव जयते

ON
THE MYSTICAL POETRY
OF
THE PERSIANS AND HINDUS.

BY
THE PRESIDENT.

A FIGURATIVE mode of expressing the fervour of devotion, or the ardent love of created spirits towards their beneficent Creator, has prevailed from time immemorial in *Asia*; particularly among the *Persian* theists, both ancient *Húshangis* and modern *Súfis*, who seem to have borrowed it from the *Indian* philosophers of the *Védánta* school; and their doctrines are also believed to be the source of that sublime, but poetical, theology, which glows and sparkles in the writings of the old *Academicks*. “PLATO travelled into *Italy* and *Egypt*, says CLAUDE FLEURY, to learn the Theology of the Pagans at its fountain head:” its true fountain, however, was neither in *Italy* nor in *Egypt* (though considerable streams of it had been conducted thither by PYTHAGORAS and by the family of MISRA),

but in *Persia* or *India*, which the founder of the *Italick* sect had visited with a similar design. What the *Grecian* travellers learned among the sages of the east, may perhaps be fully explained, at a season of leisure, in another dissertation; but we confine this essay to a singular species of poetry, which consists almost wholly of a mystical religious allegory, though it seems on a transient view to contain only the sentiments of a wild and voluptuous libertinism: now, admitting the danger of a poetical style, in which the limits between vice and enthusiasm are so minute as to be hardly distinguishable, we must beware of censuring it severely, and must allow it to be natural, though a warm imagination may carry it to a culpable excess; for an ardently grateful piety is congenial to the undepraved nature of man, whose mind, sinking under the magnitude of the subject, and struggling to express its emotions, has recourse to metaphors and allegories, which it sometimes extends beyond the bounds of cool reason, and often to the brink of absurdity. BARROW, who would have been the sublimest mathematician, if his religious turn of mind had not made him the deepest theologian of his age, describes Love as
“ an affection or inclination of the soul toward
“ an object, proceeding from an apprehension
“ and esteem of some excellence or convenience

“ in it, as its *beauty*, worth, or utility, and pro-
 “ ducing, if it be absent, a proportionable desire,
 “ and consequently an endeavour, to obtain such
 “ a property in it, such possession of it, such an
 “ *approximation to it, or union with it*, as the
 “ thing is capable of; with a regret and displea-
 “ sure in failing to obtain it, or in the want and
 “ loss of it; begetting likewise a complacence,
 “ satisfaction, and delight in its presence, pos-
 “ session, or enjoyment, which is moreover at-
 “ tended with a good will toward it, suitable to
 “ its nature; that is, with a desire, that it should
 “ arrive at, or continue in, its best state; with
 “ a delight to perceive it thrive and flourish;
 “ with a displeasure to see it suffer or decay;
 “ with a consequent endeavour to advance it in
 “ all good and preserve it from all evil.” Agree-
 ably to this description, which consists of two
 parts, and was designed to comprize the tender
 love of the Creator towards created spirits, the
 great philosopher bursts forth in another place,
 with his usual animation and command of lan-
 guage, into the following panegyrick on the
 pious love of human souls toward the Author of
 their happiness: “ Love is the sweetest and
 “ most delectable of all passions; and, when by
 “ the conduct of wisdom it is directed in a ra-
 “ tional way toward a worthy, congruous, and
 “ attainable object, it cannot otherwise than fill

“ the heart with ravishing delight ; such, in all
“ respects superlatively such, is GOD ; who, in-
“ finitely beyond all other things, deserveth our
“ affection, as most perfectly amiable and de-
“ sirable : as having obliged us by innumerable
“ and ineffimable benefits ; all the good, that
“ we have ever enjoyed, or can ever expect,
“ being derived from his pure bounty ; all
“ things in the world, in competition with him
“ being mean and ugly ; all things, without
“ him, vain, unprofitable, and hurtful to us.
“ He is the most proper object of our love ; for
“ we chiefly were framed, and it is the prime law
“ of our nature, to love him ; *our soul, from its*
“ *original instinct, vergeth toward him as its cen-*
“ *tre, and can have no rest, till it be fixed on him :*
“ he alone can satisfy the vast capacity of our
“ minds, and fill our boundless desires. He, of
“ all lovely things, most certainly and easily
“ may be attained ; for, whereas commonly men
“ are crossed in their affection, and their love is
“ embittered from their affecting things ima-
“ ginary, which they cannot reach, or coy things,
“ which disdain and reject them, it is with GOD
“ quite otherwise : He is most ready to impart
“ himself ; he most earnestly desireth and woo-
“ eth our love ; he is not only most willing to
“ correspond in affection, but even doth pre-
“ vent us therein : *He doth cherish and encourage*

“ *our love by sweetest influences and most consoling*
 “ *embraces*; by kindest expressions of favour,
 “ by most beneficial returns; and, whereas all
 “ other objects do in the enjoyment much fail
 “ our expectation, he doth ever far exceed it.
 “ Wherefore in all affectionate motions of our
 “ hearts toward GOD; in *desiring* him, or seek-
 “ ing his favour and friendship; in *embracing*
 “ him, or setting our esteem, our good will, our
 “ confidence on him; in *enjoying* him by devo-
 “ tional meditations and addresses to him; in a
 “ reflective sense of our interest and propriety
 “ in him; *in that mysterious union of spirit,*
 “ *whereby we do closely adhere to, and are, as it*
 “ *were, inserted in him*; in a hearty complacency
 “ in his benignity, a grateful sense of his kind-
 “ nefs, and a zealous desire of yielding some re-
 “ quital for it, we cannot but feel very pleasant
 “ transports: indeed, that celestial flame, kin-
 “ dled in our hearts by the spirit of love, cannot
 “ be void of warmth; we cannot fix our eyes
 “ upon *infinite beauty*, we cannot taste infinite
 “ sweetness, we cannot cleave to infinite felicity,
 “ without also perpetually rejoicing in the first
 “ daughter of Love to GOD, Charity toward
 “ men; which, in complection and careful dis-
 “ position, doth much resemble her mother; for
 “ she doth rid us from all those gloomy, keen,
 “ turbulent imaginations and passions, which
 “ cloud our mind, which fret our heart, which

“ discompose the frame of our soul ; from
 “ burning anger, from storming contention,
 “ from gnawing envy, from rankling spite, from
 “ racking suspicion, from distracting ambition
 “ and avarice ; and consequently doth settle our
 “ mind in an even temper, in a sedate humour,
 “ in an harmonious order, in *that pleasant state*
 “ *of tranquillity, which naturally doth result from*
 “ *the voidance of irregular passions.*” Now this
 passage from BARROW (which borders, I admit,
 on quietism and enthusiastic devotion) differs
 only from the mystical theology of the *Súfis*
 and *Yógis*, as the flowers and fruits of *Europe*
 differ in scent and flavour from those of *Asia*, or
 as *European* differs from *Asiatick* eloquence ;
 the same strain, in poetical measure, would rise
 up to the odes of SPENSER on *Divine Love* and
Beauty, and, in a higher key with richer embel-
 lishments, to the songs of HAFIZ and JAYA-
 DE’VA, the raptures of the *Masnavi*, and the
 mysteries of the *Bhágavat*.

Before we come to the *Persians* and *Indians*,
 let me produce another specimen of *European*
 theology, collected from a late excellent work
 of the illustrious M. NECKER. “ Were men
 “ animated, says he, with sublime thoughts, did
 “ they respect the intellectual power, with which
 “ they are adorned, and take an interest in the
 “ dignity of their nature, they would embrace
 “ with transport that sense of religion, which

“ennobles their faculties, keeps their minds in
 “full strength, and unites them in idea with
 “him, whose immensity overwhelms them with
 “astonishment: *considering themselves as an ema-*
 “*nation from that infinite Being,* the source and
 “cause of all things, they would then disdain to
 “be misled by a gloomy and false philosophy,
 “and would cherish the idea of a GOD, who
 “*created, who regenerates, who preserves* this
 “universe by invariable laws, and by a conti-
 “nued chain of similar causes producing similar
 “effects; who pervades all nature with his di-
 “vine spirit, as an universal soul, which moves,
 “directs, and restrains the wonderful fabrick of
 “this world. The blissful idea of a GOD sweet-
 “ens every moment of our time, and embel-
 “lishes before us the path of life; unites us
 “delightfully to all the beauties of nature, and
 “associates us with every thing that lives or
 “moves. Yes; the whisper of the gales, the
 “murmur of waters, the peaceful agitation of
 “trees and shrubs, would concur to engage our
 “minds and *affect our souls with tenderness,* if
 “our thoughts were elevated to *one universal*
 “*cause,* if we recognized on all sides the work
 “of *Him, whom we love;* if we marked the
 “traces of his august steps and benignant inten-
 “tions, if we believed ourselves actually present
 “at the display of his boundless power and the

“ magnificent exertions of his unlimited good-
“ nefs. Benevolence, among all the virtues,
“ has a character more than human, and a cer-
“ tain amiable simplicity in its nature, which
“ seems analogous to the *first idea*, the original
“ intention of conferring delight, which we
“ necessarily suppose in the Creator, when we
“ presume to seek his motive in bestowing ex-
“ istence: benevolence is that virtue, or, to
“ speak more emphatically, that *primordial beauty*,
“ which preceded all times and all worlds; and,
“ when we reflect on it, there appears an ana-
“ logy, obscure indeed at present, and to us im-
“ perfectly known, between our moral nature
“ and a time yet very remote, when we shall
“ satisfy our ardent wishes and lively hopes,
“ which constitute perhaps a sixth, and (if the
“ phrase may be used) a distant, sense. It may
“ even be imagined, that love, the brightest or-
“ nament of our nature, love, enchanting and
“ sublime, is a mysterious pledge for the affur-
“ ance of those hopes; since love, by disen-
“ gaging us from ourselves, by transporting us
“ beyond the limits of our own being, is the
“ first step in our progress to a joyful immor-
“ tality; and, by affording both the notion and
“ example of a cherished object distinct from
“ our own souls, may be considered as an in-
“ terpreter to our hearts of something, which

“ our intellects cannot conceive. We may seem
 “ even to hear the Supreme Intelligence and
 “ Eternal Soul of all nature, give this commif-
 “ sion to the spirits, which emanated from him :
 “ *Go ; admire a small portion of my works, and*
 “ *study them ; make your first trial of happiness,*
 “ *and learn to love him, who bestowed it ; but seek*
 “ *not to remove the veil spread over the secret of*
 “ *your existence : your nature is composed of those*
 “ *divine particles, which, at an infinite distance,*
 “ *constitute my own essence ; but you would be too*
 “ *near me, were you permitted to penetrate the*
 “ *mystery of our separation and union : wait the*
 “ *moment ordained by my wisdom ; and, until that*
 “ *moment come, hope to approach me only by adora-*
 “ *tion and gratitude.*”

If these two passages were translated into *Sanscrit* and *Persian*, I am confident, that the *Védantis* and *Súfis* would consider them as an epitome of their common system ; for they concur in believing, that the souls of men differ infinitely in *degree*, but not at all in *kind*, from the divine spirit, of which they are *particles*, and in which they will ultimately be absorbed ; that the spirit of GOD pervades the universe, always immediately present to his work, and consequently always in substance, that he alone is perfect benevolence, perfect truth, perfect beauty ; that the love of him alone is *real* and

genuine love, while that of all other objects is *absurd* and illusory, that the beauties of nature are faint resemblances, like images in a mirror, of the divine charms; that, from eternity without beginning to eternity without end, the supreme benevolence is occupied in bestowing happiness or the means of attaining it; that men can only attain it by performing their part of the *primal covenant* between them and the Creator; that nothing has a pure absolute existence but *mind* or *spirit*; that *material substances*, as the ignorant call them, are no more than gay *pictures* presented continually to our *minds* by the sempiternal Artist; that we must beware of attachment to such *phantoms*, and attach ourselves exclusively to God, who truly exists in us, as we exist solely in him; that we retain even in this forlorn state of separation from our beloved, the *idea* of *heavenly beauty*, and the *remembrance* of our *primeval vows*; that sweet musick, gentle breezes, fragrant flowers, perpetually renew the primary *idea*, refresh our fading memory, and melt us with tender affections; that we must cherish those affections, and by abstracting our souls from *vanity*, that is, from all but God, approximate to his essence, in our final union with which will consist our supreme beatitude. From these principles flow a thousand metaphors and

poetical figures, which abound in the sacred poems of the *Persians* and *Hindus*, who seem to mean the same thing in substance, and differ only in expression as their languages differ in idiom! The modern *SUFIS*, who profess a belief in the *Koran*, suppose with great sublimity both of thought and of diction, an *express contract*, on *the day of eternity without beginning*, between the assemblage of created spirits and the supreme soul, from which they were detached, when a celestial voice pronounced these words, addressed to each spirit separately, "Art thou "not with thy Lord?" that is, art thou not bound by a solemn contract with him? and all the spirits answered with one voice, "Yes:" hence it is, that *alif*, or *art thou not*, and *beli*, or *yes*, incessantly occur in the mystical verses of the *Persians*, and of the *Turkish* poets, who imitate them, as the *Romans* imitated the *Greeks*. The *Hindus* describe the same covenant under the figurative notion, so finely expressed by *ISAIAH*, of a *nuptial contract*; for considering *GOD* in the three characters of Creator, Regenerator and Preserver, and supposing the power of *Preservation* and *Benevolence* to have become incarnate in the person of *CRISHNA*, they represent him as married to *RA'DHA'*, a word signifying *atonement*, *pacification*, or *satisfaction*, but applied allegorically to *the soul of man*, or

rather to *the whole assemblage of created souls*, between whom and the benevolent Creator they suppose that *reciprocal* love, which BARROW describes with a glow of expression perfectly oriental, and which our most orthodox theologians believe to have been mystically *shadowed* in the song of SOLOMON, while they admit, that, in a *literal* sense, it is an epithalamium on the marriage of the sapient king with the princess of *Egypt*. The very learned author of the prelections on sacred poetry declared his opinion, that the canticles were founded on historical truth, but involved an allegory of that sort, which he named *mystical*; and the beautiful poem on the loves of LAILI and MAJNUN by the inimitable NIZA'MI (to say nothing of other poems on the same subject) is indisputably built on true history, yet avowedly allegorical and mysterious; for the introduction to it is a continued rapture on *divine love*; and the name of LAILI seems to be used in the *Mafnavi* and the odes of HAFIZ for the omnipresent spirit of GOD.

It has been made a question, whether the poems of HAFIZ must be taken in a literal or in a figurative sense; but the question does not admit of a general and direct answer; for even the most enthusiastick of his commentators allow, that some of them are to be taken literally, and his editors ought to have distinguished

them, as our SPENSER has distinguished his four Odes on *Love* and *Beauty*, instead of mixing the profane with the divine, by a childish arrangement according to the alphabetical order of the rhymes. HAFIZ never pretended to more than human virtues, and it is known that he had human propensities; for in his youth he was passionately in love with a girl surnamed *Shakbi Nebat*, or *the Branch of Sugarcane*, and the prince of *Sbiraz* was his rival: since there is an agreeable wildness in the story, and since the poet himself alludes to it in one of his odes, I give it you at length from the commentary. There is a place called *Pirifebz*, or *the Green old man*, about four *Persian* leagues from the city; and a popular opinion had long prevailed, that a youth, who should pass forty successive nights in *Pirifebz* without sleep, would infallibly become an excellent poet: young HAFIZ had accordingly made a vow, that he would serve that apprenticeship with the utmost exactness, and for thirty-nine days he rigorously discharged his duty, walking every morning before the house of his coy mistress, taking some refreshment and rest at noon, and passing the night awake at his poetical station; but, on the fortieth morning, he was transported with joy on seeing the girl beckon to him through the lattices, and invite him to enter: she received him

with rapture, declared her preference of a bright genius to the son of a king, and would have detained him all night, if he had not recollected his vow, and, resolving to keep it inviolate, returned to his post. The people of *Sbiraz* add (and the fiction is grounded on a couplet of HAFIZ), that, early next morning *an old man, in a green mantle*, who was no less a personage than KHIZR himself, approached him at *Pirifebz* with a cup brimful of nectar, which the *Greeks* would have called the water of *Aganippe*, and rewarded his perseverance with an inspiring draught of it. After his juvenile passions had subsided, we may suppose that his mind took that religious bent, which appears in most of his compositions; for there can be no doubt that the following distichs, collected from different odes, relate to the mystical theology of the *Sufis*:

“ In eternity without beginning, a ray of thy
 “ beauty began to gleam; when Love sprang
 “ into being, and cast flames over all nature;

“ On that day thy cheek sparkled even under
 “ thy veil, and all this beautiful imagery ap-
 “ peared on the mirror of our fancies.

“ Rise, my soul; that I may pour thee forth
 “ on the pencil of that supreme Artist, who
 “ comprized in a turn of his compass all this
 “ wonderful scenery!

“ From the moment, when I heard the di-
 vine sentence, *I have breathed into man a por-
 tion of my spirit*, I was assured, that we were
 His, and He ours.

“ Where are the glad tidings of union with
 thee, that I may abandon all desire of life?
 I am a bird of holiness, and would fain escape
 from the net of this world.

“ Shed, O Lord, from the cloud of heavenly
 guidance one cheering shower, before the
 moment, when I must rise up like a particle
 of dry dust!

“ The sum of our transactions in this uni-
 verse, is nothing: bring us the wine of devo-
 tion; for the possessions of this world vanish.

“ The true object of heart and soul is the
 glory of union with our beloved: that object
 really exists, but without it both heart and soul
 would have no existence.

“ O the bliss of that day, when I shall depart
 from this desolate mansion; shall seek rest for
 my soul; and shall follow the traces of my
 beloved:

“ Dancing, with love of his beauty, like a
 mote in a sun-beam, till I reach the spring and
 fountain of light, whence yon sun derives all
 his lustre!”

The couplets, which follow, relate as indubi-
 tably to human love and sensual gratifications:

“ May the hand never fhake, which gathered
“ the grapes ! May the foot never flip, which
“ preffed them !

“ That poignant liquor, which the zealot calls
“ *the mother of fins*; is pleafanter and fwetter to
“ me than the kifles of a maiden.

“ Wine two years old and a damfel of four-
“ teen are fufficient fociety for me, above all
“ companies great or fmall.

“ How delightful is dancing to lively notes
“ and the cheerful melody of the flute, efpe-
“ cially when we touch the hand of a beautiful
“ girl !

“ *Call for wine, and fcatrer flowers around :*
“ *what more canft thou afk from fate ?* Thus
“ fpoke the nightingale this morning : what
“ fayeft thou, fwet rofe, to his precepts ?

“ Bring thy couch to the garden of rofes, that
“ thou mayeft kifs the cheeks and lips of lovely
“ damfels, quaff rich wine, and fmell odoriferous
“ bloffoms.

“ O branch of an exquisite rofe-plant, for
“ whofe fake doft thou grow ? Ah ! on whom
“ will that fmiling rofe-bud confer delight ?

“ The rofe would have difcourfed on the
“ beauties of my charmer, but the gale was
“ jealous, and ftole her breath, before ſhe
“ fpoke.

“ In this age, the only friends, who are free

“ from blemish, are a flask of pure wine and a
 “ volume of elegant love songs.

“ O the joy of that moment, when the self-
 “ sufficiency of inebriation rendered me inde-
 “ pendent of the prince and of his minister !”

Many zealous admirers of HA'FIZ insist, that by *wine* he invariably means *devotion*; and they have gone so far as to compose a dictionary of words in the *language*, as they call it, of the *Sûfis*: in that vocabulary *sleep* is explained by *meditation* on the divine perfections, and *perfume* by *hope* of the divine favour; *gales* are *illapses* of grace; *kisses* and *embraces*, the *raptures* of piety; *idolaters*, *infidels*, and *libertines* are men of the purest *religion*, and their *idol* is the Creator himself; the *tavern* is a retired oratory, and its *keeper*, a sage instructor; *beauty* denotes the *perfection* of the Supreme Being; *treffes* are the *expansion* of his glory; *lips*, the hidden mysteries of his essence; *down* on the cheek, the world of spirits, who encircle his throne; and a *black mole*, the *point* of indivisible unity; lastly, *wantonness*, *mirth*, and *ebriety*, mean religious ardour and abstraction from all terrestrial thoughts. The poet himself gives a colour in many passages to such an interpretation; and without it, we can hardly conceive, that his poems, or those of his numerous imitators, would be tolerated in a *Muselman* country, es-

pecially at *Constantinople*, where they are venerated as divine compositions: it must be admitted, that the sublimity of the *mystical allegory*, which, like metaphors and comparisons, should be *general* only, not minutely exact, is diminished, if not destroyed, by an attempt at *particular* and *distinct resemblances*; and that the style itself is open to dangerous misinterpretation, while it supplies real infidels with a pretext for laughing at religion itself.

On this occasion I cannot refrain from producing a most extraordinary ode by a *Súfî* of *Bokhárá*, who assumed the poetical surname of *ISMAT*: a more modern poet, by prefixing three lines to each couplet, which rhyme with the first hemistich, has very elegantly and ingeniously converted the *Kasidah* into a *Mokbammes*, but I present you only with a literal version of the original distichs:

“ Yesterday, half inebriated, I passed by the
 “ quarter, where the vintners dwell, to seek the
 “ daughter of an infidel who sells wine.

“ At the end of the street, there advanced
 “ before me a damsel with a fairy’s cheeks, who,
 “ in the manner of a pagan, wore her tresses
 “ dishevelled over her shoulder like the sacer-
 “ dotal thread. I said: O thou, to the arch of
 “ whose eye-brow the new moon is a slave, what
 “ quarter is this and where is thy mansion?

“ She answered: *Cast thy rosary on the
 “ ground; bind on thy shoulder the thread of pa-
 “ ganism; throw stones at the glass of piety; and
 “ quaff wine from a full goblet;*

“ *After that come before me, that I may whis-
 “ per a word in thine ear: thou wilt accomplish
 “ thy journey, if thou listen to my discourse.*

“ Abandoning my heart and rapt in ecstasy,
 “ I ran after her, till I came to a place, in which
 “ religion and reason forsook me.

“ At a distance I beheld a company, all in-
 “ sane and inebriated, who came boiling and
 “ roaring with ardour from the wine of love;

“ Without cymbals, or lutes, or viols, yet all
 “ full of mirth and melody; without wine, or
 “ goblet, or flask, yet all incessantly drinking.

“ When the cord of restraint slipped from
 “ my hand, I desired to ask her one question,
 “ but she said: *Silence!*

“ *This is no square temple, to the gate of which
 “ thou canst arrive precipitately: this is no mosque
 “ to which thou canst come with tumult, but with-
 “ out knowledge. This is the banquet-house of
 “ infidels, and within it all are intoxicated; all,
 “ from the dawn of eternity to the day of re-
 “ surrection, lost in astonishment.*

“ *Depart then from the cloister, and take the
 “ way to the tavern; cast off the cloak of a der-
 “ wise, and wear the robe of a libertine.*

“ I obeyed; and, if thou desirest the fame
 “ strain and colour with ISMAT, imitate him,
 “ and sell this world and the next for one drop
 “ of pure wine.”

Such is the strange religion, and stranger language of the *Súfis*; but most of the *Asiatick* poets are of that religion, and, if we think it worth while to read their poems, we must think it worth while to understand them: their great *Maulavi* assures us, that “ they profess eager
 “ desire, but with no carnal affection, and circulate the cup, but no material goblet; since
 “ all things are spiritual in their sect, all is mystery within mystery;” consistently with which declaration he opens his astonishing work, entitled the *Masnavi*, with the following couplets:

Hear, how yon reed in sadly-pleasing tales
 Departed blifs and present wo bewails!
 ‘ With me, from native banks untimely torn,
 ‘ Love-warbling youths and soft-ey’d virgins mourn.
 ‘ O! Let the heart, by fatal absence rent,
 ‘ Feel what I sing, and bleed when I lament:
 ‘ Who roams in exile from his parent bow’r,
 ‘ Pants to return, and chides each ling’ring hour.
 ‘ My notes, in circles of the grave and gay,
 ‘ Have hail’d the rising, cheer’d the closing day:
 ‘ Each in my fond affections claim’d a part,
 ‘ But none discern’d the secret of my heart.
 ‘ What though my strains and sorrows slow combin’d!
 ‘ Yet ears are slow, and carnal eyes are blind.
 ‘ Free through each mortal form the spirits roll,
 ‘ But sight avails not. Can we see the soul?’

Such notes breath'd gently from yon vocal frame:
Breath'd said I? no; 'twas all enliv'ning flame.
'Tis love, that fills the reed with warmth divine;
'Tis love, that sparkles in the racy wine.
Me, plaintive wand'rer from my peerless maid,
The reed has fir'd, and all my foul betray'd.
He gives the bane, and he with balsam cures;
Afflicts, yet soothes; impassions, yet allures.
Delightful pangs his am'rous tales prolong;
And LAILI'S frantick lover lives in song.
Not he, who reasons best, this wisdom knows:
Ears only drink what rapt'rous tongues disclose.
Nor fruitless deem the reed's heart-piercing pain:
See sweetness dropping from the parted cane.
Alternate hope and fear my days divide:
I courted Grief, and Anguish was my bride.
Flow on, sad stream of life! I smile secure:
THOU livest! THOU, the purest of the pure!
Rise! vig'rous youth! be free; be nobly bold:
Shall chains confine you, though they blaze with gold?
Go; to your vase the gather'd main convey:
What were your stores? The pittance of a day!
New plans for wealth your fancies would invent;
Yet shells, to nourish pearls, must lie content.
The man, whose robe love's purple arrows rend
Bids av'rice rest, and toils tumultuous end.
Hail, heav'nly love! true source of endless gains!
Thy balm restores me, and thy skill sustains.
Oh, more than GALEN learn'd, than PLATO wife!
My guide, my law, my joy supreme arise!
Love warms this frigid clay with mystick fire,
And dancing mountains leap with young desire.
Blest is the soul, that swims in seas of love,
And long the life sustain'd by food above.
With forms imperfect can perfection dwell?
Here pause, my song; and thou, vain world, farewell.

A volume might be filled with similar passages from the *Súfi* poets; from SA'IB, ORFÌ, MÌR KHOSRAU, JA'MI, HAZI'N, and SA'BIK, who are next in beauty of composition to HA-FIZ and SADI, but next at a considerable distance; from MESI'HI, the most elegant of their *Turkish* imitators; from a few *Hindi* poets of our own times, and from IBNUL FA'ED, who wrote mystical odes in *Arabick*; but we may close this account of the *Súfis* with a passage from the third book of the BUSTAN, the declared subject of which is *divine love*; referring you for a particular detail of their metaphysics and theology to the *Dabistan* of MOHSANI FANI, and to the pleasing essay, called the *Junction of two Seas*, by that amiable and unfortunate prince, DA'RA' SHECU'H:

“ The love of a being composed, like thyself,
 “ of water and clay, destroys thy patience and
 “ peace of mind; it excites thee, in thy waking
 “ hours with minute beauties, and engages thee,
 “ in thy sleep, with vain imaginations: with
 “ such real affection dost thou lay thy head on
 “ her foot, that the universe, in comparison of
 “ her, vanishes into nothing before thee; and,
 “ since thy gold allures not her eye, gold and
 “ mere earth appear equal in thine. Not a
 “ breath dost thou utter to any one else, for
 “ with her thou hast no room for any other;

" thou declarest that her abode is in thine eye,
 " or, when thou closest it, in thy heart; thou
 " hast no fear of censure from any man; thou
 " hast no power to be at rest for a moment; if
 " she demands thy soul, it runs instantly to thy
 " lip; and if she waves a cimeter over thee, thy
 " head falls immediately under it. Since an
 " absurd love, with its basis on air, affects thee
 " so violently, and commands with a sway so
 " despotic, canst thou wonder, that they, who
 " walk in the true path, are drowned in the sea
 " of mysterious adoration? They disregard life
 " through affection for its giver; they abandon
 " the world through remembrance of its maker;
 " they are inebriated with the melody of amor-
 " ous complaints; they remember their beloved,
 " and resign to him both this life and the next.
 " Through remembrance of GOD, they shun all
 " mankind: they are so enamoured of the cup-
 " bearer, that they spill the wine from the cup.
 " No panacea can heal them, for no mortal can
 " be apprized of their malady; so loudly has
 " rung in their ears, from eternity without be-
 " ginning, the divine word *alest*, with *beli*, the
 " tumultuous exclamation of all spirits. They
 " are a sect fully employed, but sitting in re-
 " tirciment; their feet are of earth, but their
 " breath is a flame: with a single yell they
 " could rend a mountain from its base; with a

“ single cry they could throw a city into con-
 “ fusion: like wind, they are concealed and
 “ move nimbly; like stone, they are silent, yet
 “ repeat God’s praises. At early dawn their
 “ tears flow so copiously as to wash from their
 “ eyes the black powder of sleep: though the
 “ courser of their fancy ran so swiftly all night,
 “ yet the morning finds them left behind in
 “ disorder: night and day are they plunged in
 “ an ocean of ardent desire, till they are unable,
 “ through astonishment, to distinguish night from
 “ day. So enraptured are they with the beauty
 “ of Him, who decorated the human form, that
 “ with the beauty of the form itself, they have
 “ no concern; and, if ever they behold a beau-
 “ tiful shape, they see in it the mystery of
 “ God’s work.

“ The wise take not the husk in exchange
 “ for the kernel; and he, who makes that
 “ choice, has no understanding. He only has
 “ drunk the pure wine of unity, who has for-
 “ gotten, by remembering GOD, all things else
 “ in both worlds.”

Let us return to the *Hindus*, among whom
 we now find the same emblematical theology,
 which *Pythagoras* admired and adopted. The
 loves of CRISHNA and RADHA, or the recip-
 cal attraction between the divine goodness and
 the human soul, are told at large in the tenth

book of the *Bhágavat*, and are the subject of a little *Pastoral Drama*, entitled *Gítagóvinda*: it was the work of JAYADE'VA, who flourished, it is said, before CALIDAS, and was born, as he tells us himself, in CENDULI, which many believe to be in *Calinga*: but, since there is a town of a similar name in *Berdwan*, the natives of it insist that the finest lyric poet of *India* was their countryman, and celebrate in honour of him an annual jubilee, passing a whole night in representing his drama, and in singing his beautiful songs. After having translated the *Gítagóvinda* word for word, I reduced my translation to the form, in which it is now exhibited; omitting only those passages, which are too luxuriant and too bold for an *European* taste, and the prefatory ode on the ten incarnations of VISHNU, with which you have been presented on another occasion: the phrases in *Italicks*, are the *burdens* of the several songs; and you may be assured, that not a single image or idea has been added by the translator.

GÍTAGÓVINDA :

OR,

THE SONGS OF JAYADÉVA.

‘THE firmament is obscured by clouds; the
‘ woodlands are black with *Tamála*-trees; that
‘ youth, who roves in the forest, will be fearful
‘ in the gloom of night: go, my daughter;
‘ bring the wanderer home to my rustick man-
‘ sion.’ Such was the command of NANDA,
the fortunate herdsman; and hence arose the
love of RA’DHA’ and MA’DHAVA, who sported
on the bank of *Yamunà*, or hastened eagerly to
the secret bower.

If thy soul be delighted with the remem-
brance of HERI, or sensible to the raptures of
love, listen to the voice of JAYADÉVA, whose
notes are both sweet and brilliant. O THOU,
who reclinest on the bosom of CAMALA’; whose
ears flame with gems, and whose locks are em-
bellished with sylvan flowers; thou, from whom
the day star derived his effulgence, who flewest

the venom-breathing CA'LIYA, who beamedst, like a sun, on the tribe of YADU, that flourished like a lotos; thou, who fittest on the plumage of GARURA, who, by subduing demons, gavest exquisite joy to the assembly of immortals; thou, for whom the daughter of JANACA was decked in gay apparel, by whom DU'SHANA was overthrown; thou, whose eye sparkles like the water-lily, who calledst three worlds into existence; thou, by whom the rocks of *Mandar* were easily supported, who sippest nectar from the radiant lips of PEDMA', as the fluttering *Chacora* drinks the moon-beams; *be victorious, O HERI, lord of conquest.*

RA'DHA' sought him long in vain, and her thoughts were confounded by the fever of desire: she roved in the vernal morning among the twining *Vásantis* covered with soft blossoms, when a damsel thus addressed her with youthful hilarity: 'The gale, that has wantoned
' round the beautiful clove-plants, breathes now
' from the hills of *Maylaya*; the circling ar-
' bours resound with the notes of the *Cócil* and
' the murmurs of honey-making swarms. Now
' the hearts of damsels, whose lovers travel at a
' distance, are pierced with anguish; while the
' blossoms of *Bacul* are conspicuous among the
' flowrets covered with bees. The *Tamála*,
' with leaves dark and odorous, claims a tribute

' from the musk, which it vanquishes; and the
 ' clustering flowers of the *Palúsa* resemble the
 ' nails of CA'MA, with which he rends the hearts
 ' of the young. The full-blown *Césara* gleams
 ' like the sceptre of the world's monarch, Love;
 ' and the pointed thyrse of the *Cétaca* resembles
 ' the darts, by which lovers are wounded. See
 ' the bunches of *Pátali*-flowers filled with bees,
 ' like the quiver of SMARA full of shafts; while
 ' the tender blossom of the *Caruna* smiles to see
 ' the whole world laying shame aside. The far-
 ' scented *Mádbavi* beautifies the trees, round
 ' which it twines; and the fresh *Mallicá* seduces
 ' with rich perfume even the hearts of hermits;
 ' while the *Amra*-tree with blooming tresses is
 ' embraced by the gay creeper *Atimuéta*, and
 ' the blue streams of *Yamunà* wind round the
 ' groves of *Vrindávan*. In this charming season,
 ' which gives pain to separated lovers, young HERI
 ' sports and dances with a company of damsels.
 ' A breeze, like the breath of love, from the fra-
 ' grant flowers of the *Cétaca*, kindles every
 ' heart, whilst it perfumes the woods with the
 ' dust, which it shakes from the *Mallicá* with
 ' half-opened buds; and the *Cócila* bursts into
 ' song, when he sees the blossoms glistening on
 ' the lovely *Rafála*.'

The jealous RA'DHA' gave no answer; and,
 soon after, her officious friend, perceiving the

foe of MURA in the forest eager for the rapturous embraces of the herdsmen's daughters, with whom he was dancing, thus again addressed his forgotten mistress: ' With a garland of wild
' flowers descending even to the yellow mantle,
' that girds his azure limbs, distinguished by
' smiling cheeks and by ear-rings, that sparkle,
' as he plays, HĒRI *exults in the assemblage of*
' *amorous damsels*. One of them presses him
' with her swelling breast, while she warbles
' with exquisite melody. Another, affected by
' a glance from his eye, stands meditating on the
' lotos of his face. A third, on pretence of
' whispering a secret in his ear, approaches his
' temples, and kisses them with ardour. One
' seizes his mantle and draws him towards her,
' pointing to the bower on the banks of *Yamu-*
' *nà*, where elegant *Vanjulas* interweave their
' branches. He applauds another, who dances
' in the sportive circle, whilst her bracelets ring,
' as she beats time with her palms. Now he
' caresses one, and kisses another, smiling on a
' third with complacency; and now he chases
' her, whose beauty has most allured him.
' Thus the wanton HĒRI frolics, in the season
' of sweets, among the maids of *Vraja*, who
' rush to his embraces, as if he were Pleasure
' itself assuming a human form; and one of
' them, under a pretext of hymning his divine

' perfections, whispers in his ear : " Thy lips,
" my beloved, are nectar."

RA'DHA' remains in the forest ; but resenting the promiscuous passion of HERI, and his neglect of her beauty, which he once thought superiour, she retires to a bower of twining plants, the summit of which resounds with the humming of swarms engaged in their sweet labours ; and there, falling languid on the ground, she thus addresses her female companion. *' Though
' he take recreation in my absence, and smile on
' all around him, yet my soul remembers him,
' whose beguiling reed modulates a tune sweet-
' ened by the nectar of his quivering lip, while
' his ear sparkles with gems, and his eye darts
' amorous glances ; Him, whose locks are decked
' with the plumes of peacocks resplendent with
' many-coloured moons, and whose mantle
' gleams like a dark blue cloud illumined with
' rain-bows ; Him, whose graceful smile gives
' new lustre to his lips, brilliant and soft as a
' dewy leaf, sweet and ruddy as the blossom of
' Bandhujiva, while they tremble with eagerness
' to kiss the daughters of the herdsmen ; Him,
' who disperses the gloom with beams from the
' jewels, which decorate his bosom, his wrists,
' and his ankles, on whose forehead shines a
' circlet of sandal-wood, which makes even the
' moon contemptible, when it sails through irra-*

' diated clouds; Him, whose ear-rings are
 ' formed of entire gems in the shape of the fish
 ' *Macar* on the banners of Love; even the
 ' yellow-robed God, whose attendants are the
 ' chiefs of deities, of holy men, and of demons;
 ' Him, who reclines under a gay *Cadamba*-tree;
 ' who formerly delighted me, while he gracefully
 ' waved in the dance, and all his soul sparkled
 ' in his eye. My weak mind thus enumerates
 ' his qualities; and, though offended, strives to
 ' banish offence. What else can it do? It can-
 ' not part with its affection for CRISHNA, whose
 ' love is excited by other damsels, and who sports
 ' in the absence of RA'DHA'. *Bring, O friend,*
 ' that vanquisher of the demon CE'SI, *to sport*
 ' *with* me, who am repairing to a secret bower,
 ' who look timidly on all sides, who meditate
 ' with amorous fancy on his divine transfigura-
 ' tion. Bring him, whose discourse was once
 ' composed of the gentlest words, to converse
 ' with me, who am bashful on his first approach,
 ' and express my thoughts with a smile sweet
 ' as honey. Bring him, who formerly slept on
 ' my bosom, to recline with me on a green bed
 ' of leaves just gathered, while his lip sheds dew,
 ' and my arms enfold him. Bring him, who
 ' has attained the perfection of skill in love's art,
 ' whose hand used to press these firm and delicate
 ' spheres to play with me, whose voice rivals

' that of the *Cócil*, and whose tresses are bound
 ' with waving blossoms. Bring him, who for-
 ' merly drew me by the locks to his embrace,
 ' to repose with me, whose feet tinkle, as they
 ' move, with rings of gold and of gems, whose
 ' loosened zone sounds, as it falls; and whose
 ' limbs are slender and flexible as the creeping
 ' plant. That God, whose cheeks are beautified
 ' by the nectar of his smiles, whose pipe drops
 ' in his ecstasy, I saw in the grove encircled by
 ' the damsels of *Vraja*, who gazed on him
 ' askance from the corners of their eyes: I saw
 ' him in the grove with happier damsels, yet
 ' the sight of him delighted me. Soft is the
 ' gale, which breathes over yon clear pool, and
 ' expands the clustering blossoms of the voluble
 ' *Asóca*; soft, yet grievous to me in the absence
 ' of the foe of MADHU. Delightful are the
 ' flowers of *Amra*-trees on the mountain-top,
 ' while the murmuring bees pursue their volup-
 ' tuous toil; delightful, yet afflicting to me, O
 ' friend, in the absence of the youthful CE'-
 ' SAVA.'

Meantime the destroyer of CANSA, having
 brought to his remembrance the amiable RA'-
 DHA', forsook the beautiful damsels of *Vraja*:
 he sought her in all parts of the forest; his old
 wound from love's arrow bled again; he re-
 pented of his levity, and, seated in a bower near

the bank of *Yamunà*, the blue daughter of the sun, thus poured forth his lamentation.

‘ She is departed—she saw me, no doubt,
 ‘ surrounded by the wanton shepherdesses;
 ‘ yet, conscious of my fault, I durst not
 ‘ intercept her flight. *Wo is me! She feels a*
 ‘ *sense of injured honour, and is departed in wrath.*
 ‘ How will she conduct herself? How will she
 ‘ express her pain in so long a separation?
 ‘ What is wealth to me? What are numerous at-
 ‘ tendants? What are the pleasures of the world?
 ‘ What joy can I receive from a heavenly abode?
 ‘ I seem to behold her face with eye-brows
 ‘ contracting themselves through her just resent-
 ‘ ment: it resembles a fresh lotos, over which
 ‘ two black bees are fluttering: I seem, so pre-
 ‘ sent is she to my imagination, even now to
 ‘ caress her with eagerness. Why then do I
 ‘ seek her in this forest? Why do I lament
 ‘ without cause? O slender damsel, anger, I
 ‘ know, has torn thy soft bosom; but whither
 ‘ thou art retired, I know not. How can I in-
 ‘ vite thee to return? Thou art seen by me, in-
 ‘ deed, in a vision; thou seemest to move be-
 ‘ fore me. Ah! why dost thou not rush, as
 ‘ before, to my embrace? Do but forgive me:
 ‘ never again will I commit a similar offence.
 ‘ Grant me but a sight of thee, O lovely RA’-
 ‘ DHICA’, for my passion torments me. I am

' not the terrible MAHE'SA: a garland of water-
 ' lilies with subtil threads decks my shoulders;
 ' not serpents with twisted folds: the blue petals
 ' of the lotos glitter on my neck; not the azure
 ' gleam of poison; powdered sandal-wood is
 ' sprinkled on my limbs; not pale ashes: O
 ' God of Love, mistake me not for MAHA'DE-
 ' VA. Wound me not again; approach me not
 ' in anger; I love already but too passionately;
 ' yet I have lost my beloved. Hold not in thy
 ' hand that shaft barbed with an *Amra*-flower!
 ' Brace not thy bow, thou conqueror of the
 ' world! Is it valour to slay one who faints?
 ' My heart is already pierced by arrows from
 ' RA'DHA'S eyes, black and keen as those of an
 ' antelope; yet mine eyes are not gratified with
 ' her presence. Her eyes are full of shafts; her
 ' eye-brows are bows; and the tips of her ears
 ' are filken strings: thus armed by ANANGA,
 ' the God of Desire, she marches, herself a god-
 ' dess, to ensure his triumph over the vanquished
 ' universe. I meditate on her delightful em-
 ' brace, on the ravishing glances darted from
 ' her eye, on the fragrant lotos of her mouth,
 ' on her nectar-dropping speech; on her lips
 ' ruddy as the berries of the *Bimba*; yet even
 ' my fixed meditation on such an assemblage of
 ' charms encreases, instead of alleviating, the
 ' misery of separation.'

The damsel, commissioned by RA'DHA', found the disconsolate God under an arbour of spreading *Vániras* by the side of *Yamunà*; where, presenting herself gracefully before him, she thus described the affliction of his beloved:

' She despises essence of sandal-wood, and
 ' even by moon-light sits brooding over her
 ' gloomy sorrow; she declares the gale of *Ma-*
 ' *laya* to be venom, and the sandal-trees, through
 ' which it has breathed, to have been the haunt
 ' of serpents. Thus, O MA'DHAVA, is she af-
 ' flicted in thy absence with the pain, which love's
 ' dart has occasioned: her soul is fixed on thee.
 ' Fresh arrows of desire are continually assailing
 ' her, and she forms a net of lotus-leaves as ar-
 ' mour for her heart, which thou alone shouldst
 ' fortify. She makes her own bed of the arrows
 ' darted by the flowery-shafted God; but, when
 ' she hoped for thy embrace, she had formed for
 ' thee a couch of soft blossoms. Her face is like
 ' a water-lily, veiled in the dew of tears, and
 ' her eyes appear like moons eclipsed, which let
 ' fall their gathered nectar through pain caused
 ' by the tooth of the furious dragon. She draws
 ' thy image with musk in the character of the
 ' Deity with five shafts, having subdued the
 ' *Macar*, or horned shark, and holding an arrow
 ' tipped with an *Amra*-flower; thus she draws
 ' thy picture, and worships it. At the close of

' every sentence, " O MA'DHAVA, she ex-
 " claims, at thy feet am I fallen, and in thy ab-
 " sence even the moon, though it be a vase
 " full of nectar, inflames my limbs." Then,
 ' by the power of imagination, she figures thee
 ' standing before her; thee, who art not easily
 ' attained: she sighs, she sines, she mourns, she
 ' weeps, she moves from side to side, she la-
 ' ments and rejoices by turns. Her abode is a
 ' forest; the circle of her female companions is
 ' a net; her sighs are flames of fire kindled in a
 ' thicket; herself (alas! through thy absence)
 ' is become a timid roe; and Love is the tiger,
 ' who springs on her like YAMA, the Genius of
 ' Death. So emaciated is her beautiful body,
 ' that even the light garland, which waves over
 ' her bosom, she thinks a load. *Such, O bright-*
 ' *haired God, is RA'DHA' when thou art absent.*
 ' If powder of sandal-wood finely levigated be
 ' moistened and applied to her breasts, she starts,
 ' and mistakes it for poison. Her sighs form a
 ' breeze long extended, and burn her like the
 ' flame, which reduced CANDARPA to ashes.
 ' She throws around her eyes, like blue water-
 ' lilies with broken stalks, dropping lucid streams.
 ' Even her bed of tender leaves appear in her
 ' sight like a kindled fire. The palm of her
 ' hand supports her aching temple, motionless
 ' as the crescent rising at eve. "HERI, HERI,"

' thus in silence she meditates on thy name, as
 ' if her wish were gratified, and she were dying
 ' through thy absence. She rends her locks;
 ' she pants; she laments inarticulately; she
 ' trembles; she pines; she mufes; she moves
 ' from place to place; she closes her eyes; she
 ' falls; she rises again; she faints: in such a
 ' fever of love, she may live, O celestial phy-
 ' sician, if thou administer the remedy; but,
 ' shouldst Thou be unkind, her malady will be
 ' desperate. Thus, O divine healer, by the
 ' nectar of thy love must RA'DHA' be restored
 ' to health; and, if thou refuse it, thy heart
 ' must be harder than the thunderstone. Long
 ' has her soul pined, and long has she been
 ' heated with sandal-wood, moon-light, and
 ' water-lilies, with which others are cooled;
 ' yet she patiently and in secret meditates on
 ' Thee, who alone canst relieve her. Shouldst
 ' thou be inconstant, how can she, wasted as she
 ' is to a shadow, support life a single moment?
 ' How can she, who lately could not endure
 ' thy absence even an instant, forbear sighing
 ' now, when she looks with half-closed eyes on
 ' the *Rasála* with bloomy branches, which re-
 ' mind her of the vernal season, when she first
 ' beheld thee with rapture?

' Here have I chosen my abode: go quickly
 ' to RA'DHA'; soothe her with my message,

' and conduct her hither.' So spake the foe of
 MADHU to the anxious damsel, who hastened
 back, and thus addressed her companion :
 ' Whilst a sweet breeze from the hills of *Malaya*
 ' comes wafting on his plumes the young God
 ' of Desire ; while many a flower points his ex-
 ' tended petals to pierce the bosom of separated
 ' lovers, *the Deity crowned with sylvan blossoms,*
 ' *lament, O friend, in thy absence.* Even the
 ' dewy rays of the moon burn him ; and, as the
 ' shaft of love is descending, he mourns inarti-
 ' culately with increasing distraction. When the
 ' bees murmur softly, he covers his ears ; misery
 ' sits fixed in his heart, and every returning
 ' night adds anguish to anguish. He quits his
 ' radiant palace for the wild forest, where he
 ' sinks on a bed of cold clay, and frequently
 ' mutters thy name. In yon bower, to which
 ' the pilgrims of love are used to repair, he me-
 ' ditates on thy form, repeating in silence some
 ' enchanting word, which once dropped from
 ' thy lips, and thirsting for the nectar which
 ' they alone can supply. Delay not, O love-
 ' lieft of women ; follow the lord of thy heart :
 ' behold, he seeks the appointed shade, bright
 ' with the ornaments of love, and confident of
 ' the promised bliss. *Having bound his locks*
 ' *with forest-flowers, he hastens to yon arbour,*
 ' *where a soft gale breathes over the banks of*

‘ Yamunà : there, again pronouncing thy name,
‘ he modulates his divine reed. Oh ! with what
‘ rapture doth he gaze on the golden dust, which
‘ the breeze shakes from expanded blossoms ;
‘ the breeze, which has kissed thy cheek ! With
‘ a mind, languid as a dropping wing, feeble as
‘ a trembling leaf, he doubtfully expects thy ap-
‘ proach, and timidly looks on the path which
‘ thou must tread. Leave behind thee, O friend,
‘ the ring which tinkles on thy delicate ankle,
‘ when thou sportest in the dance : hastily cast
‘ over thee thy azure mantle, and run to the
‘ gloomy bower. The reward of thy speed, O
‘ thou who sparklest like lightning, will be to
‘ thine on the blue bosom of MURARI, which
‘ resembles a vernal cloud, decked with a string
‘ of pearls like a flock of white water-birds flut-
‘ tering in the air. Disappoint not, O thou
‘ lotos-eyed, the vanquisher of MADHU ; ac-
‘ complish his desire ; but go quickly : it is
‘ night ; and the night also will quickly depart.
‘ Again and again he sighs ; he looks around ;
‘ he re-enters the harbour ; he can scarce articu-
‘ late thy sweet name ; he again smooths his
‘ flowery couch ; he looks wild ; he becomes
‘ frantick : thy beloved will perish through de-
‘ sire. The bright-beamed God sinks in the
‘ west, and thy pain of separation may also be
‘ removed : the blackness of the night is in-

' creased, and the passionate imagination of Go'-
 ' VINDA has acquired additional gloom. My
 ' address to thee has equalled in length and in
 ' sweetness the song of the *Cócila*: delay will
 ' make thee miserable, O my beautiful friend.
 ' Seize the moment of delight in the place of
 ' assignation with the son of DE VACÍ, who de-
 ' scended from heaven to remove the burdens of
 ' the universe; he is a blue gem on the fore-
 ' head of the three worlds, and longs to sip
 ' honey, like the bee, from the fragrant lotos of
 ' thy cheek.'

But the solicitous maid, perceiving that RA-
 DIA' was unable, through debility, to move
 from her arbour of flowery creepers, returned
 to GO'VINDA, who was himself disordered with
 love, and thus described her situation.

' *She mourns, O sovereign of the world, in her*
 ' *verdant bower*; she looks eagerly on all sides
 ' in hope of thy approach; then, gaining
 ' strength from the delightful idea of the pro-
 ' posed meeting, she advances a few steps, and
 ' falls languid on the ground. When she rises,
 ' she weaves bracelets of fresh leaves; she dresses
 ' herself like her beloved, and, looking at her-
 ' self in sport, exclaims, "Behold the van-
 ' quisher of MADHU!" Then she repeats again
 ' and again the name of HERI, and, catching at
 ' a dark blue cloud, strives to embrace it, fay-

‘ing: “ It is my beloved who approaches.”
 ‘ Thus, while thou art dilatory, she lies expect-
 ‘ ing thee; she mourns; she weeps; she puts
 ‘ on her gayest ornaments to receive her lord;
 ‘ she compresses her deep sighs within her bo-
 ‘ som; and then, meditating on thee, O cruel,
 ‘ she is drowned in a sea of rapturous imagina-
 ‘ tions. If a leaf but quiver, she supposes thee
 ‘ arrived; she spreads her couch; she forms in
 ‘ her mind a hundred modes of delight: yet, if
 ‘ thou go not to her bower, she must die this
 ‘ night through excessive anguish.’

By this time the moon spread a net of beams over the groves of *Vrindāvan*, and looked like a drop of liquid sandal on the face of the sky, which smiled like a beautiful damsel; while its orb with many spots betrayed, as it were, a consciousness of guilt, in having often attended amorous maids to the loss of their family honour. The moon, with a black fawn couched on its disc, advanced in its nightly course; but MADHAVA had not advanced to the bower of RA'DHA, who thus bewailed his delay with notes of varied lamentation.

‘ The appointed moment is come; but HERR,
 ‘ alas! comes not to the grove. Must the sea-
 ‘ son of my unblemished youth pass thus idly
 ‘ away? *Ob! what refuge can I seek, deluded as*
 ‘ *I am by the guile of my female adviser? The*

' God with five arrows has wounded my heart ;
 ' and I am deserted by Him, for whose sake I
 ' have fought at night the darkeſt receſs of the
 ' foreſt. Since my beſt beloved friends have
 ' deceived me, it is my wiſh to die: ſince my
 ' ſenſes are diſordered, and my boſom is on fire,
 ' why ſtay I longer in this world? The cool-
 ' neſs of this vernal night gives me pain, inſtead
 ' of reſhment: ſome happier damſel enjoys
 ' my beloved; whiſt I, alas! am looking at
 ' the gems in my bracelets, which are blackened
 ' by the flames of my paſſion. My neck, more
 ' delicate than the tendereſt bloſſom, is hurt by
 ' the garland, that encircles it: flowers are, in-
 ' deed, the arrows of Love, and he plays with
 ' them cruelly. I make this wood my dwell-
 ' ing: I regard not the roughneſs of the *Vétas-*
 ' trees; but the deſtroyer of MADHU holds me
 ' not in his remembrance! Why comes he not
 ' to the bower of bloomy *Vanjulas*, aſſigned for
 ' our meeting? Some ardent rival, no doubt,
 ' keeps him locked in her embrace: or have his
 ' companions detained him with mirthful recre-
 ' ations? Elſe why roams he not through the
 ' cool ſhades? Perhaps, the heart-ſick lover is
 ' unable through weakneſs to advance even a
 ' ſtep!'—So ſaying, ſhe raiſed her eyes; and,
 ' ſeeing her damſel return ſilent and mournful,
 ' unaccompanied by MA'DHAVA, ſhe was alarmed

even to phrensy ; and, as if she actually beheld him in the arms of a rival, she thus described the vision which overpowered her intellect.

‘ Yes ; in habiliments becoming the war of
 ‘ love, and with tresses waving like flowery
 ‘ banners, *a damsel, more alluring than RA'DHA*,
 ‘ *enjoys the conqueror of MADHU*. Her form is
 ‘ transfigured by the touch of her divine lover ;
 ‘ her garland quivers over her swelling bosom ;
 ‘ her face like the moon is graced with clouds
 ‘ of dark hair, and trembles, while she quaffs
 ‘ the nectareous dew of his lip ; her bright ear-
 ‘ rings dance over her cheeks, which they irra-
 ‘ diate ; and the small bells on her girdle tinkle
 ‘ as she moves. Bashful at first, she smiles at
 ‘ length on her embracer, and expresses her joy
 ‘ with inarticulate inurmurs ; while she floats
 ‘ on the waves of desire, and closes her eyes
 ‘ dazzled with the blaze of approaching CA'MA :
 ‘ and now this heroine in love's warfare falls
 ‘ exhausted and vanquished by the resistless
 ‘ MURARI, but alas ! in my bosom prevails the
 ‘ flame of jealousy, and yon moon, which dis-
 ‘ pels the sorrow of others, increases mine. See
 ‘ again, where the *foe of MURA sports in yon*
 ‘ *grove on the bank of the Yamunà !* See, how
 ‘ he kisses the lip of my rival, and imprints on
 ‘ her forehead an ornament of pure musk, black
 ‘ as the young antelope on the lunar orb ! Now,

' like the husband of RETI, he fixes white
 ' blossoms on her dark locks, where they gleam
 ' like flashes of lightning among the curled
 ' clouds. On her breasts, like two firmaments,
 ' he places a string of gems like a radiant con-
 ' stellation: he binds on her arms, graceful as
 ' the stalks of the water-lily, and adorned with
 ' hands glowing like the petals of its flower, a
 ' bracelet of sapphires, which resemble a cluster of
 ' bees. Ah! see, how he ties round her waist
 ' a rich girdle illumined with golden bells, which
 ' seem to laugh, as they tinkle, at the inferior
 ' brightness of the leafy garlands, which lovers
 ' hang on their bowers to propitiate the God of
 ' Desire. He places her soft foot, as he reclines
 ' by her side, on his ardent bosom, and stains it
 ' with the ruddy hue of *Yāvaca*. Say, my
 ' friend, why pass I my nights in this tangled
 ' forest without joy, and without hope, while
 ' the faithless brother of HAIADHERA clasps
 ' my rival in his arms? Yet why, my compa-
 ' nion, shouldst thou mourn, though my per-
 ' fidious youth has disappointed me? What
 ' offence is it of thine, if he sport with a crowd
 ' of damsels happier than I? Mark, how my
 ' soul, attracted by his irresistible charms, bursts
 ' from its mortal frame, and rushes to mix with
 ' its beloved. *She, whom the God enjoys, crowned*
 ' *with sylvan flowers, sits carelessly on a bed of*

' leaves with Him, whose wanton eyes resem-
' ble blue water-lilies agitated by the breeze.
' She feels no flame from the gales of *Malaya*
' with Him, whose words are sweeter than the
' water of life. She derides the shafts of foul-
' born CA'MA, with Him, whose lips are like a
' red lotos in full bloom. She is cooled by the
' moon's dewy beams, while she reclines with
' Him, whose hands and feet glow like vernal
' flowers. No female companion deludes her,
' while she sports with Him, whose vesture
' blazes like tried gold. She faints not through
' excess of passion, while she caresses that youth,
' who surpasses in beauty the inhabitants of all
' worlds. O gale, scented with sandal, who
' breathest love from the regions of the south, be
' propitious but for a moment: when thou hast
' brought my beloved before my eyes, thou
' mayest freely waft away my soul. Love, with
' eyes like blue water-lilies, again assails me and
' triumphs; and, while the perfidy of my be-
' loved rends my heart, my female friend is my
' foe, the cool breeze scorches me like a flame,
' and the nectar-dropping moon is my poison.
' Bring disease and death, O gale of *Malaya*!
' Seize my spirit, O God with five arrows! I
' ask not mercy from thee: no more will I
' dwell in the cottage of my father. Receive
' me in thy azure waves, O sister of YAMA,

' that the ardour of my heart may be al-
' layed !'

Pierced by the arrows of love, she passed the night in the agonies of despair, and at early dawn thus rebuked her lover, whom she saw lying prostrate before her and imploring her forgiveness.

' Alas ! *alas !* Go, MA'DHAVA, depart, O
' CE'SAVA ; *Speak not the language of guile ;*
' *follow her, O lotos-eyed God, follow her, who*
' *dispels thy care.* Look at his eye half-opened,
' red with continued waking through the plea-
' surable night, yet smiling still with affection
' for my rival ! Thy teeth, O cerulean youth,
' are azure as thy complexion from the kisses,
' which thou hast imprinted on the beautiful
' eyes of thy darling graced with dark blue
' powder ; and thy limbs marked with punc-
' tures in love's warfare, exhibit a letter of
' conquest, written on polished sapphires with
' liquid gold. That broad bosom, stained by
' the bright lotos of her foot, displays a vesture
' of ruddy leaves over the tree of thy heart,
' which trembles within it. The pressure of
' her lip on thine wounds me to the soul. Ah !
' how canst thou assert, that we are one, since
' our sensations differ thus widely ? Thy soul,
' O dark-limbed God, shows its blackness exter-
' nally. How couldst thou deceive a girl, who

'relied on thee; a girl who burned in the fe-
 'ver of love? Thou rovest in woods, and fe-
 'males are thy prey: what wonder? Even thy
 'childish heart was malignant; and thou gavest
 'death to the nurse, who would have given thee
 'milk. Since thy tenderness for me, of which
 'these forests used to talk, has now vanished,
 'and since thy breast, reddened by the feet of
 'my rival, glows as if thy ardent passion for
 'her were bursting from it, the sight of thee,
 'O deceiver, makes me (ah! must I say it?)
 'blush at my own affection.'

Having thus inveighed against her beloved,
 she sat overwhelmed in grief, and silently medi-
 tated on his charms; when her damsel softly
 addressed her.

'He is gone: the light air has wafted him
 'away. What pleasure now, my beloved, re-
 'mains in thy mansion? *Continue not, resentful*
 '*woman, thy indignation against the beautiful*
 'MA'DHAVA. Why shouldst thou render vain
 'those round smooth vases, ample and ripe as
 'the sweet fruit of yon *Tali*-tree? How often
 'and how recently have I said: "forfake not
 "the blooming *HERI*?" Wy fittest thou so
 'mournful? Why weepest thou with distrac-
 'tion, when the damsels are laughing around
 'thee? Thou hast formed a couch of soft lotos-
 'leaves: let thy darling charm thy sight, while

' he reposes on it. Afflict not thy soul with
 ' extreme anguish; but attend to my words,
 ' which conceal no guile. Suffer CE'SAVA to
 ' approach: let him speak with exquisite sweet-
 ' nefs, and dissipate all thy sorrows. If thou art
 ' harsh to him, who is amiable; if thou art
 ' proudly silent, when he deprecates thy wrath
 ' with lowly prostrations; if thou showest aver-
 ' sion to him, who loves thee passionately; if,
 ' when he bends before thee, thy face be turned
 ' contemptuously away; by the same rule of
 ' contrariety, the dust of sandal-wood, which
 ' thou hast sprinkled, may become poison; the
 ' moon, with cool beams, a scorching sun; the
 ' fresh dew, a consuming flame; and the sports
 ' of love be changed into agony.'

MA'DHAVA was not absent long: he returned
 to his beloved; whose cheeks were heated by
 the sultry gale of her sighs. Her anger was di-
 minished, not wholly abated; but she secretly
 rejoiced at his return, while the shades of night
 also were approaching, she looked abashed at
 her damsel, while He, with faltering accents,
 implored her forgiveness.

' Speak but one mild word, and the rays of
 ' thy sparkling teeth will dispel the gloom of
 ' my fears. My trembling lips, like thirsty
 ' *Chacóras*, long to drink the moon-beams of
 ' thy cheek. *O my darling, who art naturally*

' *so tender-hearted, abandon thy causeless indignation. At this moment the flame of desire consumes my heart : Oh ! grant me a draught of honey from the lotos of thy mouth.* Or, if thou beest inexorable, grant me death from the arrows of thy keen eyes ; make thy arms my chains ; and punish me according to thy pleasure. Thou art my life ; thou art my ornament ; thou art a pearl in the ocean of my mortal birth : oh ! be favourable now, and my heart shall eternally be grateful. Thine eyes, which nature formed like blue water-lilies, are become, through thy repentment, like petals of the crimson lotos : oh ! tinge with their effulgence these my dark limbs, that they may glow like the shafts of Love tipped with flowers. Place on my head that foot like a fresh leaf, and shade me from the sun of my passion, whose beams I am unable to bear. Spread a string of gems on those two soft globes ; let the golden bells of thy zone tinkle, and proclaim the mild edict of love. Say, O damsel with delicate speech, shall I dye red with the juice of *alastaca* those beautiful feet, which will make the full-blown land-lotos blush with shame ? Abandon thy doubts of my heart, now indeed fluttering through fear of thy displeasure, but hereafter to be fixed wholly on thee ; a heart, which has no room in it for

' another : none else can enter it, but Love, the
 ' bodiless God. Let him wing his arrows ; let
 ' him wound me mortally ; decline not, O
 ' cruel, the pleasure of seeing me expire. Thy
 ' face is bright as the moon, though its beams
 ' drop the venom of maddening desire : let thy
 ' nectareous lip be the charmer, who alone has
 ' power to lull the serpent or supply an antidote
 ' for his poison. Thy silence afflicts me : oh !
 ' speak with the voice of musick, and let thy
 ' sweet accents allay my ardour. Abandon thy
 ' wrath, but abandon not a lover, who surpasses
 ' in beauty the sons of men, and who kneels
 ' before thee, O thou most beautiful among
 ' women. Thy lips are a *Bandbujiva*-flower ;
 ' the lustre of the *Madbuca* beams on thy cheek ;
 ' thine eye outshines the blue lotos ; thy nose
 ' is a bud of the *Tila* ; the *Cunda*-blossom yields
 ' to thy teeth : thus the flowery-shafted God
 ' borrows from thee the points of his darts, and
 ' subdues the universe. Surely, thou descendest
 ' from heaven, O slender damsel, attended by a
 ' company of youthful goddesses ; and all their
 ' beauties are collected in thee.'

He spake ; and, seeing her appeased by his
 homage, flew to his bower, clad in a gay man-
 tle. The night now veiled all visible objects ;
 and the damsel thus exhorted RADHA, while
 she decked her with beaming ornaments.

' Follow, *gentle RA'DHICA*', *follow the foe of*
 ' MADHU: his discourse was elegantly com-
 ' posed of sweet phrases; he prostrated himself
 ' at thy feet; and he now hastens to his de-
 ' lightful couch by yon grove of branching
 ' *Vanjulas*. Bind round thy ankle rings beam-
 ' ing with gems; and advance with mincing
 ' steps, like the pearl-fed *Marála*. Drink with
 ' ravished ears the soft accents of *HERI*; and
 ' feast on love, while the warbling *Cócilas* obey
 ' the mild ordinance of the flower-darting God.
 ' Abandon delay: see, the whole assembly of
 ' slender plants, pointing to the bower with
 ' fingers of young leaves agitated by the gale,
 ' make signals for thy departure. Ask those
 ' two round hillocks, which receive pure dew-
 ' drops from the garland playing on thy neck,
 ' and the buds on whose top start aloft with the
 ' thought of thy darling; ask, and they will tell,
 ' that thy soul is intent on the warfare of love;
 ' advance, fervid warrior, advance with alacrity,
 ' while the sound of thy tinkling waist-bells
 ' shall represent martial musick. Lead with
 ' thee some favoured maid; grasp her hand
 ' with thine, whose fingers are long and smooth
 ' as love's arrows: march; and, with the noise
 ' of thy bracelets, proclaim thy approach to the
 ' youth, who will own himself thy slave: "She
 ' will come; she will exult on beholding me;

“ she will pour accents of delight ; she will en-
 “ fold me with eager arms ; she will melt with
 “ affection :” Such are his thoughts at this mo-
 ‘ ment : and, thus thinking, he looks through
 ‘ the long avenue ; he trembles ; he rejoices ;
 ‘ he burns ; he moves from place to place ; he
 ‘ faints, when he sees thee not coming, and falls
 ‘ in his gloomy bower. The night now dresses
 ‘ in habiliments fit for secrecy, the many dam-
 ‘ sels, who hasten to their places of assignation ;
 ‘ she sets off with blackness their beautiful eyes ;
 ‘ fixes dark *Tamala*-leaves behind their ears ;
 ‘ decks their locks with the deep azure of water-
 ‘ lilies, and sprinkles musk on their panting bo-
 ‘ soms. The nocturnal sky, black as the touch-
 ‘ stone, tries now the gold of their affection, and
 ‘ is marked with rich lines from the flashes of
 ‘ their beauty, in which they surpass the brightest
 ‘ *Cashmirians*.’

RA'DHA', thus incited, tripped through the
 forest ; but shame overpowered her, when, by
 the light of innumerable gems, on the arms, the
 feet, and the neck of her beloved, she saw him
 at the door of his flowery mansion : then her
 damsel again addressed her with ardent exulta-
 tion.

‘ Enter, sweet RA'DHA', the bower of HERI :
 ‘ seek delight, O thou, whose bosom laughs
 ‘ with the foretaste of happiness. Enter, sweet

' RA'DHA', the bower graced with a bed of
 ' *Asoca* leaves: seek delight, O thou, whose
 ' garland leaps with joy on thy breast. Enter,
 ' sweet RA'DHA', the bower illumined with gay
 ' blossoms; seek delight, O thou, whose limbs
 ' far excel them in softness. Enter, O RA'DHA',
 ' the bower made cool and fragrant by gales
 ' from the woods of *Malaya*: seek delight, O
 ' thou, whose amorous lays are softer than
 ' breezes. Enter, O RA'DHA', the bower spread
 ' with leaves of twining creepers: seek delight,
 ' O thou, whose arms have been long inflexible.
 ' Enter, O RA'DHA', the bower which resounds
 ' with the murmur of honey-making bees: seek
 ' delight, O thou, whose embrace yields more
 ' exquisite sweetness. Enter, O RA'DHA', the
 ' bower attuned by the melodious band of *Cóci-*
 ' *las*: seek delight, O thou, whose lips, which
 ' outline the grains of the pomegranate, are
 ' embellished, when thou speakest, by the bright-
 ' ness of thy teeth. Long has he borne thee in
 ' his mind: and now, in an agony of desire, he
 ' pants to taste nectar from thy lip. Deign to
 ' restore thy slave, who will bend before the
 ' lotos of thy foot, and press it to his irradiated
 ' bosom; a slave, who acknowledges himself
 ' bought by thee for a single glance from thy
 ' eye, and a tose of thy disdainful eye-brow.'

She ended; and RA'DHA' with timid joy,

darting her eyes on GOVINDA, while she musically sounded the rings of her ankles and the bells of her zone, entered the mystic bower of her only beloved. *There she beheld her MA'DHAVA, who delighted in her alone; who so long had sighed for her embrace; and whose countenance then gleamed with excessive rapture:* his heart was agitated by her sight, as the waves of the deep are affected by the lunar orb. His azure breast glittered with pearls of unblemished lustre, like the full bed of the cerulean *Yamunà*, interspersed with curls of white foam. From his grateful waist, flowed a pale yellow robe, which resembled the golden dust of the water-lily, scattered over its blue petals. His passion was inflamed by the glances of her eyes, which played like a pair of water-birds with azure plumage, that sport near a full-blown lotos on a pool in the season of dew. Bright ear-rings, like two suns, displayed in full expansion the flowers of his cheeks and lips, which glistened with the liquid radiance of smiles. His locks, interwoven with blossoms, were like a cloud variegated with moon-beams, and on his forehead shone a circle of odorous oil, extracted from the sandal of *Malaya*, like the moon just appearing on the dusky horizon; while his whole body seemed in a flame from the blaze of unnumbered gems. Tears of transport gushed in a

stream from the full eyes of RA'DHA', and their watery glances beamed on her best beloved. Even shame, which before had taken its abode in their dark pupils, was itself ashamed and departed, when the fawn-eyed RA'DHA' gazed on the brightened face of CRISHNA, while she passed by the soft edge of his couch, and the bevy of his attendant nymphs, pretending to strike the gnats from their cheeks in order to conceal their smiles, warily retired from his bower.

GO'VINDA, seeing his beloved cheerful and serene, her lips sparkling with smiles, and her eye speaking desire, thus eagerly addressed her; while she carelessly reclined on the leafy bed strewn with soft blossoms.

‘Set the lotos of thy foot on this azure bo-
 ‘som; and let this couch be victorious over all,
 ‘who rebel against love. *Give short rapture,*
 ‘*sweet RA'DHA', to NARA'YA'N, thy adorer.*
 ‘I do thee homage; I press with my blooming
 ‘palms thy feet, weary with so long a walk.
 ‘O that I were the golden ring, that plays
 ‘round thy ankle! Speak but one gentle word;
 ‘bid nectar drop from the bright moon of thy
 ‘mouth. Since the pain of absence is removed,
 ‘let me thus remove the thin vest that enviously
 ‘hides thy charms. Blest should I be, if those
 ‘raised globes were fixed on my bosom, and

' the ardour of my passion allayed. O! suffer
 ' me to quaff the liquid blifs of thofe lips; re-
 ' ftore with their water of life thy flave, who
 ' has long been lifelefs, whom the fire of fepa-
 ' ration has confumed. Long have thefe ears
 ' been afflicted, in thy abfence, by the notes of
 ' the *Cécila*: relieve them with the found of thy
 ' tinkling waift-bells, which yield mufick, al-
 ' moft equal to the melody of thy voice. Why
 ' are thofe eyes half clofed? Are they afhamed
 ' of feeing a youth, to whom thy carelefs re-
 ' fentment gave anguish? O! let affliction
 ' ceafe: and let ecftafy-drown the remembrance
 ' of sorrow.'

In the morning ſhe rofe difarrayed, and her
 eyes betrayed a night without flumber; when
 the yellow-robed God, who gazed on her with
 tranſport, thus meditated on her charms in his
 heavenly mind: ' Though her locks be diſſufed
 ' at random, though the luſtre of her lips be
 ' faded, though her garland and zone be fallen
 ' from their enchanting ſtations, and though ſhe
 ' hide their places with her hands, looking to-
 ' ward me with baſhful ſilence, yet even thus
 ' diſarrayed, ſhe fills me with ecſtatic delight.'
 But RA'DHA', preparing to aray herſelf, be-
 fore the company of nymphs could ſee her
 confuſion, ſpoke thus with exultation to her
 obſequious lover,

' Place, O son of YADU, with fingers cooler
 ' than sandal-wood, place a circlet of musk on
 ' this breast, which resembles a vase of conse-
 ' crated water, crowned with fresh leaves, and
 ' fixed near a vernal bower, to propitiate the
 ' God of Love. Place, my darling, the glossy
 ' powder, which would make the blackest bee
 ' envious, on this eye, whose glances are keener
 ' than arrows darted by the husband of RETI.
 ' Fix, O accomplished youth, the two gems,
 ' which form part of love's chain, in these ears,
 ' whence the antelopes of thine eyes may run
 ' downwards and sport at pleasure. Place now
 ' a fresh circle of musk, black as the lunar spots,
 ' on the moon of my forehead; and mix gay
 ' flowers on my tresses with a peacock's feathers,
 ' in graceful order, that they may wave like the
 ' banners of CAMA. Now replace, O tender
 ' hearted, the loose ornaments of my vesture;
 ' and refix the golden bells of my girdle on
 ' their destined station, which resembles those
 ' hills, where the God with five shafts, who de-
 ' stroyed SAMBAR, keeps his elephant ready
 ' for battle.'

While she spake, the heart of YADAVA tri-
 umphed; and, obeying her sportful behests, he
 placed musky spots on her bosom and forehead,
 dyed her temples with radiant hues, embellished
 her eyes with additional blackness, decked her

braided hair and her neck with fresh garlands, and tied on her wrists the loofened bracelets, on her ankles the beamy rings, and round her waift the zone of bells, that founded with ravifhing melody.

Whatever is delightful in the modes of mufick, whatever is divine in meditations on VISHNU, whatever is exquisite in the sweet art of love, whatever is graceful in the fine ftrains of poety, all that let the happy and wife learn from the fongs of JAYADE'VA, whose foul is united with the foot of NA'RA'YAN. May that HERI be your fupport, who expanded himfelf into an infinity of bright forms, when, eager to gaze with myriads of eyes on the daughter of the ocean, he difplayed his great character of the all-pervading deity, by the multiplied reflections of his divine perfon in the numberlefs gems on the many heads of the king of ferpents, whom he chofe for his couch; that HERI, who removing the lucid veil from the bofom of PEDMA', and fixing his eyes on the delicious buds, that grew on it, diverted her attention by declaring that, when fhe had chofen him as her bridegroom near the fea of milk, the difappointed husband of PERVATI drank in defpair the venom, which dyed his neck azure!

REMARKS
ON
THE ISLAND OF
HINZUAN OR JOHANNA.

BY
THE PRESIDENT.

HINZUÀN (a name, which has been gradually corrupted into *Anzuame, Anjuan, Juanny,* and *Johanna*) has been governed about two centuries by a colony of *Arabs*, and exhibits a curious instance of the slow approaches toward civilization, which are made by a small community, with many natural advantages, but with few means of improving them. An account of this *African* island, in which we hear the language and see the manners of *Arabia*, may neither be uninteresting in itself, nor foreign to the objects of inquiry proposed at the institution of our Society.

On *Monday*, the 28th of *July*, 1783, after a voyage, in the *Crocodile*, of ten weeks and two days from the rugged islands of *Cape Verd*, our eyes were delighted with a prospect so beautiful,

that neither a painter nor a poet could perfectly represent it, and so cheering to us, that it can justly be conceived by such only, as have been in our preceding situation. It was the sun rising in full splendour on the isle of *Mayáta* (as the seamen called it) which we had joyfully distinguished the preceding afternoon by the height of its peak, and which now appeared at no great distance from the windows of our cabin; while *Hinzúàn*, for which we had so long panted, was plainly discernible a-head, where its high lands presented themselves with remarkable boldness. The weather was fair; the water, smooth; and a gentle breeze drove us easily before dinner-time round a rock, on which the *Brilliant* struck just a year before, into a commodious road*, where we dropped our anchor early in the evening: we had seen *Mohila*, another sister island, in the course of the day.

The frigate was presently surrounded with canoes, and the deck soon crowded with natives of all ranks, from the high-born chief, who washed linen, to the half-naked slave, who only paddled. Most of them had letters of recommendation from *Englishmen*, which none of them were able to read, though they spoke *English* intelligibly; and some appeared vain of

* Lat. 12°. 10'. 47". S. Long. 44°. 25'. 5". E. by the Master.

titles, which our countrymen had given them in play, according to their supposed stations: we had *Lords, Dukes, and Princes* on board, soliciting our custom and importuning us for presents. In fact they were too sensible to be proud of empty sounds, but justly imagined, that those ridiculous titles would serve as marks of distinction, and, by attracting notice, procure for them something substantial. The only men of real consequence in the island, whom we saw before we landed, were the Governor ABDULLAH, second cousin to the king, and his brother ALWI', with their several sons; all of whom will again be particularly mentioned: they understood *Arabick*, seemed zealots in the *Mohammedan* faith, and admired my copies of the *Alkoran*; some verses of which they read, whilst ALWI' perused the opening of another *Arabian* manuscript, and explained it in *English* more accurately than could have been expected.

The next morning showed us the island in all its beauty; and the scene was so diversified, that a distinct view of it could hardly have been exhibited by the best pencil: you must, therefore, be satisfied with a mere description, written on the very spot and compared attentively with the natural landscape. We were at anchor in a fine bay, and before us was a vast amphitheatre, of which you may form a general notion

by picturing in your minds a multitude of hills infinitely varied in size and figure, and then supposing them to be thrown together, with a kind of artless symmetry, in all imaginable positions. The back ground was a series of mountains, one of which is pointed near half a mile perpendicularly high from the level of the sea, and little more than three miles from the shore: all of them were richly clothed with wood, chiefly fruit-trees, of an exquisite verdure. I had seen many a mountain of a stupendous height in *Wales* and *Switzerland*, but never saw one before, round the bosom of which the clouds were almost continually rolling, while its green summit rose flourishing above them, and received from them an additional brightness. Next to this distant range of hills was another tier, part of which appeared charmingly verdant, and part rather barren; but the contrast of colours changed even this nakedness into a beauty: nearer still were innumerable mountains, or rather cliffs, which brought down their verdure and fertility quite to the beach; so that every shade of green, the sweetest of colours, was displayed at one view by land and by water. But nothing conduced more to the variety of this enchanting prospect, than the many rows of palm-trees, especially the tall and graceful *Areca's*, on the shores, in the valleys, and on

the ridges of hills, where one might almost suppose them to have been planted regularly by design. A more beautiful appearance can scarce be conceived, than such a number of elegant palms in such a situation, with luxuriant tops, like verdant plumes, placed at just intervals, and showing between them part of the remoter landscape, while they left the rest to be supplied by the beholder's imagination. The town of *Matfamúdo* lay on our left, remarkable at a distance for the tower of the principal mosque, which was built by HALIMAH, a queen of the island, from whom the present king is descended: a little on our right was a small town, called *Bantáni*. Neither the territory of *Nice*, with its olives, date-trees, and cypresses, nor the isles of *Hieres*, with their delightful orange-groves, appeared so charming to me, as the view from the road of *Hinzúan*; which, nevertheless, is far surpassed, as the Captain of the *Crocodile* assured us, by many of the islands in the southern ocean. If life were not too short for the complete discharge of all our respective duties, public and private, and for the acquisition even of necessary knowledge in any degree of perfection, with how much pleasure and improvement might a great part of it be spent in admiring the beauties of this wonderful orb, and contemplating the nature of man in all its varieties!

We hastened to tread on firm land, to which we had been so long difused, and went on shore, after breakfast, to see the town, and return the Governor's visit. As we walked, attended by a crowd of natives, I surprized them by reading aloud an *Arabick* inscription over the gate of a mosque, and still more, when I entered it, by explaining four sentences, which were written very distinctly on the wall, signifying, "that the
" world was given us for our own edification,
" not for the purpose of raising sumptuous build-
" ings; life, for the discharge of moral and re-
" ligious duties, not for pleasurable indulgences;
" wealth, to be liberally bestowed, not avari-
" ciously hoarded; and learning, to produce
" good actions, not empty disputes." We could not but respect the temple even of a false prophet, in which we found such excellent morality: we saw nothing better among the *Romish* trumpery in the church at *Madera*. When we came to ABDULLAH's house, we were conducted through a small court-yard into an open room, on each side of which was a large and convenient sofa, and above it a high bed-place in a dark recess, over which a chintz counterpoint hung down from the ceiling: this is the general form of the best rooms in the island; and most of the tolerable houses have a similar apartment on the opposite side of the court, that

there may be at all hours a place in the shade for dinner or for repose. We were entertained with ripe dates from *Yemen*, and the milk of cocoa-nuts; but the heat of the room, which seemed accessible to all, who chose to enter it, and the scent of musk or civet, with which it was perfumed, soon made us desirous of breathing a purer air; nor could I be detained long by the *Arabick* manuscripts, which the Governor produced, but which appeared of little use, and consequently of no value, except to such as love mere curiosities: one of them, indeed, relating to the penal law of the *Mohammedans*, I would gladly have purchased at a just price; but he knew not what to ask, and I knew, that better books on that subject might be procured in *Bengal*. He then offered me a black boy for one of my *Alkorans*, and pressed me to barter an *Indian* dress, which he had seen on board the ship, for a cow and calf: the golden slippers attracted him most, since his wife, he said, would like to wear them; and, for that reason, I made him a present of them; but had destined the book and the robe for his superior. No higher opinion could be formed of *Sayyad ABDULLAH*, who seemed very eager for gain, and very servile where he expected it.

Our next visit was to *Shaikh SALIM*, the king's eldest son; and, if we had seen him first,

the state of civilization in *Hinzúàn* would have appeared at its lowest ebb: the worst *Englisb* hackney in the worst stable is better lodged, and looks more princely than this heir apparent; but, though his mean and apparel were extremely savage, yet allowance should have been made for his illness; which, as we afterwards learned, was an abscess in the spleen, a disorder not uncommon in that country, and frequently cured, agreeably to the *Arabian* practice, by the actual cautery. He was incessantly chewing pieces of the *Areca-nut* with shell-lime; a custom borrowed, I suppose, from the *Indians*, who greatly improve the composition with spices and betel-leaves, to which they formerly added camphor: all the natives of rank chewed it, but not, I think, to so great an excess. Prince SA-LIM from time to time gazed at himself with complacency in a piece of broken looking-glass, which was glued on a small board; a specimen of wretchedness, which we observed in no other house; but many circumstances convinced us, that the apparently low condition of his royal highness, who was not on bad terms with his father, and seemed not to want authority, proceeded wholly from avarice. His brother HAM-DULLAH, who generally resides in the town of *Domóni*, has a very different character, being esteemed a man of worth, good sense, and learn-

ing: he had come, the day before, to *Matfamúdo*, on hearing that an *English* frigate was in the road; and I, having gone out for a few minutes to read an *Arabick* inscription, found him, on my return, devouring a manuscript, which I had left with some of the company. He is a *Kádì*, or *Mohammedan* judge; and, as he seemed to have more knowledge than his countrymen, I was extremely concerned, that I had so little conversation with him. The king, *Shaikh AHMED*, has a younger son, named *ABDULLAH*, whose usual residence is in the town of *Winì*, which he seldom leaves, as the state of his health is very infirm. Since the succession to the title and authority of *Sultàn* is not unalterably fixed in one line, but requires confirmation by the chiefs of the island, it is not improbable that they may hereafter be conferred on prince *HAMDULLAH*.

A little beyond the hole, in which *SA'LIM* received us, was his *b'aram*, or the apartment of his women, which he permitted us all to see, not through politeness to strangers, as we believed at first, but, as I learned afterwards from his own lips, in expectation of a present; we saw only two or three miserable creatures with their heads covered, while the favourite, as we supposed, stood behind a coarse curtain, and showed her ankles under it loaded with silver

rings; which, if she was capable of reflection, she must have considered as glittering fetters rather than ornaments; but a rational being would have preferred the condition of a wild beast, exposed to perils and hunger in a forest, to the splendid misery of being wife or mistress to SA'LIM.

Before we returned, ALWI' was desirous of showing me his books; but the day was too far advanced, and I promised to visit him some other morning. The governor, however, prevailed on us to see his place in the country, where he invited us to dine the next day: the walk was extremely pleasant from the town to the side of a rivulet, which formed in one part a small pool very convenient for bathing, and thence, through groves and alleys, to the foot of a hill; but the dining-room was little better than an open barn, and was recommended only by the coolness of its shade. ABDULLAH would accompany us on our return to the ship, together with two *Mufsis*, who spoke *Arabick* indifferently, and seemed eager to see all my manuscripts; but they were very moderately learned, and gazed with stupid wonder on a fine copy of the *Hamásab* and on other collections of ancient poetry.

Early the next morning a black messenger, with a tawny lad as his interpreter, came from

prince SA'LIM; who, having broken his perspective-glass, wished to procure another by purchase or barter: a polite answer was returned, and steps taken to gratify his wishes. As we on our part expressed a desire to visit the king at *Domoni*, the prince's messenger told us, that his master would, no doubt, lend us palanquins (for there was not a horse in the island) and order a sufficient number of his vassals to carry us, whom we might pay for their trouble, as we thought just: we commissioned him, therefore, to ask that favour, and begged, that all might be ready for our excursion before sun-rise; that we might escape the heat of the noon, which, though it was the middle of winter, we had found excessive. The boy, whose name was COMBO MADI, stayed with us longer than his companion: there was something in his look so ingenuous, and in his broken *English* so simple, that we encouraged him to continue his innocent prattle. He wrote and read *Arabick* tolerably well, and set down at my desire the names of several towns in the island, which, He first told me, was properly called *Hinzuan*. The fault of begging for whatever he liked, he had in common with the governor and other nobles; but hardly in a greater degree: his first petition for some lavender-water was readily granted; and a small bottle of it

was so acceptable to him, that, if we had suffered him, he would have kissed our feet; but it was not for himself that he rejoiced so extravagantly: he told us with tears starting from his eyes, that his mother would be pleased with it, and the idea of her pleasure seemed to fill him with rapture: never did I see filial affection more warmly felt or more tenderly and, in my opinion, unaffectedly expressed; yet this boy was not a favourite of the officers, who thought him artful. His mother's name, he said, was FA'TIMA; and he importuned us to visit her; conceiving, I suppose, that all mankind must love and admire her: we promised to gratify him; and, having made him several presents, permitted him to return. As he reminded me of ALADDIN in the *Arabian* tale, I designed to give him that name in a recommendatory letter, which he pressed me to write, instead of St. DOMINGO, as some *European* visitor had ridiculoussly called him; but, since the allusion would not have been generally known, and since the title of *Ala'ud'din*, or *Eminence in Faith*, might have offended his superiors, I thought it advisable for him to keep his *African* name. A very indifferent dinner was prepared for us at the house of the Governor, whom we did not see the whole day, as it was the beginning of *Ramadàn*, the *Mohammedan* lent, and

he was engaged in his devotions, or made them his excuse; but his eldest son sat by us, while we dined, together with MU'SA, who was employed, jointly with his brother HUSAIN, as purveyor to the Captain of the frigate.

Having observed a very elegant shrub, that grew about six feet high in the court-yard, but was not then in flower, I learned with pleasure, that it was *binnà*, of which I had read so much in *Arabian* poems, and which *European* Botanists have ridiculously named *Lawsonia*: MU'SA bruised some of the leaves, and, having moistened them with water, applied them to our nails, and the tips of our fingers, which in a short time became of a dark orange-scarlet. I had before conceived a different idea of this dye, and imagined, that it was used by the *Arabs* to imitate the natural redness of those parts in young and healthy persons, which in all countries must be considered as a beauty: perhaps a less quantity of *binnà*, or the same differently prepared, might have produced that effect. The old men in *Arabia* used the same dye to conceal their grey hair, while their daughters were dying their lips and gums black, to set off the whiteness of their teeth: so universal in all nations and ages are personal vanity, and a love of disguising truth; though in all cases, the farther our species recede from nature,

the farther they depart from true beauty : and men at least should disdain to use artifice or deceit for any purpose or on any occasion : if the women of rank at *Paris*, or those in *London* who wish to imitate them, be inclined to call the *Arabs* barbarians ; let them view their own head-dresses and cheeks in a glass, and, if they have left no room for blushes, be inwardly at least ashamed of their censure.

In the afternoon I walked a long way up the mountains in a winding path amid plants and trees no less new than beautiful, and regretted exceedingly, that very few of them were in blossom ; as I should then have had leisure to examine them. Curiosity led me from hill to hill ; and I came at last to the sources of a rivulet, which we had passed near the shore, and from which the ship was to be supplied with excellent water. I saw no birds on the mountains but *Guinea-fowl*, which might have been easily caught ; no insects were troublesome to me, but mosquitos ; and I had no fear of venomous reptiles, having been assured, that the air was too pure for any to exist in it ; but I was often unwillingly a cause of fear to the gentle and harmless lizard, who ran among the shrubs. On my return I missed the path, by which I had ascended ; but, having met some blacks laden with yams and plantains, I was

by them directed to another, which led me round, through a charming grove of cocoa-trees, to the Governor's country-seat, where our entertainment was closed by a fillabub, which the *English* had taught the *Mujelmans* to make for them.

We received no answer from SA'LIM; nor, indeed, expected one; since we took for granted, that he could not but approve our intention of visiting his father; and we went on shore before sunrise, in full expectation of a pleasant excursion to *Domoni*: but we were happily disappointed. The servants, at the prince's door, told us coolly, that their master was indisposed, and, as they believed, asleep; that he had given them no orders concerning his palanquins, and that they durst not disturb him. ALWI' soon came to pay us his compliments; and was followed by his eldest son, AHMED, with whom we walked to the gardens of the two princes SA'LIM and HAMDULLAH; the situation was naturally good, but wild and desolate; and, in SA'LIM's garden, which we entered through a miserable hovel, we saw a convenient bathing-place, well-built with stone, but then in great disorder, and a shed, by way of summer-house, like that under which we dined at the governor's, but smaller and less neat. On the ground lay a kind of cradle about

six feet long, and little more than one foot in breadth, made of cords twisted in a sort of clumsy network, with a long thick bambu fixed to each side of it: this, we heard with surprise, was a royal palanquin, and one of the vehicles, in which we were to have been rocked on men's shoulders over the mountains. I had much conversation with AHMED, whom I found intelligent and communicative: he told me, that several of his countrymen composed songs and tunes; that he was himself a passionate lover of poetry and music; and that, if we would dine at his house, he would play and sing to us. We declined his invitation to dinner; as we had made a conditional promise, if ever we passed a day at *Matsamúdo*, to eat our curry with *Bánà GIBU*, an honest man, of whom we purchased eggs and vegetables, and to whom some *Englishman* had given the title of *lord*, which made him extremely vain: we could, therefore, make *Sayyad AHMED* only a morning visit. He sung a hymn or two in *Arabick*, and accompanied his drawling, though pathetick, psalmody with a kind of mandoline, which he touched with an awkward quill: the instrument was very imperfect, but seemed to give him delight. The names of the strings were written on it in *Arabian* or *Indian* figures, simple and compounded; but I could not think

them worth copying. He gave Captain WILIAMSON, who wished to present some literary curiosities to the library at *Dublin*, a small roll containing a hymn in *Arabick* letters, but in the language of *Mombaza*, which was mixed with *Arabick*; but it hardly deserved examination, since the study of languages has little intrinsic value, and is only useful as the instrument of real knowledge, which we can scarce expect from the poets of the *Mozambique*. AHMED would, I believe, have heard our *European* airs (I always except *French* melody) with rapture, for his favourite tune was a common *Irish* jig, with which he seemed wonderfully affected.

On our return to the beach I thought of visiting old ALWI', according to my promise, and prince SA'LIM, whose character I had not then discovered: I resolved for that purpose to stay on shore alone, our dinner with GIBU having been fixed at an early hour. ALWI' showed me his manuscripts, which chiefly related to the ceremonies and ordinances of his own religion; and one of them, which I had formerly seen in *Europe*, was a collection of sublime and elegant hymns in praise of MOHAMMED, with explanatory notes in the margin; I requested him to read one of them after the manner of the *Arabs*, and he chanted it in a strain by no means unpleas-

ing; but I am persuaded, that he understood it very imperfectly. The room, which was open to the street, was presently crowded with visitors, most of whom were *Mufti's*, or *Expounders of the Law*; and ALWI', desirous, perhaps, to display his zeal before them at the expense of good breeding, directed my attention to a passage in a commentary on the *Koràn*, which I found levelled at the *Christians*. The commentator, having related with some additions (but, on the whole, not inaccurately) the circumstances of the temptation, puts this speech into the mouth of the tempter: "though I am unable to delude thee, yet I will mislead, by thy means, more human creatures, than thou wilt set right." 'Nor was this menace vain (says the *Mobammedan* writer), for the inhabitants of a region many thousand leagues in extent are still so deluded by the devil, that they impiously call 'ISA the son of GOD: heaven preserve us, he adds, from blaspheming *Christians* as well as blaspheming *Jews*.' Although a religious dispute with those obstinate zealots would have been unseasonable and fruitless, yet they deserved, I thought, a slight reprehension, as the attack seemed to be concerted among them. 'The commentator, said I, was much to blame for passing so indiscriminate and hasty a censure: the title, which gave your legislator, and gives

‘ you, such offence, was often applied in *Judea*,
 ‘ by a bold figure agreeable to the *Hebrew*
 ‘ idiom, though unusual in *Arabick*, to *angels*,
 ‘ to *holy men*, and even to *all mankind*, who are
 ‘ commanded to call GOD *their Father*; and in
 ‘ this large sense, the Apostle to the *Romans* calls
 ‘ the elect the *children* of GOD, and the MES-
 ‘ SIAH the *first-born among many brethren*; but
 ‘ the words *only begotten* are applied transcend-
 ‘ ently and incomparably to him alone*; and,
 ‘ as for me, who believe the scriptures, which
 ‘ you also profess to believe, though you assert
 ‘ without proof that we have altered them, I
 ‘ cannot refuse him an appellation, though far
 ‘ surpassing our reason, by which he is distin-
 ‘ guished in the Gospel; and the believers in
 ‘ MUHAMMED, who expressly names him *the*
 ‘ *Messiah*, and pronounces him to have been
 ‘ born of a virgin, which alone might fully jus-
 ‘ tify the phrase condemned by this author, are
 ‘ themselves condemnable for cavilling at words,
 ‘ when they cannot object to the substance of
 ‘ our faith consistently with their own.’ The
Muselmans had nothing to say in reply; and
 the conversation was changed.

I was astonished at the questions which ALWR
 put to me concerning the late peace and the inde-

* Rom. 8. 29. See 1 John 3. 1. U. Barrow, 231, 232,
 251.

pendence of *America*; the several powers and resources of *Britain* and *France*, *Spain* and *Holland*; the character and supposed views of the Emperor; the comparative strength of the *Russian*, Imperial, and *Ottoman* armies, and their respective modes of bringing their forces to action: I answered him without reserve, except on the state of our possessions in *India*; nor were my answers lost; for I observed, that all the company were variously affected by them; generally with amazement, often with concern; especially when I described to them the great force and admirable discipline of the *Austrian* army, and the stupid prejudices of the *Turks*, whom nothing can induce to abandon their old *Tartarian* habits, and exposed the weakness of their empire in *Africa*, and even in the more distant provinces of *Ajia*. In return he gave me clear, but general, information concerning the government and commerce of his island: "his country, he said, was poor, and produced few articles of trade; but, if they could get money, which they now preferred to playthings (those were his words), they might easily, he added, procure foreign commodities, and exchange them advantageously with their neighbours in the islands and on the continent: thus with a little money, said he, we purchase muskets, powder, balls, cutlasses, knives,

“ cloths, raw cotton, and other articles brought
 “ from *Bombay*, and with those we trade to
 “ *Madagascar* for the natural produce of the
 “ country or for *dollars*, with which the *French*
 “ buy cattle, honey, butter, and so forth, in that
 “ island. With *gold*, which we receive from
 “ your ships, we can procure elephants’ teeth
 “ from the natives of *Mozambique*, who barter
 “ them also for ammunition and bars of iron,
 “ and the *Portuguese* in that country give us
 “ cloths of various kinds in exchange for our
 “ commodities: those cloths we dispose of lu-
 “ cratively in the three neighbouring islands;
 “ whence we bring rice, cattle, a kind of
 “ bread-fruit, which grows in *Comara*, and
 “ *slaves*, which we buy also at other places, to
 “ which we trade; and we carry on this traf-
 “ fick in our own vessels.”

Here I could not help expressing my abhor-
 rence of their *slave-trade*, and asked him by
 what law they claimed a property in rational
 beings; since our Creator had given our species
 a dominion, to be moderately exercised, over
 the beasts of the field and the fowls of the air,
 but none *to man over man*. “ By no law, an-
 “ swered he, unless necessity be a law. There
 “ are nations in *Madagascar* and in *Africa*, who
 “ know neither GOD, nor his Prophet, nor
 “ MOSES, nor DAVID, nor the MESSIAH

“ those nations are in perpetual war, and take
“ many captives ; whom, if they could not sell,
“ they would certainly kill. Individuals among
“ them are in extreme poverty, and have num-
“ bers of children ; who, if they cannot be dis-
“ posed of, must perish through hunger, toge-
“ ther with their miserable parents : by pur-
“ chasing these wretches, we preserve their lives,
“ and, perhaps, those of many others, whom
“ our money relieves. The sum of the argu-
“ ment is this : if we buy them, they will live :
“ if they become valuable servants, they will
“ live comfortably ; but, if they are not sold,
“ they must die miserably.” ‘ There may
‘ be, said I, such cases ; but you fallaciously
‘ draw a general conclusion from a few parti-
‘ cular instances ; and this is the very fallacy,
‘ which, on a thousand other occasions, deludes
‘ mankind. It is not to be doubted, that a con-
‘ stant and gainful traffick in human creatures
‘ foment war, in which captives are always
‘ made, and keeps up that perpetual enmity,
‘ which you pretend to be the *cause* of a
‘ practice in itself reprehensible, while in truth
‘ it is its *effect* ; the same traffick encourages la-
‘ ziness in some parents, who might in general
‘ support their families by proper industry, and
‘ seduces others to stifle their natural feelings :
‘ at most your redemption of those unhappy

‘ children can amount only to a personal con-
‘ tract, implied between you, for gratitude and
‘ reasonable service on their part, for kindness
‘ and humanity on yours; but can you think
‘ your part performed by disposing of them
‘ against their wills with as much indifference,
‘ as if you were felling cattle; especially as they
‘ might become readers of the *Korán*, and pil-
‘ lars of your faith?’ “ The law, said he, for-
“ bids our felling them, when they are believers
“ in the Prophet; and little children only are
“ sold; nor they often, or by all masters.”
‘ You, who believe in MUHAMMED, said I, are
‘ bound by the spirit and letter of his laws to
‘ take pains, that they also may believe in him;
‘ and, if you neglect so important a duty for
‘ sordid gain, I do not see how you can hope
‘ for prosperity in this world, or for happiness
‘ in the next.’ My old friend and the *Mufti*’s
assented, and muttered a few prayers; but pro-
bably forgot my preaching, before many mi-
nutes had passed.

So much time had slipped away in this con-
versation, that I could make but a short visit to
prince SA’LIM; and my view in visiting him
was to fix the time of our journey to *Domóni* as
early as possible on the next morning. His ap-
pearance was more savage than ever; and I
found him in a disposition to complain bitterly

of the *English*: “ No acknowledgement, he
“ said, had been made for the kind attentions of
“ himself and the chief men in his country to
“ the officers and people of the *Brilliant*, though
“ a whole year had elapsed since the wreck.”
I really wondered at the forgetfulness, to which
alone such a neglect could be imputed; and as-
sured him, that I would express my opinion
both in *Bengal* and in letters to *England*. “ We
“ have little, said he, to hope from letters; for,
“ when we have been paid with them, instead
“ of money, and have shown them on board
“ your ships, we have commonly been treated
“ with disdain, and often with imprecations.”
I assured him, that either those letters must have
been written coldly and by very obscure persons,
or shown to very ill-bred men, of whom there
were too many in all nations; but that a few
instances of rudeness ought not to give him a
general prejudice against our national character.
“ But you, said he, are a wealthy nation; and
“ we are indigent: yet, though all our groves
“ of cocoa-trees, our fruits, and our cattle,
“ are ever at your service, you always try to
“ make hard bargains with us for what you
“ chuse to dispose of, and frequently will nei-
“ ther sell nor give those things, which we prin-
“ cipally want.” “ To form, said I, a just opi-
“ nion of *Englishmen*, you must visit us in our

“ own island, or at least in *India*; here we are
“ strangers and travellers: many of us have no
“ design to trade in any country, and none of
“ us think of trading in *Hinzuan*, where we stop
“ only for refreshment. The clothes, arms, or
“ instruments, which you may want, are com-
“ monly necessary or convenient to us; but, if
“ *Sayyad ALWI* or his sons were to be strangers
“ in our country, you would have no reason to
“ boast of superior hospitality.” He then showed
me, a second time, a part of an old silk vest
with the star of the order of the Thistle, and
begged me to explain the motto: expressing a
wish, that the order might be conferred on him
by the King of *England* in return for his good
offices to the *English*. I represented to him the
impossibility of his being gratified, and took oc-
casion to say, that there was more true dignity
in their own native titles, than in those of *prince*,
duke, and *lord*, which had been idly given them,
but had no conformity to their manners or the
constitution of their government.

This conversation being agreeable to neither
of us, I changed it by desiring, that the palan-
quins and bearers might be ready next morn-
ing as early as possible: he answered, that his
palanquins were at our service for nothing, but
that we must pay him ten dollars for each set of
bearers; that it was the stated price; and that

Mr. HASTINGS had paid it, when he went to visit the king. This, as I learned afterwards, was false; but, in all events, I knew, that he would keep the dollars himself, and give nothing to the bearers, who deserved them better, and whom he would compel to leave their cottages, and toil for his profit. "Can you imagine, I" replied, that we would employ four and twenty men to bear us so far on their shoulders without rewarding them amply? But since they are free men (so he had assured me) and not your slaves, we will pay them in proportion to their diligence and good behaviour; and it becomes neither your dignity nor ours to make a previous bargain." I showed him an elegant copy of the *Koràn*, which I destined for his father, and described the rest of my present; but he coldly asked, "if that was all:" had he been king, a purse of dry dollars would have given him more pleasure than the finest or holiest manuscript. Finding him, in conversing on a variety of subjects, utterly void of intelligence or principle, I took my leave, and saw him no more; but promised to let him know for certain whether we should make our intended excursion.

We dined in tolerable comfort, and had occasion, in the course of the day, to observe the manners of the natives in the middle rank, who

are called *Bánas*, and all of whom have slaves constantly at work for them: we visited the mother of COMBOMA'DI, who seemed in a station but little raised above indigence; and her husband, who was a mariner, bartered an *Arabick* treatise on astronomy and navigation, which he had read, for a sea compass, of which he well knew the use.

In the morning I had conversed with two very old *Arabs* of *Yemen*, who had brought some articles of trade to *Hinzuan*; and in the afternoon I met another, who had come from *Mafkat* (where at that time there was a civil war) to purchase, if he could, an hundred stand of arms. I told them all that I loved their nation, and they returned my compliments with great warmth; especially the two old men, who were near fourscore, and reminded me of *Zohair* and *Ha'areth*.

So bad an account had been given me of the road over the mountains, that I dissuaded my companions from thinking of the journey, to which the Captain became rather disinclined; but, as I wished to be fully acquainted with a country, which I might never see again, I wrote the next day to *Salim*, requesting him to lend me one palanquin, and to order a sufficient number of men: he sent me no written answer; which I ascribe rather to his incapacity than to

rudeness; but the Governor, with ALWI' and two of his sons, came on board in the evening, and said, that they had seen my letter; that all should be ready; but that I could not pay less for the men than ten dollars. I said I would pay more, but it should be to the men themselves, according to their behaviour. They returned somewhat dissatisfied, after I had played at chess with ALWI's younger son, in whose manner and address there was something remarkably pleasing.

Before sunrise on the 2d of *August* I went alone on shore, with a small basket of such provisions, as I might want in the course of the day, and with some cushions to make the prince's palanquin at least a tolerable vehicle; but the prince was resolved to receive the dollars, to which his men were entitled; and he knew, that, as I was eager for the journey, he could prescribe his own terms. Old ALWI' met me on the beach, and brought excuses from SA'LIM; who, he said, was indisposed. He conducted me to his house; and seemed rather desirous of persuading me to abandon my design of visiting the king; but I assured him, that, if the prince would not supply me with proper attendants, I would walk to *Domóni* with my own servants and a guide. ' *Sbaikk* SA'LIM, he said, ' was miserably avaricious; that he was ashamed

‘ of a kinsman with such a disposition ; but that
‘ he was no less obstinate than covetous ; and
‘ that, without ten dollars paid in hand, it
‘ would be impossible to procure bearers.’ I
then gave him three guineas, which he carried,
or pretended to carry, to SA’LIM, but returned
without the change, alledging that he had no
silver, and promising to give me on my return
the few dollars that remained. In about an
hour the ridiculous vehicle was brought by nine
sturdy blacks, who could not speak a word of
Arabick ; so that I expected no information
concerning the country, through which I was
to travel ; but ALWI’ assisted me in a point of
the utmost consequence. ‘ You cannot go, said
‘ he, without an interpreter ; for the king speaks
‘ only the language of this island ; but I have a
‘ servant, whose name is TUMU’NI, a sensible
‘ and worthy man, who understands *English*, and
‘ is much esteemed by the king : he is known
‘ and valued all over *Hinzuan*. This man shall
‘ attend you ; and you will soon be sensible of
‘ his worth.’

TUMU’NI desired to carry my basket, and we
set out with a prospect of fine weather, but
some hours later than I had intended. I walked,
by the gardens of the two princes, to the skirts
of the town, and came to a little village consist-
ing of several very neat huts made chiefly with

the leaves of the cocoa-tree ; but the road a little farther was so stony, that I sat in the palanquin, and was borne with perfect safety over some rocks : I then desired my guide to assure the men, that I would pay them liberally ; but the poor peasants, who had been brought from their farms on the hills, were not perfectly acquainted with the use of money, and treated my promise with indifference.

About five miles from *Matsamúdo* lies the town of *Wáni*, where *Sbaikk* ABDULLAH, who has already been mentioned, usually resides : I saw it at a distance, and it seemed to be agreeably situated. When I had passed the rocky part of the road, I came to a stony beach, where the sea appeared to have lost some ground, since there was a fine sand to the left, and beyond it a beautiful bay, which resembled that of *Weymouth*, and seemed equally convenient for bathing ; but it did not appear to me, that the stones, over which I was carried, had been recently covered with water. Here I saw the frigate, and, taking leave of it for two days, turned from the coast into a fine country very neatly cultivated, and consisting partly of hillocks exquisitely green, partly of plains, which were then in a gaudy dress of rich yellow blossoms : my guide informed me, that they were plantations of a kind of vetch, which was eaten

by the natives. Cottages and farms were interspersed all over this gay champaign, and the whole scene was delightful; but it was soon changed for beauties of a different sort. We descended into a cool valley, through which ran a rivulet of perfectly clear water; and there, finding my vehicle uneasy, though from the laughter and merriment of my bearers I concluded them to be quite at their ease, I bade them set me down, and walked before them all the rest of the way. Mountains, clothed with fine trees and flowering shrubs, presented themselves on our ascent from the vale; and we proceeded for half an hour through pleasant wood-walks, where I regretted the impossibility of loitering a while to examine the variety of new blossoms, which succeeded one another at every step, and the virtues, as well as names, of which seemed familiar to TUMUNI. At length we descended into a valley of greater extent than the former: a river or large wintry torrent ran through it, and fell down a steep declivity at the end of it, where it seemed to be lost among rocks. Cattle were grazing on the banks of the river, and the huts of their owners appeared on the hills: a more agreeable spot I had not before seen even in *Switzerland* or *Merionethshire*; but it was followed by an assemblage of natural beauties, which I hardly expected to find in a

little island twelve degrees to the south of the Line. I was not sufficiently pleased with my solitary journey to discover charms, which had no actual existence, and the first effect of the contrast between St. *Jago* and *Hinzuàn* had ceased; but, without any disposition to give the landscape a high colouring, I may truly say, what I thought at the time, that the whole country, which next presented itself, as far surpassed *Emeronville* or *Blenheim*, or any other imitations of nature, which I had seen in *France* or *England*, as the finest bay surpasses an artificial piece of water. Two very high mountains, covered to the summit with the richest verdure, were at some distance on my right hand, and separated from me by meadows diversified with cottages and herds, or by valleys resounding with torrents and water-falls; on my left was the sea, to which there were beautiful openings from the hills and woods; and the road was a smooth path, naturally winding through a forest of spicy shrubs, fruit-trees, and palms. Some high trees were spangled with white blossoms equal in fragrance to orange-flowers: my guide called them *Monongo's*, but the day was declining so fast, that it was impossible to examine them: the variety of fruits, flowers, and birds, of which I had a transient view in this magnificent garden, would have supplied a naturalist

with amusement for a month; but I saw no remarkable insect, and no reptile of any kind. The woodland was diversified by a few pleasant glades, and new prospects were continually opened: at length a noble view of the sea burst upon me unexpectedly; and, having passed a hill or two, we came to the beach, beyond which were several hills and cottages. We turned from the shore; and, on the next eminence, I saw the town of *Domóni* at a little distance below us: I was met by a number of natives, a few of whom spoke *Arabick*, and thinking it a convenient place for repose, I sent my guide to apprise the king of my intended visit. He returned in half an hour with a polite message; and I walked into the town, which seemed large and populous. A great crowd accompanied me, and I was conducted to a house built on the same plan with the best houses at *Matfamido*: in the middle of the court-yard stood a large *Monongo*-tree, which perfumed the air; the apartment on the left was empty; and, in that on the right, sat the king on a sofa or bench covered with an ordinary carpet. He rose, when I entered, and, grasping my hands, placed me near him on the right; but, as he could speak only the language of *Hínzuàn*, I had recourse to my friend *TUMU'NI*, than whom a readier or more accurate interpreter could not

have been found. I presented the king with a very handsome *Indian* dress of blue silk with golden flowers, which had been worn only once at a masquerade, and with a beautiful copy of the *Koràn*, from which I read a few verses to him: he took them with great complacency, and said, “ he wished I had come by sea, that “ he might have loaded one of my boats with “ fruit and with some of his finest cattle. He “ had seen me, he said, on board the frigate, “ where he had been, according to his custom, “ in disguise, and had heard of me from his son *Sbaikk* **HAMDULLAH.**” I gave him an account of my journey, and extolled the beauties of his country: he put many questions concerning mine, and professed great regard for our nation. “ But I hear, said he, that you are a magistrate, “ and consequently profess peace: why are you “ armed with a broad sword?” “ I was a man, “ I said, before I was a magistrate; and, if it “ should ever happen, that law could not pro- “ tect me, I must protect myself.” He seemed about sixty years old, had a very cheerful countenance, and great appearance of good nature mixed with a certain dignity, which distinguished him from the crowd of ministers and officers, who attended him. Our conversation was interrupted by notice, that it was the time for evening prayers; and, when he rose, he

faid : “ this houfe is yours, and I will vifit you “ in it, after you have taken fome refreshment.” Soon after, his fervants brought a roaft fowl, a rice-pudding, and fome other difhes, with papayas, and very good pomegranates : my own basket fupplied the reft of my fupper. The room was hung with old red cloth, and decorated with pieces of porcelain and feftoons of *Englijh* bottles ; the lamps were placed on the ground in large fea-fhells ; and the bed place was a recess, concealed by a chintz hanging, oppofite to the fofo, on which we had been fitting : though it was not a place that invited refofe, and the gnats were inexpressibly troublefome, yet the fatigue of the day procured me very comfortable flumber. I was waked by the return of the king and his train ; fome of whom were *Arabs* ; for I heard one of them fay *buwa rákid*, or *he is fleeping* : there was immediate filence, and I paffed the night with little difturbance, except from the unwelcome fongs of the mofquitos. In the morning all was equally filent and folitary ; the houfe appeared to be deferted ; and I began to wonder what had become of TUMU'NI : he came at length with concern on his countenance, and told me, that the bearers had run away in the night ; but that the king, who wifhed to fee me in another of his houfes, would fupply me with bearers if he

could not prevail on me to stay, till a boat could be sent for. I went immediately to the king, whom I found sitting on a raised sofa in a large room, the walls of which were adorned with sentences from the *Koràn* in very legible characters: about fifty of his subjects were seated on the ground in a semicircle before him; and my interpreter took his place in the midst of them. The good old king laughed heartily, when he heard the adventure of the night, and said: “you will now be my guest for a week, “I hope; but seriously if you must return soon, “I will send into the country for some peasants “to carry you.” He then apologized for the behaviour of *Sbaikb* SA'LIM, which he had heard from TUMU'NI, who told me afterwards, that he was much displeas'd with it, and would not fail to express his displeasure: he concluded with a long harangue on the advantage, which the *English* might derive, from sending a ship every year from *Bombay* to trade with his subjects, and on the wonderful cheapness of their commodities, especially of their cowries. Ridiculous as this idea might seem, it showed an enlargement of mind, a desire of promoting the interest of his people, and a sense of the benefits arising from trade, which could hardly have been expected from a petty *African* chief, and which, if he had been sovereign of *Yemen*,

might have been expanded into rational projects proportioned to the extent of his dominions. I answered, that I was imperfectly acquainted with the commerce of *India*; but that I would report the substance of his conversation, and would ever bear testimony to his noble zeal for the good of his country, and to the mildness with which he governed it. As I had no inclination to pass a second night in the island, I requested leave to return without waiting for bearers: he seemed very sincere in pressing me to lengthen my visit, but had too much *Arabian* politeness to be importunate. We, therefore, parted; and, at the request of TUMU'NI, who assured me that little time would be lost in showing attention to one of the worthiest men in *Hinzuan*, I made a visit to the Governor of the town, whose name was MUTEKKA; his manners were very pleasing, and he showed me some letters from the officers of the *Brilliant*, which appeared to flow warm from the heart, and contained the strongest eulogium of his courtesy and liberality. He insisted on filling my basket with some of the finest pomegranates I had ever seen; and I left the town, impressed with a very favourable opinion of the king and his governor. When I reascended the hill, attended by many of the natives, one of them told me in *Arabick*, that I was going to receive the highest mark of

distinction, that it was in the king's power to show me; and he had scarce ended, when I heard the report of a single gun: *Sbaikh AHMED* had saluted me with the whole of his ordnance. I waved my hat, and said *Allar Acbar*: the people shouted, and I continued my journey, not without fear of inconvenience from excessive heat and the fatigue of climbing rocks. The walk, however, was not on the whole unpleasant: I sometimes rested in the valleys, and forded all the rivulets, which refreshed me with their coolness, and supplied me with exquisite water to mix with the juice of my pomegranates, and occasionally with brandy. We were overtaken by some peasants, who came from the hills by a nearer way, and brought the king's present of a cow with her calf, and a she-goat with two kids: they had apparently been selected for their beauty, and were brought safe to *Bengal*. The prospects, which had so greatly delighted me the preceding day, had not yet lost their charms, though they wanted the recommendation of novelty: but I must confess, that the most delightful object in that day's walk of near ten miles was the black frigate, which I discerned at sunset from a rock near the Prince's Gardens. Close to the town I was met by a native, who perceiving me to be weary, opened a fine cocoa-nut, which afforded me a delicious

draught: he informed me, that one of his countrymen had been punished that afternoon for a theft on board the *Crocodile*, and added, that, in his opinion, the punishment was no less just, than the offence was disgraceful to his country. The offender, as I afterwards learned, was a youth of a good family, who had married a daughter of old ALWI'; but, being left alone for a moment in the cabin, and seeing a pair of blue morocco slippers, could not resist the temptation, and concealed them so ill under his gown, that he was detected with the mainer. This proves, that no principle of honour is instilled by education into the gentry of this island: even ALWI', when he had observed, that, "in the month of *Ramadin*, it was not "lawful to paint with *binna* or to *tell lies*," and when I asked, whether both were lawful all the rest of the year, answered, that "lies were innocent, if no man was injured by them." 'TUMU'NI took his leave, as well satisfied as myself with our excursion: I told him, before his master, that I transferred also to him the dollars, which were due to me out of the three guineas; and that, if ever they should part, I should be very glad to receive him into my service in *India*. Mr. ROBERTS, the master of the ship, had passed the day with *Sayyad AHMED*, and had learned from him a few curious cir-

cumstances concerning the government of *Hin-zuàn*; which he found to be a monarchy limited by an aristocracy. The king, he was told, had no power of making war by his own authority; but, if the assembly of nobles, who were from time to time convened by him, resolved on a war with any of the neighbouring islands, they defrayed the charges of it by voluntary contributions, in return for which they claimed as their own all the booty and captives, that might be taken. The hope of gain or the want of slaves is usually the real motive for such enterprizes, and ostensible pretexts are easily found: at that very time, he understood, they meditated a war, because they wanted hands for the following harvest. Their fleet consisted of sixteen or seventeen small vessels, which they manned with about two thousand five hundred islanders armed with muskets and cutlasses, or with bows and arrows. Near two years before they had possessed themselves of two towns in *Mayáta*, which they still kept and garrisoned. The ordinary expenses of the government were defrayed by a tax from two hundred villages; but the three principal towns were exempt from all taxes, except that they paid annually to the Chief *Muñti* a fortieth part of the value of all their moveable property, and from that payment neither the king nor the no-

bles claimed an exemption. The kingly authority, by the principles of their constitution, was considered as elective, though the line of succession had not in fact been altered since the first election of a Sultan. He was informed, that a wandering *Arab*, who had settled in the island, had, by his intrepidity in several wars, acquired the rank of a chieftain, and afterwards of a king with limited powers; and that he was the *Grandfather* of *Sbaikh AHMED*: I had been assured that *Queen HALÍMAH* was his *Grandmother*; and, that he was the *sixth* king; but it must be remarked, that the words *jedd* and *jeddab* in *Arabick* are used for a male and female *ancestor* indefinitely; and, without a correct pedigree of *AHMED*'s family, which I expected to procure but was disappointed, it would scarce be possible to ascertain the time, when his forefather obtained the highest rank in the government. In the year 1600 *Captain JOHN DAVIS*, who wrote an account of his voyage, found *Mayáta* governed by a king, and *Ansuame*, or *Hinzuàn*, by a queen, who showed him great marks of friendship: he anchored before the town of *Demos* (does he mean *Demoni*?) which was as large, he says, as *Plymouth*; and he concludes from the ruins around it, that it had once been a place of strength and grandeur. I can only say, that I observed no

such ruins. Fifteen years after, Captain PEYTON and Sir THOMAS ROE touched at the *Comara* islands, and from their several accounts it appears, that an old sultaneſs then reſided in *Hinzuàn*, but had a dominion paramount over all the iſles, three of her ſons governing *Mobila* in her name: if this be true, SOHAILI and the ſucceſſors of HALI'MAH muſt have loſt their influence over the other iſlands; and, by renewing their dormant claim as it ſuits their convenience, they may always be furniſhed with a pretence for hoſtilities. Five generations of eldeſt ſons would account for an hundred and ſeventy of the years, which have elapſed, ſince DAVIS and PEYTON found *Hinzuàn* ruled by a ſultaneſs; and AHMED was of ſuch an age, that his reign may be reckoned equal to a generation: it is probable, on the whole, that HALI'MAH was the widow of the firſt *Arabian* king, and that her moſque has been continued in repair by his deſcendants; ſo that we may reaſonably ſuppoſe two centuries to have paſſed, ſince a ſingle *Arab* had the courage and addreſs to eſtabliſh in that beautiful iſland a form of government, which, though bad enough in itſelf, appears to have been adminiſtered with advantage to the original inhabitants. We have lately heard of civil commotions in *Hinzuàn*, which, we may venture to pronounce, were not excited

by any cruelty or violence of AHMED, but were probably occasioned by the insolence of an oligarchy, naturally hostile to king and people. That the mountains in the *Comara* islands contain diamonds, and the precious metals, which are studiously concealed by the policy of the several governments, may be true, though I have no reason to believe it, and have only heard it asserted without evidence; but I hope, that neither an expectation of such treasures, nor of any other advantage, will ever induce an *European* power to violate the first principles of justice by assuming the sovereignty of *Hinzuàn*, which cannot answer a better purpose than that of supplying our fleets with seasonable refreshment; and, although the natives have an interest in receiving us with apparent cordiality, yet, if we wish their attachment to be unfeigned and their dealings just, we must set them an example of strict honesty in the performance of our engagements. In truth our nation is not cordially loved by the inhabitants of *Hinzuàn*, who, as it commonly happens, form a general opinion from a few instances of violence or breach of faith. Not many years ago an *European*, who had been hospitably received and liberally supported at *Matjamúdo*, behaved rudely to a young married woman, who, being of low degree, was walking veiled through a street in

the evening: her husband ran to protect her, and resented the rudeness, probably with menaces, possibly with actual force; and the *European* is said to have given him a mortal wound with a knife or bayonet, which he brought, after the scuffle, from his lodging. This foul murder, which the law of nature would have justified the magistrate in punishing with death, was reported to the king, who told the governor (I use the very words of ALWI') that "it would be wiser to hush it up." ALWI' mentioned a civil case of his own, which ought not to be concealed. When he was on the coast of *Africa* in the dominions of a very savage prince, a small *European* vessel was wrecked; and the prince not only seized all that could be saved from the wreck, but claimed the captain and the crew as his slaves, and treated them with ferocious insolence. ALWI' assured me, that, when he heard of the accident, he hastened to the prince, fell prostrate before him, and by tears and importunity prevailed on him to give the *Europeans* their liberty; that he supported them at his own expense, enabled them to build another vessel, in which they sailed to *Hinzuàn*, and departed thence for *Europe* or *India*: he showed me the Captain's promissory notes for fums, which to an *African* trader must be a considerable object, but which were no price for

liberty, safety, and, perhaps, life, which his good, though disinterested, offices had procured. I lamented, that, in my situation, it was wholly out of my power to assist ALWI' in obtaining justice; but he urged me to deliver an *Arabick* letter from him, enclosing the notes, to the Governor General, who, as he said, knew him well; and I complied with his request. Since it is possible, that a substantial defence may be made by the person thus accused of injustice, I will not name either him or the vessel, which he had commanded; but, if he be living, and if this paper should fall into his hands, he may be induced to reflect how highly it imports our national honour, that a people, whom we call savage, but who administer to our convenience, may have no just cause to reproach us with a violation of our contracts.

A CONVERSATION

WITH

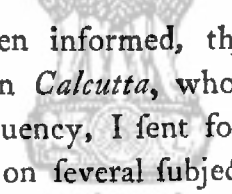
ABRAM, AN ABYSSINIAN,

CONCERNING

THE CITY OF GWENDER AND THE SOURCES OF THE NILE.

BY

THE PRESIDENT.



HAVING been informed, that a native of *Abyssinia* was in *Calcutta*, who spoke *Arabick* with tolerable fluency, I sent for and examined him attentively on several subjects, with which he seemed likely to be acquainted: his answers were so simple and precise, and his whole demeanour so remote from any suspicion of falsehood, that I made a minute of his examination, which may not perhaps be unacceptable to the Society. *Gwender*, which BERNIER had long ago pronounced a *Capital City*, though LUDOLF asserted it to be only a *Military Station*, and conjectured, that in a few years it would wholly disappear, is certainly, according to ABRAM, the *Metropolis* of *Abyssinia*. He says, that it is

nearly as large and as populous as *Misr* or *Kábera*, which he saw on his pilgrimage to *Jerusalem*; that it lies between two broad and deep rivers, named *Caba* and *Ancrib*, both which flow into the *Nile* at the distance of about fifteen days' journey; that all the walls of the houses are of a red stone, and the roofs of thatch; that the streets are like those of *Calcutta*, but that the ways, by which the king passes, are very spacious; that the palace, which has a plaistered roof, resembles a fortress, and stands in the heart of the City; that the markets of the town abound in pulse, and have also wheat and barley, but no rice; that sheep and goats are in plenty among them, and that the inhabitants are extremely fond of milk, cheese, and whey, but that *the country people* and *soldiery* make no scruple of drinking the blood and eating the raw flesh of an ox, which they cut without caring whether he is dead or alive; that this savage diet is, however, by no means general. Almonds, he says, and dates are not found in his country, but grapes and peaches ripen there, and in some of the distant provinces, especially at *Cárudár*, wine is made in abundance; but a kind of mead is the common inebriating liquor of the *Abyssinians*. The late King was *Tilca Mahút* (the first of which words means *root or origin*), and the present, his bro-

ther *Tilca Ferjis*. He represents the royal forces at *Gwender* as considerable, and asserts, perhaps at random, that near forty thousand horse are in that station; the troops are armed, he says, with muskets, lances, bows and arrows, cimeters and hangers. The council of state consists, by his account, of about forty Ministers, to whom almost all the executive part of government is committed. He was once in the service of a *Vazir*, in whose train he went to see the fountains of the *Nile* or *Abey*, usually called *Alwey*, about eight days' journey from *Gwender*: he saw three springs, one of which rises from the ground with a great noise, that may be heard at the distance of five or six miles. I showed him the description of the *Nile* by GREGORY of *Ambara*, which LUDOLF has printed in *Ethiopic*: he both read and explained it with great facility; whilst I compared his explanation with the *Latin* version, and found it perfectly exact. He asserted of his own accord, that the description was conformable to all that he had seen and heard in *Ethiopia*; and, for that reason, I annex it. When I interrogated him on the languages and learning of his country, he answered, that six or seven tongues at least were spoken there; that the most elegant idiom, which the King used, was the *Ambarick*; that the *Ethiopic* contained, as

it is well known, many *Arabick* words; that, besides their sacred books, as the prophesy of ENOCH, and others, they had histories of *Abyssinia* and various literary compositions; that their language was taught in schools and colleges, of which there were several in the Metropolis. He said, that no *Abyssinian* doubted the existence of the royal prison called *Wabinin*, situated on a very lofty mountain, in which the sons and daughters of their Kings were confined; but that, from the nature of the thing, a particular description of it could not be obtained. “All these matters, said he, are explained, I suppose, in the writings of YA'KU'B, whom I saw thirteen years ago in *Gwender*: he was a physician, and had attended the King's brother, who was also a *Vazir*, in his last illness: the prince died; yet the king loved YA'KU'B, and, indeed, all the court and people loved him: the king received him in his palace as a guest, supplied him with every thing, that he could want; and, when he went to see the sources of the *Nile* and other curiosities (for he was extremely curious), he received every possible assistance and accommodation from the royal favour: he understood the languages, and wrote and collected many books, which he carried with him.” It was impossible for me to doubt, especially

when he described the person of YA'KU'B, that he meant JAMES BRUCE, Esq. who travelled in the dress of a *Syrian* physician, and probably assumed with judgement a name well known in *Abyssinia*: he is still revered on *Mount Sinai* for his sagacity in discovering a spring, of which the monastery was in great need; he was known at *Jedda* by MI'R MOHAMMED HUSSAIN, one of the most intelligent *Mahomedans* in *India*: and I have seen him mentioned with great regard in a letter from an *Arabian* merchant at *Mokhá*. It is probable, that he entered *Abyssinia* by the way of *Musuwwa*, a town in the possession of the *Muselmans*, and returned through the desert mentioned by GREGORY in his description of the *Nile*. We may hope, that Mr. BRUCE will publish an account of his interesting travels, with a version of the book of ENOCH, which no man but himself can give us with fidelity. By the help of *Abyssinian* records, great light may be thrown on the history of *Yemen* before the time of MUHAMMED, since it is generally known, that four *Ethiopian* kings successively reigned in that country, having been invited over by the natives to oppose the tyrant DHU' NAWA's, and that they were in their turn expelled by the arms of the *Himyarick* princes with the aid of ANUSHIRVAN king of *Persia*, who did not fail, as it usually happens,

to keep in subjection the people, whom he had consented to relieve. If the annals of this period can be restored, it must be through the histories of *Abyssinia*, which will also correct the many errors of the best *Asiatick* writers on the *Nile*, and the countries which its fertilises.



सत्यमेव जयते

THE COURSE OF THE NILE.

THE *Nile*, which the *Abyssinians* know by the names of *Abéy* and *Alawy*, or the *Giant*, gushes from several springs at a place, called *Sucút*, lying on the highest part of *Dengalá* near *Gojjám*, to the west of *Bajemdir*, and the lake of *Dara* or *Wed*; into which it runs with so strong and rapid a current, that it mixes not with the other waters, but rides or swims, as it were, above them.

All the rains, that fall in *Abyssinia* and descend in torrents from the hills, all streams and rivers, small and great, except the *Hanázó*, which washes the plains of *Hengót*, and the *Hawásh* which flows by *Dewár* and *Fetgár*, are collected by this king of waters, and, like vassals, attend his march: thus enforced he rushes, like a hero exulting in his strength, and hastens to fertilise the land of *Egypt*, on which no rain falls. We must except also those *Ethiopian* rivers, which rise in countries bordering on the ocean, as the kingdoms of *Cambát*, *Gurájy*,

Wáffy, Náriyah, Gúffy, Wej, and Zinjiro, whose waters are difembogued into the fea.

When the *Alawy* has paffed the Lake, it proceeds between *Gojjám* and *Bajemdir*, and, leaving them to the west and east, purfues a direct courfe towards *Ambárá*, the skirts of which it bathes, and then turns again to the west, touching the borders of *Walaka*; whence it rolls along *Múgár* and *Shawai*, and, paffing *Bazáwá* and *Gonzó*, defcends into the lowlands of *Sbankila*, the country of the Blacks: thus it forms a fort of ípiral round the province of *Gojjám*, which it keeps for the moft part on its right.

Here it bends a little to the east, from which quarter, before it reaches the diftricts of *Sennár*, it receives two large rivers, one called *Tacazzy*, which runs from *Tegri*, and the other, *Gwangue*, which comes from *Dembelú*.

After it has vifited *Sennár*, it wafhes the land of *Dongold*, and proceeds thence to *Nubia*, where it again turns eastward, and reaches a country named *Abrim*, where no veffels can be navigated, by reafon of the rocks and crags, which obftrúct the channel. The inhabitants of *Sennár* and *Nubia* may constantly drink of its water, which lies to the east of them like a ftrong bulwark; but the merchants of *Abyffinia*, who travel to *Egypt*, leave the *Nile* on their right, as foon as they have paffed *Nubia*, and

are obliged to traverse a desert of sand and gravel, in which for fifteen days they find neither wood nor water; they meet it again in the country of *Reif* or *Upper Egypt*, where they find boats on the river, or ride on its banks, refreshing themselves with its salutary streams.

It is asserted by some travellers, that, when the *Alazey* has passed *Sennár* and *Dongolá*, but before it enters *Nubia*, it divides itself; that the great body of water flows entire into *Egypt*, where the smaller branch (the *Niger*) runs westward, not so as to reach *Barbary*, but towards the country of *Alwáb*, whence it rushes into the great sea. The truth of this fact I have verified, partly by my own observation, and partly by my inquiries among intelligent men; whose answers seemed the more credible, because, if so prodigious a mass of water were to roll over *Egypt* with all its wintry increase, not the land only, but the houses, and towns, of the *Egyptians* must be overflowed.

ON

THE INDIAN GAME OF CHESS.

BY

THE PRESIDENT.

IF evidence be required to prove that chess was invented by the *Hindus*, we may be satisfied with the testimony of the *Persians*; who, though as much inclined as other nations to appropriate the ingenious inventions of a foreign people, unanimously agree, that the game was imported from the west of *India*, together with the charming fables of VISHNUSARMAN, in the sixth century of our era: it seems to have been immemorially known in *Hindustan* by the name of *Chaturanga*, that is, the four *anga's*, or *members*, of an army, which are said in the *Amara-cōsha* to be *baṣṭyas'warai'hapādātam*, or *elephants, horses, chariots, and foot-soldiers*; and, in this sense, the word is frequently used by Epick poets in their descriptions of real armies. By a natural corruption of the pure *Sanscrit* word, it was changed by the old *Persians* into *Chatrang*, but the *Arabs*, who soon after took possession of their country, had neither the initial nor final

letter of that word in their alphabet, and consequently altered it further into *Sbatranj*, which found its way presently into the modern *Persian*, and at length into the dialects of *India*, where the true derivation of the name is known only to the learned: thus has a very significant word in the sacred language of the *Bráhmans* been transformed by successive changes into *axedrez*, *scacchi*, *échecs*, *chefs*, and, by a whimsical concurrence of circumstances, given birth to the *English* word *check*, and even a name to the *Exchequer* of *Great Britain*. The beautiful simplicity and extreme perfection of the game, as it is commonly played in *Europe* and *Asia*, convince me, that it was invented by one effort of some great genius; not completed by gradual improvements, but formed, to use the phrase of *Italian* criticks, *by the first intention*; yet of this simple game, so exquisitely contrived, and so certainly invented in *India*, I cannot find any account in the classical writings of the *Bráhmans*. It is, indeed, confidently asserted, that *Sanfrit* books on *Chefs* exist in this country, and, if they can be procured at *Banáres*, they will assuredly be sent to us: at present I can only exhibit a description of a very ancient *Indian* game of the same kind; but more complex, and, in my opinion, more modern, than the simple *Chefs* of the *Persians*. This game is

also called *Chaturanga*, but more frequently *Chaturáñi*, or the *four Kings*, since it is played by four persons representing as many princes, two allied armies combating on each side: the description is taken from the *Bhawijsya Purán*, in which YUDHISHT'HIR is represented conversing with VYA'SA, who explains at the king's request the form of the fictitious warfare and the principal rules of it: "having marked " *eight squares on all sides*, says the Sage, place " the *red army to the east*, the *green to the* " *south*, the *yellow to the west*, and the *black to* " *the north*: let the *elephant stand on the left of* " *the king*; next to him, the *horse*; then, the " *boat*; and, before them all, four *foot-soldiers*; " but the *boat* must be placed in the angle of " *the board.*" From this passage it clearly appears, that an army, with its four *anga's*, must be placed on each side of the board, since an *elephant* could not stand, in any other position, on the *left* hand of each *king*; and RA'DHA-CANT informed me, that the board consisted, like ours, of *sixty-four squares*, half of them occupied by the forces, and half, vacant: he added, that this game is mentioned in the oldest law-books, and that it was invented by the wife of RA'VAN, king of *Lancà*, in order to amuse him with an image of war, while his metropolis was closely besieged by RA'MA in the second

age of the world. He had not heard the story told by FIRDAUSI near the close of the *Shah-nama*, and it was probably carried into Persia from *Cányacurja* by LORZU, the favourite physician, thence called *Vaidyapriya*, of the great ANUSHIRAVAN; but he said, that the *Bráhmans* of *Gaur*, or *Bengal*, were once celebrated for superior skill in the game, and that his father, together with his spiritual preceptor JAGANNA'T'H, now living at *Tribeni*, had instructed two young *Bráhmans* in all the rules of it, and had sent them to *Jayanagar* at the request of the late *Rájd*, who had liberally rewarded them. A *ship*, or *boat*, is substituted, we see, in this complex game for the *rat'b*, or armed *chariot*, which the *Bengal*se pronounce *rot'b*, and which the *Persians* changed into *rokk*, whence came the *rook* of some *European* nations; as the *vierge* and *fol* of the *French* are supposed to be corruptions of *ferz* and *fil*, the *prime minister* and *elephant* of the *Persians* and *Arabs*: it were vain to seek an etymology of the word *rook* in the modern *Persian* language; for, in all the passages extracted from FIRDAUSI and JA'MI, where *rokk* is conceived to mean a *hero*, or a *fabulous bird*, it signifies, I believe, no more than a *cheek* or a *face*; as in the following description of a procession in *Egypt*: “when a thousand youths, like cypresses, box-trees, and

"hirs, with locks as fragrant, checks as fair, and
 "bosoms as delicate, as lilies of the valley, were
 "marching gracefully along, thou wouldst have
 "said, that the new spring was *turning his face*
 " (not, as HIDE translates the words, *carried on*
 "*rokbs*) from station to station;" and, as to
 the battle of the *dwadzdeb rokb*, which D'HER-
 BELOT supposes to mean *douze preux chevaliers*,
 I am strongly inclined to think, that the phrase
 only signifies a combat of *twelve persons face to*
face, or *six on a side*. I cannot agree with my
 friend RADU'CANT, that a *ship* is properly
 introduced in this imaginary warfare instead of
 a *chariot*, in which the old *Indian* warriors
 constantly fought; for, though the *king* might
 be supposed to sit in a *car*, so that the four
anga's would be complete, and though it may
 often be necessary in a real campaign to pass
 rivers or lakes, yet no river is marked on the
Indian, as it is on the *Chinese*, chess-board, and
 the intermixture of ships with horses, elephants,
 and infantry embattled on a plain, is an ab-
 surdity not to be defended. The use of *dice*
 may, perhaps, be justified in a representation of
 war, in which *fortune* has unquestionably a
 great share, but it seems to exclude chess from
 the rank, which has been assigned to it, among
 the sciences, and to give the game before us the
 appearance of *whist*, except that pieces are used

openly, instead of cards which are held concealed: nevertheless we find, that the moves in the game described by VYA'SA were to a certain degree regulated by *chance*; for he proceeds to tell his royal pupil, that, "if *cinque* be thrown, the *king* or a *parwn* must be moved; "if *quatre*, the *elephant*; if *trois*, the *horse*; and "if *deux*, the *boat*."

He then proceeds to the moves: "the *king* passes freely on all sides but over *one* square only; and with the same limitation, the *parwn* moves, but he advances straight forward, and kills his enemy through an angle; the *elephant* marches in all directions, as far as his driver pleases; the *horse* runs obliquely, traversing three squares; and the *ship* goes over two squares diagonally." The elephant, we find, has the powers of our *queen*, as we are pleased to call the *minister*, or *general*, of the *Persians*, and the *ship* has the motion of the piece, to which we give the unaccountable appellation of *bishop*, but with a restriction, which must greatly lessen his value.

The bard next exhibits a few general rules and superficial directions for the conduct of the game: "the *parwns* and the *ship* both kill and may be voluntarily killed; while the *king*, the *elephant*, and the *horse* may slay the foe, but cannot expose themselves to be slain. Let

“ each player preserve his own forces with ex-
 “ tremé care, securing his *king* above all, and
 “ not sacrificing a superior, to keep an inferior,
 “ piece.” Here the commentator on the *Purán*
 observes, that, the *horse*, who has the choice of
eight moves from any central position, must be
 preferred to the *ship*, who has only the choice
 of *four*; but this argument would not have
 equal weight in the common game, where the
bishop and *tower* command a whole line, and
 where a knight is always of less value than a
 tower in action, or the bishop of that side on
 which the attack is begun. “ It is by the over-
 “ bearing power of the *elephant*, that the king
 “ fights boldly; let the whole army, therefore,
 “ be abandoned, in order to secure the *elephant*:
 “ the king must never place one elephant before
 “ another, according to the rule of GO'TAMA,
 “ unless he be compelled by want of room, for
 “ he would thus commit a dangerous fault;
 “ and, if he can slay one of two hostile ele-
 “ phants, he must destroy that on his left hand.”
 The last rule is extremely obscure; but, as GO-
 TAMA was an illustrious lawyer and philoso-
 pher, he would not have condescended to leave
 directions for the game of *Chaturanga*, if it had
 not been held in great estimation by the ancient
 sages of *India*.

All that remains of the passage, which was

copied for me by RA'DHA'CA'NT and explained by him, relates to the several modes, in which a partial success or complete victory may be obtained by any one of the four players; for we shall see, that, as if a dispute had arisen between two allies, one of the kings may assume the command of all the forces, and aim at separate conquest. "First, when any one king has placed himself on the square of another king, which advantage is called *Sinbâfana*, or the throne, he wins a stake; which is doubled, if he kill the adverse monarch, when he seizes his place; and, if he can seat himself on the throne of his ally, he takes the command of the whole army." Secondly; "if he can occupy successively the thrones of all three princes, he obtains the victory, which is named *Chatûrâjî*, and, the stake is doubled, if he kill the last of the three, just before he takes possession of his throne; but, if he kill him on his throne, the stake is quadrupled." Thus, as the commentator remarks, in a real warfare, a king may be considered as victorious, when he seizes the metropolis of his adversary; but, if he can destroy his foe, he displays greater heroism, and relieves his people from any further solicitude. "Both in gaining the *Sinbâfana* and the *Chatûrâjî*, says VYASA, the king must be supported by the *elephants* or by all

“ the forces united.” Thirdly; “ When one
 “ player has his own king on the board, but
 “ the king of his partner has been taken, he
 “ may replace his captive ally, if he can seize
 “ both the adverse kings; or, if he cannot ef-
 “ fect their capture, he may exchange his king
 “ for one of them, against the general rule, and
 “ thus redeem the allied prince, who will sup-
 “ ply his place.” This advantage has the name
 of *Viripharishla*, or *recovered by the king*; and
 the *Nandirishla* seems to be analogous to it,
 but confined to the case of *ships*. Fourthly;
 “ If a pawn can march to any square on the op-
 “ posite extremity of the board, except that of
 “ the king, or that of the ship, he assumes
 “ whatever power belonged to that square; and
 “ this promotion is called *Sbat'pada*, or the *six*
 “ *shide*.” Here we find the rule, with a sin-
 gular exception, concerning the advancement of
pawns, which often occasions a most interesting
 struggle at our common chess, and which has
 furnished the poets and moralists of *Arabia* and
Persia with many lively reflections on human
 life. It appears, that “ this privilege of *Sbat'*-
 “ *pada* was not allowable, in the opinion of
 “ GO'TAMA, when a player had three pawns on
 “ the board; but, when only one pawn and
 “ one ship remained, the pawn might advance
 “ even to the square of a king or a ship, and

“ assume the power of either.” Fifthly ; “ Ac-
 “ cording to the *Râcshasa's*, or *giants* (that is,
 “ the people of *Lancà*, where the game was in-
 “ vented), there could be neither victory nor
 “ defeat, if a king were left on the plain with-
 “ out force ; a situation which they named *Câ-*
 “ *cacâsh't'ba*.” Sixthly ; “ If three ships hap-
 “ pen to meet, and the fourth ship can be
 “ brought up to them in the remaining angle,
 “ this has the name of *Vrîbannaucà* ; and the
 “ player of the fourth seizes all the others.”
 Two or three of the remaining couplets are so
 dark, either from an error in the manuscript or
 from the antiquity of the language, that I could
 not understand the *Pandit's* explanation of
 them, and suspect that they gave even him
 very indistinct ideas ; but it would be easy,
 if it were worth while, to play at the game by
 the preceding rules ; and a little practice would,
 perhaps, make the whole intelligible. One cir-
 cumstance, in this extract from the *Purân*,
 seems very surprizing : all games of hazard are
 positively forbidden by *MENU*, yet the game of
Chaturanga, in which dice are used, is taught
 by the great *VYASA* himself, whose lawtract
 appears with that of *GOTAMA* among the
 eighteen books, which form the *Dharmasûtra* ;
 but, as *RA'DHA'CA'NT* and his preceptor *JA-*
GANNA'T'H are both employed by government

in compiling a Digest of *Indian* laws, and as both of them, especially the venerable Sage of *Tribéni*, understand the game, they are able, I presume, to assign reasons, why it should have been excepted from the general prohibition, and even openly taught by ancient and modern *Bráhmans*.



AN

INDIAN GRANT OF LAND

IN Y. C. 1018,

LITERALLY TRANSLATED FROM THE SANSKRIT,

BY THE PRESIDENT.

AS EXPLAINED BY

RAMALOCHAN PANDIT, communicated by GENERAL CARNIC.

O'M. VICTORY AND ELEVATION!

STANZAS.

MAY He, who in all affairs claims precedence in adoration; may that *Gaṇānāyaca*, averting calamity, preserve you from danger!

2. May that SIVA constantly preserve you, on whose head shines (GANGA) the daughter of JAHNU resembling-the-pure-crescent-rising-from-the-summit-of-SUMERU! (*a compound word of sixteen syllables*).

3. May that God, the cause of success, the cause of felicity, who keeps, placed even by himself on his forehead a section of the-moon-with-cool-beams, drawn-in-the-form-of-a-line-resembling-that-in-the-infinitely-bright spike-of-

५ इ यथाश्रुतयश्च ॥ लरु नरश र्द्रकोष्टिषुसुद्रयागणनायकाः विष्णुं निगूश वः पादा द ध्याया
 द्वापनायकांश्रवः पादशेवा निच्येष्वालाजानिज्ञा दवीसु लभुं शिरसाद्रभृदं ह्रु व ह्रु क
 लापमा ॥ पा ॥ ट वः श्रयामवमृद्धि निठिनाथत्रकिनाष्ः क नामयात्रा जलवाला क त का श्र
 सापयश्चि नविरु नीशालापी शि नद्वपिगलक म इ ट ट वी मदिनाशुदादुः श्रमदा पु का
 क्षि नवर लोभक भः श कः ॥ इी ज्ञनवउतनव्याभियन ट ट या जू री ज्ञ नवा द नूऽ निविज्ञ ग
 यु शिदुः ॥ ट द भि ज ट ग भि वा क ल द न्मागो ह वा न क तिष्ण ग उ श श्र लु श र र व द ॥ त श्या न य
 न्नपतिः शुभशुकपदी गीला न व स तिलको पि पु द य म द ॥ त श्रा ट रु ज्ञ न न वः पु ल स कि
 नाभाभा र ट म ए ल स मा न श ह ड्वा भा ॥ इी त व न स ल लु श क प इ ॥ श्रि लु न्म य म को ल न नि
 व उः ॥ ट द्वा प न्न य लिलो ज लितु श्रि दी य न श्रा नि द मा ज्ञ श्रु स टाः न श्रा क रू ज्ञ न न वा रु व
 न र वी नः ॥ ३ ॥ व पु व ज्ञं ति रु ग न न ग ली नः ॥ ३ ॥ इ रूऽं ग र्द्र व द श्र श्रु नः यु री त्रं ज न वा सु ग
 अष्टयनिः स म रु श्रु स त्रिः ॥ त श्रा ष्टि भ व का ॥ त र को नि च वि न प्र स्या न क तिः ॥ ३ ॥ ॥ ३ ॥ मा ह्र रू
 इ व व रु पा नि न रु ड्कु व ज्ञा व र मा णिः ॥ श्रा इ ष क व ल श्या प श्र म रु म श यो म न्ग ण र री
 ३ ॥ श्रयामयत व क श्रि न त च रा श्रु मा प्प न व ॥ व य न्ऽं व ह री नः पु मा नि व व र र क्कु षः
 न नः ॥ ३ ॥ मा न श्रु रू श्र व नि न प ना जितः ॥ क टु श्रा ग न यः श का श्रा श्रि न स यु री षु नः ॥
 पु ना प धा वि म न र टुः का ल द ट श्र या द्विषा ॥ श च ण ग न श्रा म न्मा प र श्र च ज्ञ सा न म कि
 नो य म श्र ज्ञ या न व धा क्मा म श रा णा ग न व र्द्र य ज मा द वः ॥ ज न व त न क न क य न र्द्र ग
 दि द मा श्रा दि न न्य दा य न ॥ त न वि श्रु व न म श्रि यो ग र्द्र ग श्रि षु नो मारू न ॥ ट य कि सि ट र ३
 र क्त व त्रि व न न श्र ष र उ प न ह यः ॥ श्र य यो ग य नो क्मा नि स य न र श्र या न् स श्र नि य म श्रा
 न रु श्र य मा णि न दि नि रु ज ग ज्ञ श्रु ति य श्र उ न्या य न ट पि नो म क्वा दि रु द्य नो श्रा म ब्र
 दी श्रा उ रुः ॥ म पि च ॥ य न श्रा ग न भा ग न ट वि कि त णा भा य नो भा दि व ट य ना व द य प ट
 व नो श्रि र लिन ग ज्ञा श्रु न क्वा नि त ॥ रु न्च भा क्म म ण श्रु त दि नि रु ज ग य त् ॥ य नो रु द य न
 शो ३ ॥ ति उ द क नो म ह्म प्प न न म्म कि मा व णा नि ॥

a-fresh-blown-*Cétacá* (who is) adorned-with-a-grove-of-thick-red locks-tied-with-the-Prince-of-Serpents, be always present and favourable to you!

4. The son of JÍMU'TACE'TU ever affectionate, named JÍMU'TAVA'HANA, who, surely, preserved (the Serpent) S'ANC'HACHU'D'A from *Garudá* (*the Eagle of VISHNU*), was famed in the three worlds, having neglected his own body, as if it had been grass, for the sake of others.

5. (*Two couplets in rhyme.*) In his family was a monarch (*named*) CAPARDIN (or, *with thick hair*, a title of MAHA'DE'VA), chief of the race of SÍLA'RA, repressing the insolence of his foes; and from him came a son, named PULAS'ACTI, equal in encreasing glory to the sun's bright circle.

6. When that son of CAPARDIN was a newborn infant, through fear of him, homage was paid by all his collected enemies, with water held aloft in their hands, to the delight of his realm.

7. From him came a son, the only warrior on earth, named SRÍ'VAPPUVANNA, a Hero in the theatre of battle.

8. His son, called S'RÍ' JHANJHA, was highly

celebrated, and the preserver of *his country*; he afterwards became the Sovereign of *Gógni*: he had a beautiful form.

9. From him *came* a son, whose-*renown-was-far-extended-and-who-confounded-the-mind-with-his-wonderful-acts*, the fortunate BAJJADA DE'VA: he was a monarch, a gem in-the-dia-dem-of-the-world's-circumference; who used only the forcible weapon of his two arms readily on the plain of combat; and in whose bosom the Fortune of Kings herself amorously played, as *in the bosom* of the foe of MURA (OR VISHNU).

10. Like JAYANTA, *son* to the foe of VRITTA (OR INDRA), like SHANMUC'HA (OR CARTICE'YA) *son* to PURA'RI (OR MAHA'DE'VA) then sprang from him a fortunate son, with a true heart, invincible;

11. Who in liberality was CARNA before our eyes, in truth even YUDHISHTHIRA, in glory a blazing Sun, and the rod of CA'LA (OR YAMA, *judge of the infernal regions*) to his enemies;

12. By whom the great counsellors, who were under his protection, *and* others near *him*, are preserved in this world: he is a conqueror, named with propriety S'ARANA'GATA VAJRA-PANJARADE'VA.

13. By whom when this world was over-

shadowed with-continual-presents-of-gold, for his liberality he was named JAGADARTHI (or *Enriching the World*) in the midst of the three regions of the universe.

14. Those Kings assuredly, whoever they may be, who are endued with minds capable of ruling their respective dominions, praise him for the greatness of his veracity, generosity, and valour; *and* to those princes, who are deprived of their domains, and seek his protection, he allots a firm settlement: may he, the Grandfather of the RA'YA, be victorious! *he is* the spiritual guide of *his* counsellors, *and they are* his pupils. Yet farther.

15. He, by whom the title of GO'MMA'YA was conferred on *a person* who attained the object of his desire; by whom the realm, shaken by a man named E'YAPADE'VA, was even made firm, and by whom, being the prince of *Mama-lambuva* (I suppose, *Mambëi*, or *Bombay*) security from fear was given to me broken *with affliction*; He was the King, named SRI' VIRUDANCA: how can he be otherwise painted? *Here six syllables are effaced in one of the Grants; and this verse is not in the other.*

16. His son *was* named BAJJADADE'VA, a gem on the forehead of monarchs, eminently skilled in morality; whose deep thoughts all

the people, clad in horrid armour, praise even to this day.

17. Then was born his brother the prince ARICE'SARI (a lion among his foes), the best of good men; who, by overthrowing the strong mountain of his proud enemies, did the act of a thunder-bolt; having formed great designs even in his childhood, and having seen the Lord of the Moon (MAHA'DEVA) *standing* before him, he marched by his father's order, attended by his troops, and by valour subdued the world.

Yet more—————.

18. Having raised up his slain foe on his sharp sword, he so afflicted the women in the hostile palaces, that their forelocks fell disordered, their garlands of bright flowers dropped from their necks on the vases of their breasts, and the black lustre of their eyes disappeared.

19. A *warriour*, the plant of whose fame grows up over the temple of BRAHMA'S Egg (the universe), from-the-repeated-watering-of-it-with-the-drops-that-fell-from-the-eyes-of-the-wives-of-his-slaughtered-foe.

Afterwards by the multitude of his innate virtues (*then follows a compound word of an hundred and fifty-two syllables*) the-fortunate-ARI-

CE'SARI-DE'VARA'JA-Lord-of the-great-circle-adorned-with-all-the-company-of-princes-with-VAJRAPANJARA-of-whom-men-seek-the-protection-an-elephant's-hook-in-the-forehead-of-the-world-pleased-with-encreasing-vice-a-Flamingo-bird-in-the-pool-decked-with-flowers-like-those-of-paradise-and-with-A'DITYA-PAN-DITA-chief-of-the-districts-of-the-world-through-the-liberality-of-the-lord-of-the-Western-Sea-holder-of-innate-knowledge-who-bears-a-golden-eagle-on-his-standard-descended-from-the-stock-of JÍMU'TAVA'HANA-king-of-the-race-of-Silára-Sovereign-of-the-City-of-Tagara-Supreme-ruler-of-exalted-counsellors-assembled-when-extended-fame-had-been-attained (*the monarch* thus described) governs-the-whole-region-of-Cáncana-consisting-of-fourteen-hundred-villages-with-cities-and-other-places-comprehended-in-many-districts-acquired-by-his-arm. Thus he supports the burden of thought concerning this domain. The Chief-Minister S'RÍ VA'SA-PAIYA and the very-religiously-purified S'RÍ VA'RDHIYAPAIYA being at this time present, he, the fortunate ARICE'SARIDE'VARA'JA, Sovereign of the great circle, *thus addresses* even all who inhabit-the-city-S'RÍ STHA'NACA (*or the Mansion of LACSHM'I*), his-own-kinmen-and-others-there-assembled, princes-counsellors-priests-ministers-superiors-inferiors-subject-to-his

commands, also the-lords-of districts,-the-Governors-of-towns chiefs of-villages-the-masters-of-families-employed-or-unemployed-servants-of-the-King-and-his-countrymen. Thus he greets all-the-holy-men-and-others-inhabiting-the-city-of *Hanyamana* : reverence be to you, as it is becoming, with all the marks of respect, salutation, and praise !

STANZA.

Wealth is inconstant ; youth, destroyed in an instant ; and life, placed between the teeth of CRITANTA (or YAMA before mentioned).

Nevertheless neglect is shown to the felicity of departed ancestors. Oh ! how astonishing are the efforts of men !

And thus.—Youth is publicly swallowed-up by-the-giant's Old-Age admitted-into-its-inner mansion ; and the bodily-frame-is-equally-obnoxious-to-the-assault-of-death-of-age-and-the-misery-born-with-man-of-separation-between-united-friends-like-falling-from-heaven-into-the-lower regions : riches and life are two things more-moveable-than-a-drop-of-water-trembling-on-the-leaf-of-a-lotos-shaken-by-the-wind ; and the world is like-the-first delicate-foilage-of-a-plantain-tree. Considering this in secret with a firm dispassionate understanding, and also the

fruit of liberal donations mentioned *by the wife,*
I called to mind these

STANZAS.

1. In the *Satya, Trétá,* and *Dwáper* Ages, great piety was celebrated: but in this *Caliyuga* the *Muni's* have nothing to commend but liberality.

2. Not so productive of fruit is learning, not so productive is piety, as liberality, say the *Muni's*, in this *Cali* Age. And, thus was it said by the Divine VYA'SA:

3. Gold *was* the first offspring of Fire; the Earth *is* the daughter of VISHNU, and kine are the children of the Sun: the three worlds, *therefore*, are assuredly given by him, who makes a gift of Gold, Earth, and Cattle.

4. *Our* deceased fathers clap their hands, *our* Grandfathers exult: *saying*, "a donor of land "is born in our family: he will redeem us."

5. A donation of land to good persons, for holy pilgrimages, and on the (five) solemn days of the moon, is the mean of passing over the deep boundless ocean of the world.

6. White parasols, and elephants mad with pride (the *insignia* of royalty) *are* the flowers of a grant of land: the fruit *is* INDRA in heaven.

Thus, confirming the declarations of the-ancient-*Muni*'s-learned-in-the-distinction-between-justice-and-injustice, for the sake of benefit to my mother, my father, and myself, on the fifteenth of the bright moon of *Cártica*, in the middle of the year *Pingala* (perhaps of the *Serpent*), when nine hundred and forty years, save one, are reckoned as past from the time of King *SACA*, or, in figures, the year 939, of the bright moon of *Cártica* 15 (that is 1708—939 = 769 years ago from Y. C. 1787. The moon being then full and eclipsed, I having bathed in the opposite sea resembling-the-girdles-round-the-waist-of-the-female-Earth, tinged-with-a-variety-of-rays-like-many-exceedingly-bright-rubies,-pearls-and-other-gems, with-water-whose-mud-was-become-musk-through-the-frequent-bathing-of-the-fragrant-bosom-of-beautiful-Goddeses-rising-up-after-having-dived-in-it;-and having offered to the sun, the divine luminary, the-gem-of-one-circle-of-heaven, eye-of-the-three-worlds, Lord of-the Lotos, a dish embellished-with-flowers-of-various-sorts (this dish is filled with the plant *Darbba*, rice in the husk, different flowers, and sandal) have granted to him, who has viewed the preceptor of the Gods and of Demons, who has adored the Sovereign Deity the-husband-of-*AMBICA*' (or *DURGA*'), has sacrificed-caused-others-to-sacri-

fice, -has read-caused-others-to-read-and-has-performed-the-rest-of-the-six (Sacerdotal) functions; who-is-eminently-skilled-in-the-whole-business-of-performing-sacrifices, who-has-held-up the-root-and-stalk-of-the-sacred-lotos; who-inhabits-the-city-SRI ST'HA'NACA (or abode of Fortune), descended from JAMADAGNI; who-performs-due-rites-in-the-holy-stream; who-distinctly-knows-the-mysterious-branches (of the *Védas*), the domestic priest, the reader, SRĪ TICCAPAIYA, son of SRĪ CHCH'HINTAPAIYA the astronomer, for-the-purpose-of-sacrificing-causing-others-to-sacrifice-reading-causing-others-to-read-and-discharging-the-rest-of-the-six-(Sacerdotal-) duties, of performing-the (daily service of) *Vais'wadéva* with offerings of rice, milk, and materials of sacrifice, and-of-completing-with-due-solemnity the sacrifice-of-fire-of doing-such-acts-as-must-continually-be-done, and such-as-must-occasionally-be-performed, of paying-due-honours to guests and strangers, and-of-supporting his-own-family, the village of *Chávinára*-standing-at-the-extremity-of-the-territory of *Vat'arája*, and the boundaries of which are, to the East the village of *Púagambà* and a water fall-from a mountain; to the South the villages of *Nágambá* and *Múládóngaricà*; to the West the river *Sámbarapallicà*; to the North the villages of *Sámbivè* and *Cát'iyálaca*; and be-

sides this the full (*distriēt*) of *Tocabalà Pallicà*, the boundaries of which are to the East *Sidà-balì*; to the South the river *Mót'halà*; to the West *Cúddéva*, *Hallipallicà*, and *Bádaviraca*; to the North *Talávali Pallicà*; and also the Village of *Aulaciyá*, the boundaries of which (are) to the East *Tádága*; to the South *Góvini*; to the West *Charicà*, to the North *Calibalàya-chóli*: (that land) thus surveyed-on-the-four-quarters-and limited to-its-proper bounds, with-its-herbage-wood-and-water, and with-power-of punishing-for-the-ten-crimes, except that before given as the portion of *Déva*, or of *Brabhà*, I have hereby released, and limited-by-the-duration-of-the-sun-the-moon-and-mountains, confirmed with the ceremony-of adoration, with a copious effusion of water and with the highest acts-of-worship; and the same land shall be enjoyed by his lineal-and-collateral heirs, or caused-to-be-enjoyed, nor shall disturbance be given by any person whatever: since it is thus declared by great *Muni's*.

STANZAS.

1. The Earth is enjoyed by many kings, by SA'GAR, and by others: to whomsoever the soil at any time belongs, to him at that time belong the fruits of it.

2. A speedy gift is attended with no fatigue;

a continued support, with great trouble: therefore, even the *Rijks*'s declare, that a continuance of support is better than a single gift.

3. Exalted Emperors of good dispositions have given land, as RA'MABHADRA advises, again and again: this is the true bridge of justice for sovereigns: from time to time (O kings) that bridge must be repaired by you.

4. Those possessions here below, which have been granted in former times by sovereigns, given for-the-sake of-religion-increase-of-wealth-or-of-fame, are exactly equal to flowers, which have been offered to a Deity: what good man would resume *such gifts*?

Thus, confirming the precepts of ancient *Mun*'s, all future kings must gather the fruit-of-observing-religious-duties; and let not the stain-of-the-crime-of-destroying-this-grant be borne henceforth by any-one: since, whatever *prince*, being supplicated, shall, through avarice, having-his-mind-wholly-surrounded-with-the-gloom-of-ignorance-contemptuously-dismiss-the-injured-suppliant, He, being guilty of five great and *five* small crimes, shall long in darkness inhabit *Raurava*, *Maháurava*, *Andha*, *Támisra*, and the other places of punishment. And thus it is declared by the divine VYA'SA:

STANZAS.

1. He, who feizes land, given-by-himself or by-another (sovereign), will rot among worms, himself a worm, in the midst of ordure.

2. They, who feize granted-land, are born again, living with great fear, in dry cavities of trees in the unwatered forests on the *Vinddbian* (mountains).

3. By feizing one cow, one vesture, or even one nail's breadth of ground, a *king* continues in hell till an universal destruction of the world has happened.

4. By (a gift of) a thousand gardens, and by (a gift of) a hundred pools of water, by (giving) a hundred *lac* of oxen, a disseisor of (granted) land is not cleared from offence.

5. A grantor of land remains in heaven sixty thousand years; a disseisor, and he, who refuses to do justice, continues as many (years) in hell.

And, agreeably to this, in what is written by the hand of the Secretary, (the King) having ordered it, declares his own intention; as it is written by the command of me, sovereign of the great Circle, the fortunate ARICE'SARI DEVARAJA, son of the Sovereign of the Great Circle, the Fortunate, invincible, DEVARAJA.

And this is written, by order of the Fortunate

King, by me Jo'-UBA, the brother's-son-of S'RI' NA'GALAIYA, -the great-Bard, -dwelling-in-the royal palace; engraved-on-plates-of-copper by VE'DAPAIYA's son MANA DHA'RA PAIYA. Thus (it ends).

Whatever herein (may be) defective in-one-syllable, or have-one-syllable-redundant, all that is (nevertheless) complete evidence (of the grant). Thus (ends the whole).



सत्यमेव जयते

INSCRIPTIONS

ON

THE STAFF OF FIRUZ SHAH.

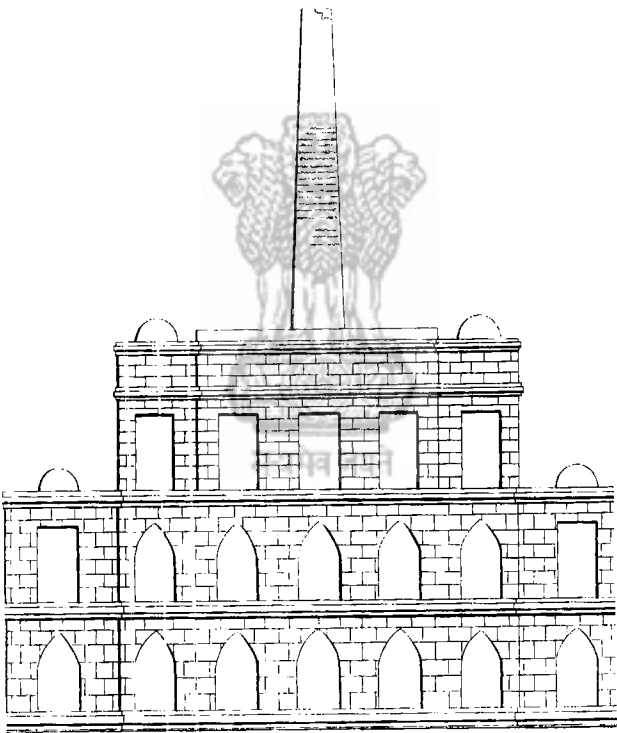
TRANSLATED FROM THE SANSKRIT,

AS EXPLAINED BY RUDHICANTA SARMAN.

BY

THE PRESIDENT.

ON a very singular monument near *Debli*, an outline of which is here exhibited, and which the natives call the Staff of FIRUZ SHAH, are several old Inscriptions partly in ancient *Nāgarī* letters, and partly in a character yet unknown; and Lieutenant Colonel POLIER, having procured exact impressions of them, presents the Society with an accurate copy of all the inscriptions. Five of them are in *Sanścrit*, and, for the most part, intelligible; but it will require great attention and leisure to decypher the others: if the language be *Sanścrit*, the powers of the unknown letters may perhaps hereafter be discovered by the usual mode of decyphering; and that mode, carefully applied even at first, may lead to a discovery of the language. In the mean time a literal version of the legible inscriptions is laid before you: they are on the



The Staff of FIRUZ SHAH.

॥ आ विं धा दा दिमा इर्विं चित्र विङ्क टा ।
 आ यी व न्नीय धा षंभुं नच पिंङ्क तवा ।
 ब्रा सौ प्र तिं चा ह मान तिल कः शा कं
 ऋ णा किं कच दं घा क्ष म पि दिम व द्विधा
 सं व मुं ष्ठी विङ्क गा दिप १२ २६ शा म सु टि

त्रयसमाप्यसप्तमं श्री बाह्यत्रयश्रीसप्तमं

whole sufficiently clear, but the sense of one or two passages is at present inexplicable.

I.

The first, on the Southwest side of the pillar, is perfectly detached from the rest: it is about seventeen feet from the base, and two feet higher than the other inscriptions.

OM.

In the year 1230, on the first day of the Bright half of the month *Vaiśāc'h* (a monument), of the Fortunate-VI'SALA-DE'VA-son of the-Fortunate-AMILLA DE'VA,-King-of-Sá-cambharì.

II.

The next, which is engraved as a specimen of the character, consists of two stanzas in four lines; but each hemistich is imperfect at the end, the two first wanting *seven*, and the two last *five*, syllables: the word *Sá-cambharì* in the former inscription enables us to supply the close of the *third* hemistich.

OM.

As far as *Vindhya*, as far as *Himádrì* (the mountain of Snow), he was not deficient in celebrity making *Aryáverta* (the Land of Virtue, or *India*), even once more what its name signifies He having departed,

PRATIVA'HAMA'NA TILACA (is) king of *Sá-cambbarì*: (*Sácam* only remains on the monument) by us (the region between) *Himawat* and *Vindhya* has been made tributary.

In the year from *Srì VICRAMA'DITYA 123*, in the Bright half of the month *Vaisáç'b* at that time the *Rájaputra Srì SALLACA* was Prime Minister.

The second stanza, supplied partly from the last inscription, and partly by conjecture, will run thus:

*vritté sa prativ'hamána tilacah s'úcambbaribhápatis
asmábbih caradam vyadbáyi himawadvindhyátavimand'alam.*

The date 123 is here perfectly clear; at least it is clear, that only *three* figures are written, without even room for a cipher after them; whence we may guess, that the double circle in the former inscription was only an ornament, or the neutral termination *am*: if so, the date of *both* is the year of CHRIST *sixty-seven*; but, if the double circle be a Zero, the monument of VISALA DE'VA is as modern as the year 1174 or *nineteen* years before the conquest of *Debli* by SHIHA'BU'DDI'N.

III. and IV.

The two next inscriptions were in the same words, but the stanzas, which in the fourth are extremely mutilated, are tolerably perfect in the

third, wanting only a few syllables at the beginning of the hemistichs :

yañ csháivéshu prahartá nripatishu vinamateandharéshu prafannah
 —*vah s'ambi puríndrah jagati vijayatè víśala cshónipálah*
 . . . *da śájnya śha vijayi śantánajánátmajah*
 . . *púnán cshemástu bruvatamudyógas'únyanmanah*

He, who is resentful to kings intoxicated with pride, indulgent to those, whose necks are humbled, an *INDRA* in the city of *Causámbi* (I suspect *Causámbi*, a city near *Hastinápur*, to be the true reading), *who* is victorious in the world, *VÍŚALA*, sovereign of the earth : he gives his commands being obeyed, he is a conqueror, the son of *SANTA'NAJA'NA*, whose mind, when his foes say, 'Let there be mercy,' is free from further hostility.

This inscription was engraved, in the presence of *SR'Í TILACA RA'JA*, by *SRÍPATI*, the son of *MA'HAVA*, a *Cáyast'ba*, of a family in *Gauda*, or *Bengal*.

V.

The fifth seems to be an elegy on the death of a king named *VIGRAHA*, who is represented as only slumbering : the last hemistich is hardly legible and very obscure ; but the sense of both stanzas appears to be this.

O'M.

1. An offence to the eyes of (thy) enemy's consort (thou) by-whom-fortune-was-given-to-

every suppliant, thy fame, joined to extensive dominion, shines, as we desire, before us: the heart of (thy) foes was vacant, even as a path in a desert, where men are hindered from passing, O fortunate VIGRAHA RA'JADE'VA, in the jubilee occasioned by thy march.

2. May thy abode, O VIGRAHA, sovereign of the world, be fixed, as in reason (it ought), in the bosoms, embellished with love's allurements and full of dignity, of the women with beautiful eyebrows, who were married to thy enemies! Whether thou art INDRA, or VISHNU, or SIVA, there is even no deciding: thy foes (are) fallen, like descending water; oh! why dost thou, through delusion, continue sleeping?

सत्यमेव जयते

ON THE
BAYA, OR INDIAN GROSS-BEAK.

Described by AT'HAR ALI' KHA'N of Delhi.

TRANSLATED

BY THE PRESIDENT.

THE little bird, called *Bayà* in *Hindi*, *Berbera* in *Sanscrit*, *Bábüü* in the dialect of *Bengal*, *Cibù* in *Persian*, and *Tenawwit* in *Arabick*, from his remarkably *pendent* nest, is rather larger than a sparrow, with yellow-brown plumage, a yellowish head and feet, a light-coloured breast, and a conick beak very thick in proportion to his body. This bird is exceedingly common in *Hindustàn*: he is astonishingly sensible, faithful, and docile, never voluntarily deserting the place where his young were hatched, but not averse, like most other birds, to the society of mankind, and easily taught to perch on the hand of his master. In a state of nature he generally builds his nest on the highest tree, that he can find, especially on the palmyra, or on the *Indian* fig-tree, and he prefers that, which happens to overhang a well or a rivulet: he makes it of

grafs, which he weaves like cloth and shapes like a large bottle, fufpending it firmly on the branches, but fo as to rock with the wind, and placing it with its entrance downwards to fecure it from birds of prey. His neft ufually confifts of two or three chambers; and it is the popular belief, that he lights them with fire-flies, which he catches alive at night, and confines with moift clay, or with cow-dung: that fuch flies are often found in his neft, where pieces of cow-dung are alfo ftuck, is indubitable; but, as their light could be of little ufe to him, it feems probable that he only feeds on them. He may be taught with eafe to fetch a piece of paper, or any fmall thing, that his mafter points out to him: it is an attefted fact, that, if a ring be dropped into a deep well, and a fignal given to him, he will fly down with amazing celerity, catch the ring before it touches the water, and bring it up to his mafter with apparent exultation; and it is confidently afferted, that, if a houfe or any other place be fhown to him once or twice, he will carry a note thither immediately on a proper fignal being made. One inftance of his docility I can myfelf mention with confidence, having often been an eye witnefs of it: the young *Hindu* women at *Banâres* and in other places wear very thin plates of gold, called *tica's*, flightly fixed by way of ornament

between their eye-brows; and, when they pass through the streets, it is not uncommon for the youthful libertines, who amuse themselves with training *Bayà's*, to give them a sign which they understand, and send them to pluck the pieces of gold from the foreheads of their mistresses, which they bring in triumph to the lovers. The *Bayà* feeds naturally on grasshoppers and other insects, but will subsist, when tame, on pulse macerated in water: his flesh is warm and drying, of easy digestion, and recommended, in medical books, as a solvent of stone in the bladder or kidneys; but of that virtue there is no sufficient proof. The female lays many beautiful eggs resembling large pearls: the white of them, when they are boiled, is transparent, and the flavour of them is exquisitely delicate. When many *Bayàs* are assembled on a high tree, they make a lively din, but it is rather chirping than singing; their want of musical talents is, however, amply supplied by their wonderful sagacity, in which they are not excelled by any feathered inhabitants of the forest.

ON

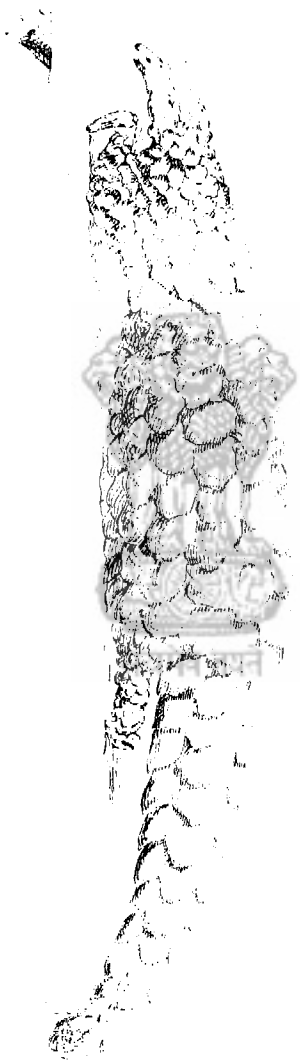
THE PANGOLIN OF BAHAR.

SENT BY MATTHEW LESLIE, ESQ.

AND DESCRIBED

BY THE PRESIDENT.

THE singular animal, which M. BUFFON describes by the name of *Pangolin*, is well known in *Europe* since the publication of his *Natural History* and GOLDSMITH'S elegant abridgement of it; but, if the figure exhibited by BUFFON was accurately delineated from the three animals, the spoils of which he had examined, we must consider that, which has been lately brought from *Caracdiab* to *Cbitra*, and sent thence to the Presidency, as a remarkable variety, if not a different species, of the *Pangolin*: ours has hardly any neck, and, though some filaments are discernible between the scales, they can scarce be called bristles; but the principal difference is in the tail; that of BUFFON'S animal being long, and tapering almost to a point, while that of ours is much shorter, ends obtusely, and resembles in form and flexibility the tail of a



THE YAJIRACITA.

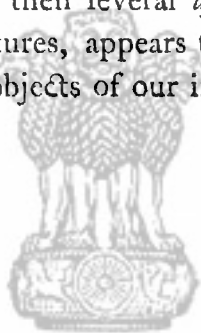
lobster. In other respects, as far as we can judge from the dead subject, it has all the characters of BUFFON'S *Pangolin*: a name derived from that by which the animal is distinguished in *Java*, and consequently preferable to *Manis* or *Pholidotus*, or any other appellation deduced from an *European* language. As to the *scaly lizard*, the *scaled Armadillo*, and the *five-nailed Ant-eater*, they are manifestly improper designations of this animal; which is neither a *lizard*, nor an *armadillo* in the common acceptance; and, though it be an *ant-eater*, yet it essentially differs from the *hairy* quadruped usually known by that general description. We are told, that the *Malabar* name of this animal is *Alungu*: the natives of *Babár* call it *Bajar-cít*, or, as they explain the word, *Stone-vermine*; and, in the stomach of the animal before us, was found about a teacupful of small *stones*, which had probably been swallowed for the purpose of facilitating digestion; but the name alludes, I believe, to the *hardness* of the scales; for *Vajracít'a* means in *Sanscrit* the *Diamond*, or *Thunderbolt*, *reptile*, and *Vajra* is a common figure in the *Indian* poetry for any thing excessively *hard*. The *Vajracít'a* is believed by the *Pandits* to be the animal, which gnaws their *sacred stone*, called *Sálgrámas'ílà*; but the *Pangolin* has apparently no teeth, and the *Sálgráms*,

many of which look as if they had been worm-eaten, are perhaps only decayed in part by exposure to the air.

This animal had a long tongue shaped like that of a cameleon; and, if it was nearly adult, as we may conclude from the young one found in it, the dimensions of it were much less than those, which BUFFON assigns generally to his *Pangolin*: for he describes its length as six, seven, or eight feet including the tail, which is almost, he says, as long as the body, when it has attained its full growth; whereas ours is but thirty-four inches long from the extremity of the tail to the point of the snout, and the length of the tail is fourteen inches; but, exclusively of the head, which is five inches long, the tail and body are, indeed, nearly of the same length; and the small difference between them may show, if BUFFON be correct in this point, that the animal was young: the circumference of its body in the thickest part is twenty inches, and that of the tail, only twelve.

We cannot venture to say more of this extraordinary creature, which seems to constitute the first step from the quadruped to the reptile, until we have examined it alive, and observed its different instincts; but, as we are assured, that it is common in the country round *Khán-pùr*, and at *Chátigám*, where the native *Musl-*

mans call it the *Land-carp*, we shall possibly be able to give on some future occasion a fuller account of it. There are in our *Indian* provinces many animals, and many hundreds of medicinal plants, which have either not been described at all, or, what is worse, ill described by the naturalists of *Europe*; and to procure perfect descriptions of them from actual examination, with accounts of their several *uses* in medicine, diet, or manufactures, appears to be one of the most important objects of our institution.



सत्यमेव जयते

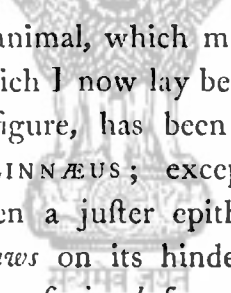
ON

THE LORIS,

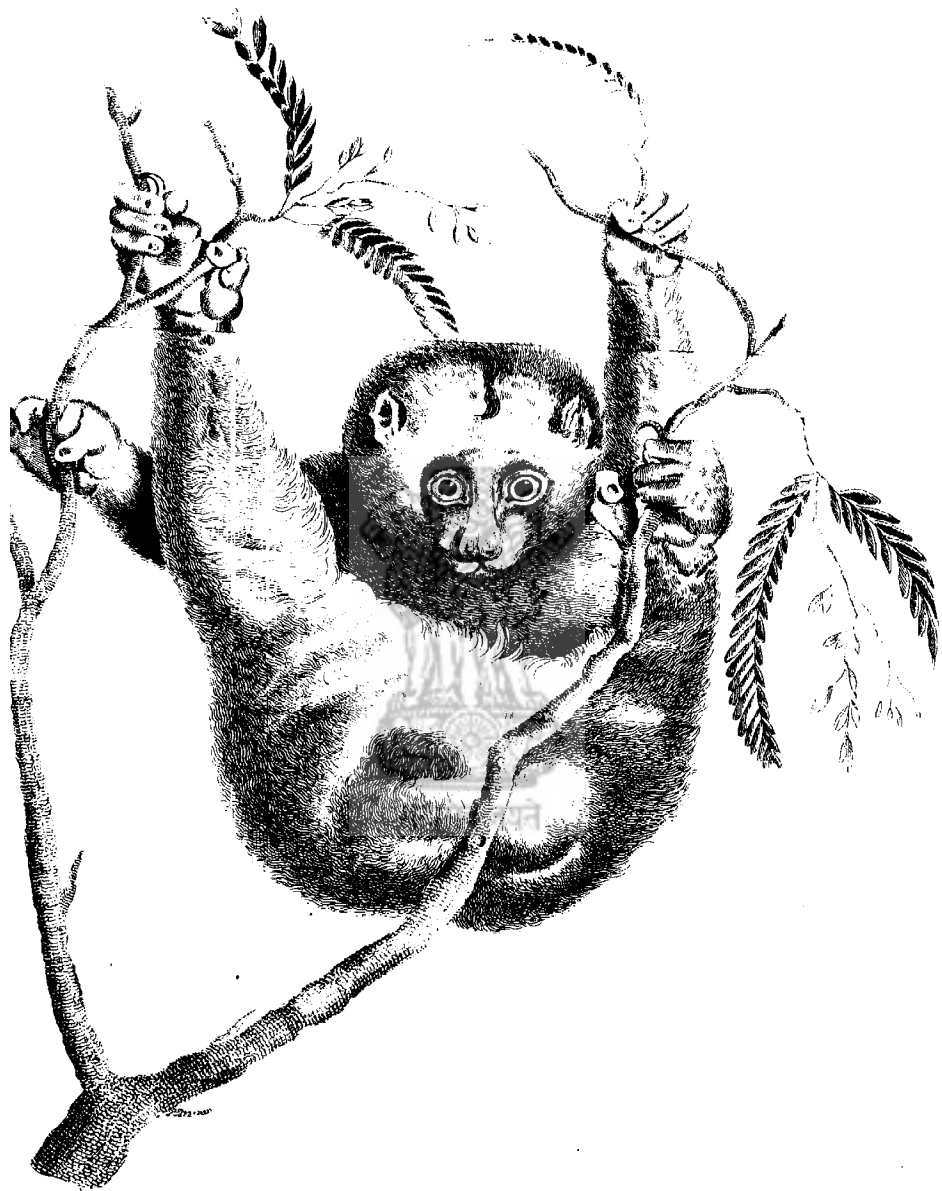
OR

SLOWPACED LEMUR.

BY THE PRESIDENT.



THE singular animal, which most of you saw alive, and of which I now lay before you a perfectly accurate figure, has been very correctly described by LINNÆUS; except that *sickled* would have been a juster epithet than *awled* for the *bent claws* on its hinder indices, and that *the size of a squirrel* seems an improper, because a variable, measure: its configuration and colours are particularized also with great accuracy by M. DAUBENTON; but the short account of the *Loris* by M. DE BUFFON appears unsatisfactory, and his engraved representation of it has little resemblance to nature; so little that, when I was endeavouring to find in his work a description of the quadrumane, which had just been sent me from *Dacca*, I



The slothful Lemur.

passed over the chapter on the *Loris*, and ascertained it merely by seeing in a note the *Linnean* character of the slowpaced *Lemur*. The illustrious *French* naturalist, whom, even when we criticise a few parts of his noble work, we cannot but name with admiration, observes of the *Loris*, that, *from the proportion of its body and limbs, one would not suppose it slow in walking or leaping*, and intimates an opinion, that SEBA gave this animal the epithet of *slowmoving*, from some fancied likeness to the sloth of *America*: but, though its body be remarkably long in proportion to the breadth of it, and the hinder legs, or more properly arms, much longer than those before, yet the *Loris*, in fact, walks or climbs very slowly; and is, probably, unable to leap. Neither its genus nor species, we find, are new: yet, as its temper and instincts are undescribed, and as the *Natural History* by M. DE BUFFON, or the *System of Nature* by LINNÆUS, cannot always be readily procured, I have set down a few remarks on the *form*, the *manners*, the *name*, and the *country* of my little favourite, who engaged my affection, while he lived, and whose memory I wish to perpetuate.

I. This male animal had four hands, each five-fingered; palms, naked; nails, round; except those of the indices behind, which were long, curved, pointed; hair, very thick, espe-

cially on the haunches, extremely soft, mostly dark grey, varied above with brown and a tinge of ruffet; darker on the back, paler about the face and under the throat, reddish towards the rump; no tail, a dorsal stripe, broad, chestnut-coloured, narrower towards the neck: a head, almost spherical: a countenance, expressive and interesting; eyes, round, large, approximated, weak in the day time, glowing and animated at night; a white vertical stripe between them; eye-lashes, black, short; ears, dark, rounded, concave; great acuteness at night both in seeing and hearing; a face, hairy, flattish; a nose, pointed, not much elongated; the upper lip, cleft; canine teeth, comparatively long, very sharp.

More than this I could not observe on the living animal; and he died at a season, when I could neither attend a dissection of his body, nor with propriety request any of my medical friends to perform such an operation during the heats of *August*; but I opened his jaw and counted only two incisors above and as many below, which might have been a defect, in the individual; and it is mentioned simply as a fact without any intention to censure the generick arrangement of LINNÆUS.

II. In his manners he was for the most part gentle, except in the cold season, when his tem-

per seemed wholly changed; and his creator, who made him so sensible of cold, to which he must often have been exposed even in his native forests, gave him, probably, for that reason his thick fur, which we rarely see on animals in these tropical climates: to me, who not only constantly fed him, but bathed him twice a week in water accommodated to the seasons, and whom he clearly distinguished from others, he was at all times grateful; but, when I disturbed him in winter, he was usually indignant, and seemed to reproach me with the uneasiness which he felt, though no possible precautions had been omitted to keep him in a proper degree of warmth. At all times he was pleased with being stroked on the head and throat, and frequently suffered me to touch his extremely sharp teeth; but at all times his temper was quick, and, when he was unseasonably disturbed, he expressed a little resentment by an obscure murmur, like that of a squirrel, or a greater degree of displeasure, by a peevish cry, especially in winter, when he was often as fierce, on being much importuned, as any beast of the woods. From half an hour after sunrise to half an hour before sunset, he slept without intermission rolled up like a hedge-hog; and as soon as he awoke, he began to prepare himself for the labours of *his* approaching day, licking and dressing himself

like a cat ; an operation, which the flexibility of his neck and limbs enabled him to perform very completely : he was then ready for a slight breakfast, after which he commonly took a short nap ; but, when the sun was quite set, he recovered all his vivacity. His ordinary food was the sweet fruit of this country ; plantains always, and mangos during the season ; but he refused peaches, and was not fond of mulberries, or even of guaiavas : milk he lapped eagerly, but was contented with plain water. In general he was not voracious, but never appeared fatiated with grasshoppers ; and passed the whole night, while the hot season lasted, in prowling for them : when a grasshopper, or any insect, alighted within his reach, his eyes, which he fixed on his prey, glowed with uncommon fire ; and, having drawn himself back to spring on it with greater force, he seized the victim with both his forepaws, but held it in one of them, while he devoured it. For other purposes, and sometimes even for that of holding his food, he used all his paws indifferently as hands, and frequently grasped with one of them the higher part of his ample cage, while his three others were severally engaged at the bottom of it : but the posture, of which he seemed fondest, was to cling with all four of them to the upper wires, his body being inverted ; and in the evening he

usually stood erect for many minutes playing on the wires with his fingers and rapidly moving his body from side to side, as if he had found the utility of exercise in his unnatural state of confinement. A little before day break, when my early hours gave me frequent opportunities of observing him, he seemed to solicit my attention; and, if I presented my finger to him, he licked or nibbled it with great gentleness, but eagerly took fruit, when I offered it; though he seldom ate much at his morning repast: when the *day brought back his night*, his eyes lost their lustre and strength, and he composed himself for a slumber of ten or eleven hours.

III. The names *Ioris* and *Lemur* will, no doubt, be continued by the respective disciples of BUFFON and LINNÆUS; nor can I suggest any other, since the *Pandits* know little or nothing of the animal: the lower *Hindus* of this province generally call it *Lajjábánar*, or the Bashful Ape, and the *Muselmans*, retaining the sense of the epithet, give it the absurd appellation of a cat; but it is neither a cat nor bashful; for, though a *Pandit*, who saw my *Lemur* by day light, remarked that he was *Lajjàlu* or *modest* (a word which the *Hindus* apply to all *Sensitive Plants*), yet he only seemed bashful, while in fact he was dim sighted and drowsy;

for at night, as you perceive by his figure, he had open eyes, and as much boldness as any of the *Lemures* poetical or *Linnean*.

IV. As to his country, the first of the species, that I saw in *India*, was in the district of *Tipra*, properly *Tripura*, whither it had been brought, like mine, from the *Garrow* mountains; and Dr. ANDERSON informs me, that it is found in the woods on the coast of *Coromandel*: another had been sent to a member of our society from one of the eastern isles; and, though the *Loris* may be also a native of *Silán*, yet I cannot agree with M. DE BUFFON, that it is the minute, sociable, and docile animal mentioned by THEVENOT, which it resembles neither in size nor in disposition.

My little friend was, on the whole, very engaging; and, when he was found lifeless, in the same posture in which he would naturally have slept, I consoled myself with believing, that he had died without pain, and lived with as much pleasure as he could have enjoyed in a state of captivity.

ON THE

CURE OF THE ELEPHANTIASIS.

INTRODUCTORY NOTE.

BY

THE PRESIDENT.

AMONG the afflicting maladies, which punish the vices and try the virtues of mankind, there are few disorders, of which the consequences are more dreadful or the remedy in general more desperate than the *jadbám* of the *Arabs* or *khórab* of the *Indians*: it is also called in *Arabia dáül'áfad*, a name corresponding with the *Leontiasis* of the *Greeks*, and supposed to have been given in allusion to the grim distracted and *lionlike* countenances of the miserable persons, who are affected with it. The more common name of the distemper is *Elephantiasis*, or, as *LUCRETIVS* calls it, *Elephas*, because it renders the skin, like that of an *Elephant*, uneven and wrinkled, with many tubercles and furrows; but this complaint must not be confounded with

the *daiil'fil*, or *swelled legs*, described by the *Arabian* physicians, and very common in this country. It has no fixed name in *English*, though HILLARY, in his *Observations on the Diseases of Barbadoes*, calls it the *Leprosy of the joints*, because it principally affects the extremities, which in the last stage of the malady are distorted and at length drop off; but, since it is in truth a distemper corrupting the whole mass of blood, and therefore considered by PAUL of *Ægina* as an *universal ulcer*, it requires a more general appellation, and may properly be named the *Black Leprosy*; which term is in fact adopted by M. BOISSIEU de SAUVAGES and GORRÆUS, in contradistinction to the *White Leprosy*, or the *Beres* of the *Arabs* and *Leuce* of the *Greeks*.

This disease, by whatever name we distinguish it, is peculiar to hot climates, and has rarely appeared in *Europe*: the philosophical Poet of *Rome* supposes it confined to *the banks of the Nile*; and it has certainly been imported from *Africa* into the *West-India* Islands by the black slaves, who carried with them their resentment and their revenge; but it has been long known in *Hindustan*, and the writer of the following Dissertation, whose father was Physician to NA'DIRSHA'H and accompanied him from *Persia* to *Debli*, assures me that it rages with virulence among the native inhabitants of *Cal-*

cutta. His observation, that it is frequently a consequence of the *venereal infection*, would lead us to believe, that it might be radically cured by *Mercury*; which has, nevertheless, been found ineffectual, and even hurtful, as HILLARY reports, in the *West Indies*. The juice of *bemlock*, suggested by the learned MICHAELIS, and approved by his medical friend ROEDERER, might be very efficacious at the beginning of the disorder, or in the milder sorts of it; but, in the case of a malignant and inveterate *judbám*, we must either administer a remedy of the highest power, or, agreeably to the desponding opinion of CELSUS, *leave the patient to his fate, instead of teasing him with fruitless medicines*, and suffer him, in the forcible words of ARETÆUS, *to sink from inextricable slumber into death*. The life of a man is, however, so dear to him by nature, and in general so valuable to society, that we should never despond, while a spark of it remains; and, whatever apprehensions may be formed of future danger from the distant effects of *arsenick*, even though it should eradicate a present malady, yet, as no such inconvenience has arisen from the use of it in *India*, and, as Experience must ever prevail over Theory, I cannot help wishing, that this ancient *Hindu* medicine may be fully tried under the inspection of our *European* Surgeons, whose minute accu-

racy and steady attention must always give them a claim to superiority over the most learned natives; but many of our countrymen have assured me, that they by no means entertain a contemptuous opinion of the native medicines, especially in diseases of the skin. Should it be thought, that the mixture of sulphur must render the poison less active, it may be advisable at first to administer orpiment, instead of the *crystalline arsenick*.



सत्यमेव जयते

ON THE
CURE OF THE ELEPHANTIASIS,
AND
OTHER DISORDERS OF THE BLOOD.

TRANSLATED BY
THE PRESIDENT.

GOD is the all-powerful Healer.

IN the year of the MESSIAH 1783, when the worthy and respectable *Máulavi* MÍR MUHAMMED HUSAI'N, who excels in every branch of useful knowledge, accompanied Mr. RICHARD JOHNSON from *Lac'bnau* to *Calcutta*, he visited the humble writer of this tract, who had long been attached to him with sincere affection; and, in the course of their conversation, 'One of the
' fruits of my late excursion, said he, is a pre-
' sent for you, which suits your profession, and
' will be generally useful to our species: con-
' ceiving you to be worthy of it by reason of
' your assiduity in medical inquiries, I have
' brought you a prescription, the ingredients of
' which are easily found, but not easily equalled

‘ as a powerful remedy against all corruptions
 ‘ of the blood, the *jadbám*, and the *Persian* fire,
 ‘ the remains of which are a source of infinite
 ‘ maladies. It is an old secret of the *Hindu*
 ‘ Physicians; who applied it also to the cure of
 ‘ cold and moist distempers, as the palsy, distor-
 ‘ tions of the face, relaxation of the nerves, and
 ‘ similar diseases: its efficacy too has been proved
 ‘ by long experience; and this is the method of
 ‘ preparing it.

‘ Take of white *arsenick*, fine and fresh, one
 ‘ *tólá*; of picked black pepper six times as
 ‘ much: let both be well beaten at intervals for
 ‘ four days successively in an iron mortar, and
 ‘ then reduced to an impalpable powder in one
 ‘ of stone with a stone pestle, and thus com-
 ‘ pletely levigated, a little water being mixed
 ‘ with them. Make pills of them as large as
 ‘ tares or small pulse, and keep them dry in a
 ‘ shady place*.

* The lowest weight in general use among the *Hindus* is the *reti*, called in *Sanscrit* either *retticà* or *rañicà*, indicating *redness*, and *crishnalà* from *crishna*, *black*: it is the *red* and *black* seed of the *gunjà*-plant (1), which is a creeper of the

(1) The *gunjà*, I find, is the *Abrus* of our botanists, and I venture to describe it from the wild plant compared with a beautiful drawing of the flower magnified, with which I was favoured by Dr. ANDERSON.

CLASS XVII. Order IV.

CAL. Perianth funnel-shaped, indented above.

‘ One of those pills must be swallowed morn-
 ‘ ing and evening with some *betel*-leaf, or, in
 ‘ countries where *betel* is not at hand, with cold
 ‘ water; if the body be cleansed from foulness
 ‘ and obstructions by gentle catharticks and

same class and order at least with the *glycyrrhiza*; but I take this from report, having never examined its blossoms. One *rattica* is said to be of equal weight with three barley-corns or four grains of rice in the husk; and eight *reti*-weights, used by jewellers, are equal to seven carats. I have weighed a number of the seeds in diamond-scales, and find the average Apothecary’s weight of one seed to be a grain and *five-sixteenths*. Now in the *Hindu* medical books ten of the *rattica*-seeds are one *máshaca*, and eight *máshaca*’s make a *tólaca* or *tólà*; but in the law-books of *Bengal* a *máshaca* consists of sixteen *rattica*’s, and a *tólaca* of five *máshà*’s; and, according to some authorities, five *reti*’s only go to one *máshà*, sixteen of which make a *tólaca*. We may observe, that the silver *reti*-weights, used by the goldsmiths at *Banáres*, are twice as heavy as the *seeds*; and thence it is, that eight *reti*’s are commonly said to constitute one *máshà*, that is, eight silver weights, or sixteen seeds; eighty of which seeds, or 105 grains, constitute the quantity of arsenick in the *Hindu* prescription.

COR. Cymbiform. *Awning* roundish, pointed, nerved.

Wings, lanced, shorter than the awning.

Keel, rather longer than the wings.

STAM. *Filaments* nine, some shorter; united in two sets at the top of a divided, bent, awl-shaped body.

PIST. *Germ* inserted in the calyx. *Style* very minute at the bottom of the divided body. *Stigma*, to the naked eye, obtuse; in the microscope, feathered.

PER. A legume. *Seeds*, spheroidal; black, or white, or scarlet with black tips.

LEAVES, pinnated; some with, some without, an odd leaflet.

‘ bleeding, before the medicine is administered,
 ‘ the remedy will be speedier.’

The principal ingredient of this medicine is the *arsenick*, which the *Arabs* call *Sbucc*, the *Persians* *mergi mûsb*, or *moufe-bane*, and the *Indians*, *sanc’byá*; a mineral substance ponderous and *crystalline*: the *orpiment*, or *yellow arsenick*, is the weaker sort. It is a deadly poison, and so subtil, that, when mice are killed by it, the very smell of the dead will destroy the living of that species: after it has been kept about seven years, it loses much of its force; its colour becomes turbid; and its weight is diminished. This mineral is hot and dry in the fourth degree: it causes suppuration, dissolves or unites, according to the quantity given; and is very useful in closing the lips of wounds, when the pain is too intense to be borne. An unguent made of it with oils of any sort is an effectual remedy for some cutaneous disorders, and, mixed with rose-water, it is good for cold tumours and for the dropsey; but it must never be administered without the greatest caution; for such is its power, that the smallest quantity of it in powder, drawn, like *alcohol*, between the eyelashes, would in a single day entirely corrode the coats and humours of the eye; and fourteen *retis* of it would in the same time destroy life. The best antidote against its effects are the scrap-

ings of leather reduced to ashes: if the quantity of arsenick taken be accurately known, four times as much of those ashes, mixed with water and drunk by the patient, will sheath and counteract the poison.

The writer, conformably to the directions of his learned friend, prepared the medicine; and, in the same year, gave it to numbers, who were reduced by the diseases above mentioned to the point of death: GOD is his witness, that they grew better from day to day, were at last completely cured, and are now living (except one or two, who died of other disorders) to attest the truth of this assertion. One of his first patients was a *Pársi*, named MENU CHEHR, who had come from *Surat* to this city, and had fixed his abode near the writer's house: he was so cruelly afflicted with a confirmed lues, here called *the Persian Fire*, that his hands and feet were entirely ulcerated and almost corroded, so that he became an object of disgust and abhorrence. This man consulted the writer on his case, the state of which he disclosed without reserve. Some blood was taken from him on the same day, and a cathartick administered on the next. On the third day he began to take the *arsenick-pills*, and, by the blessing of GOD, the virulence of his disorder abated by degrees, until signs of returning health appeared; in a

fortnight his recovery was complete, and he was bathed, according to the practice of our Physicians: he seemed to have no virus left in his blood, and none has been since perceived by him.

But the power of this medicine has chiefly been tried in the cure of the *juzám*, as the word is pronounced in *India*; a disorder infecting the whole mass of blood, and thence called by some *fsádi khún*. The former name is derived from an *Arabick* root signifying, in general, *amputation*, *maiming*, *excision*, and, particularly, the *truncation* or *erosion of the fingers*, which happens in the last stage of the disease. It is extremely contagious, and, for that reason, the Prophet said: *ferrú mina' lmejdbúmi camá teferrú mina'l áfad*, or, 'Flee from a person afflicted with the *judbám*, as you would flee from a lion.' The author of the *Babbru'ljawábir*, or *Sea of Pearls*, ranks it as an infectious malady with the *measles*, the *small-pox*, and the *plague*. It is also *hereditary*, and, in that respect, classed by medical writers with the *gout*, the *consumption*, and the *white leprosy*.

A common cause of this distemper is the unwholesome diet of the natives, many of whom are accustomed, after eating a quantity of *fish*, to swallow copious draughts of *milk*, which fail not to cause an accumulation of yellow and

black bile, which mingles itself with the blood and corrupts it: but it has other causes; for a *Bráhmén*, who had never tasted *fish* in his life, applied lately to the composer of this essay, and appeared in the highest degree affected by a corruption of blood; which he might have inherited, or acquired by other means. Those, whose religion permits them to eat *beef*, are often exposed to the danger of heating their blood intensely through the knavery of the butchers in the *Bázár*, who fatten their calves with *Baláwer*; and those, who are so ill-advised as to take *provocatives*, a folly extremely common in *India*, at first are insensible of the mischief, but, as soon as the increased moisture is dispersed, find their whole mass of blood inflamed, and, as it were, adust; whence arises the disorder, of which we now are treating. The *Persian*, or venereal, Fire generally ends in this malady; as one DE'VI' PRASA'D, lately in the service of Mr. VANSITTART, and some others, have convinced me by an unreserved account of their several cases.

It may here be worth while to report a remarkable case, which was related to me by a man, who had been afflicted with the *juzám* near four years; before which time he had been disordered with the *Persian* fire, and, having closed an ulcer by the means of a strong healing

plaister, was attacked by a violent pain in his joints: on this he applied to a *Cabirája*, or *Hindu* Physician, who gave him some pills, with a positive assurance, that the use of them would remove his pain in a few days; and in a few days it was, in fact, wholly removed; but, a very short time after, the symptoms of the *ju-zám* appeared, which continually encreased to such a degree, that his fingers and toes were on the point of dropping off. It was afterwards discovered, that the pills, which he had taken, were made of cinnabar, a common preparation of the *Hindus*; the heat of which had first stirred the humours, which, on stopping the external discharge, had fallen on the joints, and then had occasioned a quantity of adust bile to mix itself with the blood and infect the whole mass.

Of this dreadful complaint, however caused, the first symptoms are a numbness and redness of the whole body, and principally of the face, an impeded hoarse voice, thin hair and even baldness, offensive perspiration and breath, and whitlows on the nails. The cure is best begun with copious bleeding, and cooling drink, such as a decoction of the *nilúfer*, or *Nymphaea*, and of violets, with some doses of manna: after which stronger catharticks must be administered. But no remedy has proved so efficacious as the

pills composed of arsenick and pepper: one instance of their effect may here be mentioned, and many more may be added, if required.

In the month of *February* in the year just mentioned, one *Shaikh RAMAZA'NI'*, who then was an upper-servant to the Board of Revenue, had so corrupt a mass of blood, that a black leprosy of his joints was approaching; and most of his limbs began to be ulcerated: in this condition he applied to the writer, and requested immediate assistance. Though the disordered state of his blood was evident on inspection, and required no particular declaration of it, yet many questions were put to him, and it was clear from his answers, that he had a confirmed *juzâm*: he then lost a great deal of blood, and, after due preparation, took the arsenick-pills. After the first week his malady seemed alleviated; in the second it was considerably diminished, and, in the third, so entirely removed, that the patient went into the bath of health, as a token that he no longer needed a physician.



सत्यमेव जयते

TALES AND FABLES

BY

NIZAMI.

सत्यमेव जयते



सत्यमेव जयते

ADVERTISEMENT.

NIZAMI holds a distinguished rank among the *Persian* poets of the first class. Inferiour to FIRDAUSI alone in loftiness of thought and heroick majesty, to MAULAVI RUM, perhaps, in variety and liveliness, and to SADI in elegant simplicity, he surpasses all others in richness of imagery and beauty of diction. With ANVARI, HAFIZ, and KHAKANI, he is not to be compared; because he wrote neither *odes*, *elegies*, nor *satires*; but confined himself to the composition of *Mesnavi* or verse in *couplets*; on which account he is said by the *Persian* Criticks to have attained supreme excellence in that species of versification. Five of his poems are so universally celebrated, that they are known by the title of *Khamsab*, or *The Five*, sometimes with his name added, and sometimes without it: one of the five, which was completed in the year of CHRIST 1157, is the *Makbzeni Esrâr*, or *Treasury of Secrets*, in which the *twenty* following *Tales* and *Fables* are inserted at the close of as many Discourses on the subject of religious and moral duties. The metre of the poem, without a knowledge of which the couplets cannot be properly recited, is *choriambick*, according to this form:

Jane patér, *Jane* tuéns, omniúm
Principiúm, fons, et orígo Deúm

with a strong accent on the last syllable of each foot.

ADVERTISEMENT.

The warmest admirers of NIZA'MI cannot but allow, that the sententious brevity of his couplets often renders them obscure; and some of his works have been explained in very learned and elaborate commentaries. In the translation of the following fables, not only every attempt at elegance, but even the idiom of our language and the usual position of our words, have been designedly sacrificed to a scrupulous fidelity: the translator disapproves in general of such literal versions; but they are certainly useful to beginners. Those, who understand *Persian*, have no need of any translation: those, who are learning it, will be assisted by a verbal one, however inelegant; and those, who neither know nor intend to learn it, are at liberty, indeed, to say what they please of the images and sentiments, which such a version preserves, but have no right to give an opinion of the original composition.

I.

ON REPENTANCE*.

THE TYRANT FORGIVEN.

A JUST *Prince* saw in sleep, by reason of *his* good conduct, the ghost of a Tyrant,

And said to him : ‘ What hath God done with thee an oppressor ? In thy night, after the day of oppressions, what hath he done ?’

He said : ‘ When life came to an end for me, I looked around upon all created beings :

‘ That *I might discover* from whom I should have hope of direction *in the right way*, or for whom the Almighty would have an eye of favour.

‘ No kindness from me was in the heart of any one : no opinion of mercy *being shown me* was in any person.

‘ A trembling fell upon me, like a willow, my face being ashamed and my heart hopeless ;

* The *Mohammedans*, we find, extend their ideas of divine mercy even to repentance *after death*.

‘ I threw my useless baggage into a whirl-
 ‘ pool : I made a pillow of *hoping* forgiveness
 ‘ from God.

I said : “ Oh ! I, wretched being, am full of
 “ shame on *approaching* thee : turn aside from
 “ this confusion, and pass over *my offences*.

“ Although I have swerved from thy com-
 “ mand, reject me not, since I have turned
 “ back from all *my sins*.

“ Either make my chastisement with flames,
 “ or do an act opposite to *the act* of all *crea-*
 “ *tures?*”

‘ When he saw my shame from those who
 ‘ might bring assistance, He, *who is* without
 ‘ companions, gave me aid.’

‘ My speech prevailed on the effusion of
 ‘ mercy : he threw off my burden, and took
 ‘ me up.’

Every sigh, which is uttered in penitence,
 will be a guard in the tumult of resurrection.

All thy words, O thou weigher of wind, are
 but measuring loss, and weighing sorrow.

While thou art remaining in eager search of
 stones and pearl, *thy* measure of *wealth* is be-
 come empty, and the cup of *thy life*, full.

Take a measurer of thy past years and months :
 having measured *them*, take this month and this
 year.

Since with this world thou mayst purchase

the next (or *the faith*), thou must not hear the evil being, *who may say*, ‘do,’ or ‘do not.’

II.

ON JUSTICE.

NUSHIRAVAN AND HIS VAZIR.

THE courier of NUSHIRAVAN, *when hunting*, was at a distance from the troops of princes.

The companion of the monarch being *his Vazir*, that was enough: there were the king and *his minister*, and no person else.

The king in that quarter, where game might be found, saw a village desolate as the heart of an enemy.

Two birds *there* had come close together, and their notes were more contracted than the heart of the king.

He said to the *Vazir*: ‘What are they uttering? What is the twittering, which they are making with each other?’

The *Vazir* said: ‘O celebrated monarch, I

‘ would tell *it*, if the king would be a learner
‘ *by it*.

‘ These two voices are on account of a me-
‘ lodious conversation: it is a demand of a hus-
‘ band concerning females.

‘ This bird had given his daughter to that
‘ bird, *who* demands, early in the morning, the
‘ bridal fortune.

‘ *Saying*: ‘ This deserted village thou wilt
‘ give up to us; and so many besides thou wilt
‘ make over to us.’

The other says to him: ‘ Depart from this
‘ *proposal*: see the injustice of the king; and
‘ go; be not anxious.

‘ If the king be such, in no long time for this
‘ desolate village I will give thee a hundred
‘ thousand.’

This saying had such an effect on the mo-
narch, that he heaved a sigh, and raised a cry
of sorrow.

He struck his hand on his head and wept for
some time: what is the conclusion of iniquity
but weeping?

For this tyranny *of his* he bit his finger with
his teeth, *and* said, ‘ Behold this oppression
which has even reached the birds.

‘ See *my* tyranny, that, for the sake of earthly
‘ creatures, I make a seat for owls, instead of
‘ tame birds.

‘ O me neglectful, who have been a worship-
‘ per of the world ! it is *long* enough, that I
‘ strike my hand on my head for this business.

‘ I have taken so long the wealth of people
‘ by violence, *that* I am thoughtless of dying
‘ to-morrow and of the tomb.

‘ How long, and how shall I commit rob-
‘ beries ? Observe, what a sport I make with
‘ my own head.

‘ The Creator gave me a kingdom to the
‘ intent, that I should not do that, which can
‘ produce no good.

‘ I whose brass they have besmeared with
‘ gold, am doing those acts, which they have
‘ not ordered.

‘ Why do I make my own name bad by
tyranny ? I do injury ; alas ! I do it to myself.

‘ Let courtesy, *which is* better than this, be
‘ in my heart : either let me have shame before
‘ myself or before GOD !

‘ To-day oppression was my amusement :
‘ alas ! for my disgrace of to-morrow !

‘ My unsuccessful body has been one *continued*
‘ burning ; from this anguish my heart is in-
‘ flamed again and again : (literally, *my heart*
‘ *on my heart.*)

‘ How great *has been* the raising of the dust
‘ of tyranny : the shedding of my own lustre,
‘ and the blood of men !

‘ On the day of resurrection, from me a
 ‘ plunderer they will again ask *an account*, and
 ‘ will ask *it* again.

‘ I inflicted shame; should I not sit ashamed?
 ‘ I am stone-hearted; how should my heart
 ‘ not be contracted?

‘ Do thou observe, how much censure I
 ‘ bear; for this ignominy I bear to the resur-
 ‘ rection.

‘ Of these jewels and treasures, which it is
 ‘ impossible to count, what did *Sám* carry off,
 ‘ and what did *Feridùn* bear away?

‘ Oh! what can I, from this city and do-
 ‘ minion, which now exists, at the end of things
 ‘ bear away in my hand?’

The king, on this topick, was so warm, that
 by his breath the shoes of *his* horse were soft-
 ened.

सत्यमेव जयते

When he came to the station of his troops,
 and the standard, the scent of his lenity reached
 to his *whole* empire.

Now he removed his pen from that writing
 (*of unjust mandates*); he removed his bad habit
 and the way of injustice.

He diffused justice, and trampled on iniquity:
 till *his* last breath he departed not from that
course;

Until from the many turns of his trials by for-
 tune, he died; and the fame of justice *remains*
 in *its* place

In the writing of every noble-minded man is found the coin of his name, the title of *the just*.

At length he found a good end: whoever has knocked at the door of justice, has found that name.

Pass thy life in the contentment of hearts, that the Creator may be contented with thee.



III.

ON LABOUR.

THE BIRD OF SOLOMON AND THE OLD FARMER.

सत्यमेव जयते

ONE day, when a season of rest from business came, the wind of *Solomon* (which wafted his throne) came to a bright lamp (an enlightened man.)

His *whole* realm placed their furniture on the plain; *while* he placed his throne on that crystal floor (the air).

He saw in a manner that his heart was refreshed *by it*, an old husbandman in that level field,

Who had cleared his house of every handful

of grain, and had thrown it into the granary of *God's* mercy.

He was scattering grain in every corner, and from every grain of his grew an ear of corn.

In the way of the grain, which the husbandman placed, the bird of *Salmàn* opened a discourse.

He said, 'Be generous, O old man, thus much has been *done* by thee : it is necessary to eat.

'Thou art not a snare ; scatter not grains : do not an injury to a bird like me.

'Thou hast no harrow ; scratch not the clod of the field : thou wilt not find water ; sow not the barley of a husbandman.

'We, who have sown in well-watered ground, what do *we* bear away of that, which we have sown. सयमेव जयते

'Oh ! in this sowing place, which burns the grain, how wilt thou bring to the day the grain sown without water ?'

The old man said to him : 'Be not uneasy at my answer : I am unconcerned about the nourishment of earth and water !

'With moist and with dry, I have no business ; the grain from me *is* nourishment from the Creator.

'My harrow, behold, *is* the tip of my finger : my water, behold, *is* the sweat of my back.

‘ *It is* he, who gives me good tidings of
 ‘ himself; a single grain gives me a hundred.

‘ Sow not grain in partnership with *Sbaitan*,
 ‘ that from one seven hundred may come to
 ‘ *thy* use.

‘ I have no anxiety for dominion and em-
 ‘ pire; as long as I live this grain *is* a suf-
 ‘ ficiency for me.

‘ A proper grain will first be necessary; that
 ‘ the knot of the ear may open rightly.

‘ To every eye that they have (God has) en-
 ‘ lightened, they have sewed a mantle by the
 ‘ measure of the body.

‘ The furniture of *Mesihà* not every ass
 ‘ draws: the confidential counsellor of state is
 ‘ not every head.

‘ A rhinoceros gnaws the neck of an ele-
 ‘ phant; the ant passes not from the foot of
 ‘ the locust.

‘ The sea, with a thousand rivers *flowing into*
 ‘ *it*, is calm; the *Dijlah* with a single torrent
 ‘ raises a martial noise.

‘ Within this azure circle, the rank of a
 ‘ man is *adapted* to the value of the man.

‘ A wealthy man must be evaded with
 ‘ wariness, who, from a little booty doth not
 ‘ come to freights.’

IV.

ON GOVERNMENT.

THE OLD WOMAN AND SANJAR.

AN act of injustice oppressed an old woman, *who* struck her hands together and caught the skirts of SANJAR,

Saying, ‘ O king, I have seldom seen thy lenity, and from thee every year I have seen oppression.

‘ A drunken officer of government, having come into my street, gave several kicks on my face.

‘ He thrust me without any crime out of the house ; pulling my hair he dragged me to the end of the street.

‘ In the abode of oppression he gave me no time (no leisure) : he placed the seal of injustice on the door of my dwelling-house.

‘ He said, “ In the middle of a certain night, O crooked backed *woman*, who killed a certain man at the corner of thy street ? ”

‘ He took away my dwelling ; yet where is the murderer ? O king, where is there disorder greater than this ? ’

‘ Let the officer be drunk, that he may shed
‘ blood ! why should he act violently with an
‘ old woman ?

‘ The weighers *of provisions* take away the
‘ property of the realm ; then they throw the
‘ blame upon old women.

‘ He, who has turned his view upon this
‘ oppression, has taken away my veil (*my ho-*
‘ *nour*) and *the fame of thy justice.*

‘ My wounded bosom has been beaten :
‘ nothing remains of me or of my vital spirit.

‘ If thou do not give me justice, O monarch,
‘ on the day of reckoning thou wilt have an
‘ account with me.

‘ I see no judgement and justice in thee :
‘ and from oppression I behold thee not exempt.

‘ From kings come strength and assistance :
‘ from thee behold what ignominy comes upon
‘ me.

‘ To take the property of orphans is not
‘ proper : depart *from it*, for this is not lawful
‘ plunder.

‘ Commit no robbery on the small property
‘ of old women, take shame from *the few grey*
‘ *hairs of an old woman.*

‘ Thou art a slave, and makest a claim to
‘ royalty : thou art not a king, if thou cause
‘ ruin.

‘ A king, who duly arranges his empire,

‘ should command *his* people with due regard ;

‘ So that all may place their heads on the writing of *his* edict, and may place a love of him in *their* heart and in *their* soul.

‘ Thou hast turned thy kingdom upside-down ; as long as thou existest, after all, what virtuous act hast thou done ?

‘ The state of the Turks, which attained loftiness, acquired empire from the love of justice.

‘ Since thou cherishest injustice, thou art no Turk : thou art an Hindu plunderer.

‘ The habitations of the city are through thee deserted ; the field of the husbandman is through thee without grain.

‘ Make a reckoning of the approach of death : power comes upon thee ; make some fortrefs.

‘ Justice is a lamp for thee, enlightening night ; it is to-day a companion to thee for to-morrow.

‘ Make old women glad with *mild* words ; and remember this address from old women.

‘ With-hold thy hand from the head of the helpless ; that thou mayst not taste the battle-axe of the afflicted.

‘ How many arrows so-ever thou shootest in every corner, thou art unmindful of the forest without provision.

‘ Thou camest a key to the conquest of the
 ‘ world ; thou camest not to light for the sake
 ‘ of injustice.

‘ Thou art a king, for that *purpose* that thou
 ‘ mayst diminish wrong ; that, if others be
 ‘ wounded, thou mayst make a *salve for them*.

‘ The manners of the weak would be ho-
 ‘ nouring thee ; and thy manners ought to be
 ‘ cherishing *them*.

‘ Give ear to the suppliant tone of words ;
 ‘ guard two *or* three who sit in corners.

‘ Did Sanjar, who took the province of
 ‘ *Khorásán*, suffer diminution *to his glory*, in
 ‘ that he took this discourse complacently?

‘ Justice, in this age, has cast her feathers:
 ‘ she has fixed her abode in the plumage of the
 ‘ *fabuleus SIMORGH*.

‘ *A sense of shame* remains not within this
 ‘ blue vault ; *a gleam of honour* remains not in
 ‘ this suspended earth.’

V.

ON INDEPENDENCE.

THE OLD BRICK MAKER.

ON the border of *Sbám* was an old man, *who*, like a fairy, was attached to a corner, apart from mankind.

His own shirt he wove of vegetable threads: he made bricks, and thence found a livelihood.

The strikers with the sword, when they threw down their shields, made a shield of those bricks in the tomb.

Whoever had no veil but those bricks, although he had *committed* a crime, there was no punishment for him.

One day the old man was engaged in this work and burden; a troublesome fellow greatly increased his trouble.

Saying, ‘What disorder and dejection is this? this is a work of clay; Service is the business of an afs.

‘Rise, and strike *thy* sword on the head of this earth; for they will not withhold one loaf of bread from thee.

‘ Throw the body of these bricks into the
‘ fire ; cast thy bricks into another shape.

‘ As many tiles as thou makest with trouble,
‘ what dost thou possess in clay and waters ?

‘ Number thyself among the old ; leave the
‘ work of the young to young men.’

The old man said to him, ‘ Act not the part
‘ of youth : depart from the business, and be
‘ not troublesome.

‘ Let making bricks be the habit of old men ;
‘ let carrying burdens be the work of captives.

‘ I have stretched out *my* hand to this habit,
‘ *such* as it is, that I may not stretch out my
‘ hand before any person.

‘ I have not been a stretcher out of hands
‘ to any one for the sake of treasure. I receive
‘ this act of *servility* from the hand of sorrow.

‘ For this reason blame not my pain : if it
‘ be not so, hold me not a lawful *companion*.’

On the discourse of the old man, his young
reprover departed weeping from before him.

VI.

ON HOPE.

THE HUNTER, THE DOG, AND THE FOX.

THERE was a hunter, wonderfully sharp-fighted, a traverfer of deserts, and a chuser of long journies.

He had a lion-dog, who, when he caught a scent, caught the *passing* shadow of the sun on the antelope.

The rhinoceros *was* terrified by his neck, and the wild afs by his elk-overthrowing teeth.

In his travel *this dog had* come as his companion and friend, for several nights and days he had come into use.

His heart, kindling affection, was *placed* upon him: the guard of night and the sustenance of his day *was* upon him.

That lion-dog was lost from the lion-man: the man, in that anguish of the liver, wept.

He said, 'In this road, where fate interposes, the head of a lion is the price of one dog's footstep.'

Though, in that affliction, he tore his heart

from *his* soul, yet he pressed his own liver with *his* teeth.

He acted with a patience, that was not *naturally* in him. Every barley-corn of patience brought money for interest.

A fox, taunting *him*, came from a distance, and said: 'Act not the patient man. O *thou* impatient!

' I hear that that excellent runner stays not *with thee*: wind *must be* thy remnant, if that dog remains not.

' Yesterday when from before thee he went for game, he made a keen run, and was only a taker of non-existence.

' That, which the dog this day has made thy game, may be enough for thee, O lion-man, for two months.

' Rise, and give some roast meat to thy wounded heart; do thou eat the flesh, give the hide to the poor.

' Thy lip fed on fatness before this; but thou wilt eat a fat fox no more.

' Thou art secure from the oil of our limbs; thy constitution has escaped from our bile, (*occasioned by our flesh.*)

' Thou art far from him: what fidelity is this? thou art not afflicted: what heart-breaking (*liver-eating*) is this?'

The hunter said to him : ‘ The night is in
 ‘ labour *with events* ; this grief of one day is to
 ‘ my mind, (*or for my good*).

‘ I am glad on that *account*, that in the
 ‘ narrow mansion *of the world*, joy and sorrow
 ‘ have neither of them duration.

‘ This is all dominion and all vassalage, there
 ‘ is not in this world any felicity.

‘ The stars and the spheres are in motion,
 ‘ pleasure and pain are in their passage.

‘ I am glad that my heart is sorrowful, be-
 ‘ cause the coming of sorrow is the occasion of
 ‘ cheerfulness.

‘ To my wolf the condition of *Yúfuf* has
 ‘ come ; *but* I am not a wolf : I will not rend
 ‘ my vest.

‘ If they take him from me, O thou plotter
 ‘ of stratagems, they will bring him back to
 ‘ me with such game as thou.’

He was in his speech ; when a *cloud of dust*
 came ; the dog became apparent from the veil
 of concealment.

‘ He came, and round him took two *or* three
 ‘ turns ; then he caught the carrion hide of the
 ‘ fox in his teeth.

He said, ‘ I am come late to this contemptible
 ‘ *animal* ; but let a fox know, that I am come,
 ‘ like a lion.

‘ My collar was hung upon thy faith, the
‘ taunting speech of the fox was *an incentive to*
‘ thy lively hope.’

Whoever places his confidence in the *supreme*
will, brings the conclusion of his work to hap-
piness.



VII.

ON PROTECTION.

FERIDUN AND THE ANTELOPE.

ONE morning, with two *or* three persons of
confidence, FERIDUN went out for recreation.

When he came hunting to a lawn, FERIDUN
saw his game a little antelope.

Its neck and ear exempt from hostility; *its*
eye and haunches *employed* in making inter-
cession.

Thou mayst say, that, from the *very* place
where it was caught by the eye, it had bounded
out of the king's sight.

The king was so captivated by that game,
that the whole of him was bounded by that
prey.

He made RAKHSH (or *Lightning*, the name of a pied horse) hot upon it, like its liver; he made the back of *his* bow soft, like its bowels.

His arrow, with that excellence, passed from it; RAKHSH, in that course, came not to its dust.

The king said to the arrow: ‘Where is that thy wing of vengeance?’ He said to RAKHSH; ‘Where is that thy swiftness of faith?’

‘Both *of you* in this affair are much wounded, are reproached by this little grass-eater.’

The arrow became a tongue, *saying*, ‘O guard of the frontiers, this dumb *animal* is an object of thy regard;

‘In the asylum of thy coat of mail, it frisks around; what harrow-head can pierce the head of thy armour?’

‘*Since it has been favoured* with a look of the fortunate, it would not be pleasant that only the hand of musicians *should be* on its cymbal (its hide).

‘Seek the mark (the *service*) of the exalted, O intelligent man, that thou mayst be exalted above the mark (the burning) of the lofty.’

VIII.

ON VIGILANCE.

THE HERBMAN, THE CUTPURSE, AND THE FOX.

THERE was a fruit-seller, whose place *of abode* was YEMEN: a little fox was the store-keeper of his ward-robe,

Who used to keep an eye of attention on the edge of the way: he used to guard the cottage of the herb-man.

A CUT-PURSE contrived several deep schemes, *but* his depth produced no advantage.

He closed his eyes together, when the fox took his mark: *he pretended that* he slept, and by sleeping took the vein of his life.

When the fox saw the sleeping of that wolf, sleep came upon him, and he drew in his head.

The cut-purse reckoned that sleep a gift of fortune: he came, and took away that fortune's gift, the purse.

Whoever, in this passage *through life* make a place of slumber, either his head or his crown goes from his hand,

IX.

ON FATE AND FREEWILL.

THE RECLUSE TURNED LIBERTINE.

AN attendant on the *Mesjid* was close shut up from calamities, *but* he became assiduous in frequenting the street of taverns:

He conveyed wine to his mouth, and like wine shed tears; saying, ‘O me miserable! what refuge is there for me.

‘The bird of desire was at rest in my heart; *but* the grains of my rosary were a snare to me.

‘The *Caba* was the plunderer of my precious time; the house of *Islâm* became a tavern.

‘It was my bad ascendant; I was ill-starred: I was destined for the dwelling of *profligate* KALANDARS.

‘The eye of good breeding is under a veil for me; the street, where taverns are, is disordered through me.

‘Let the blame of the world be upon me, *who am* driven from it; but let my own dust be far removed from my skirts.

‘Were it not *my* fate, how could I and the

‘ *idol* LAY *come together?* how *could* a servant of
 ‘ the *Mesjid* and the place of taverns *agree?*’

A young fellow, who was *hid* in the same
 veil, said with spirit from the place, whence he
 had cast his eye,

‘ *Hold* this conduct remote from the way of
 ‘ destiny: a hundred thousand, such as thou,
 ‘ are a single barley-corn to the divine will.

‘ Come to the gate of asking pardon, and thou
 ‘ wilt wash away thy sin, and then tell a different
 ‘ story of this strain.

‘ When thou shalt go, the acceptor of ex-
 ‘ cuses will take thee; if not, he will himself
 ‘ come, and bear thee away captive.

‘ To feed on green vegetables from the sur-
 ‘ face of the earth, is enough: this firmament
 ‘ is a sufficient sugar-cane for thy milk.

‘ Till he shall take thy water *from thee*, make
 ‘ a provision of it; for one short day seek a
 ‘ corner of *retirement* on account of thy ap-
 ‘ proaching dissolution.

‘ Thine eye *drowned* in bloody tears was not
 ‘ pleasing; the living and the dead *sunk* in the
 ‘ same slumber,

‘ *Heaven* saw thine eye thus drunken with
 ‘ sleep, it concealed its face under a veil.

X.

ON CANDOUR AND DETRACTION.

THE BENEVOLENCE OF JESUS.

THE foot of *Mesihhà*, which was traversing the world, passed by the end of a little market place.

A wolf-dog had fallen in the path-way: his *Yûsuf* (his life) had escaped out of the pit (*his body*).

A crowd was gazing on the head of the dead *beast*, in the manner of carrion-eating vultures.

One said: 'The disgustfulness of this *carcase* brings offence to our brain, like wind on a lamp.'

And another said: 'That account is not sufficient: it is blindness to the eye, and torment to the heart.'

Every man produced a note in this strain, and showed spight against the head of the dead *dog*.

When the turn of *Jesus* came to speak, he laid blame aside, and came with moral wisdom.

He said, from that rich imagery, which is in the palace of his *mind*, 'pearls are not equal in whiteness to his teeth.'

And those two or three persons made their

own teeth white with that burned shell (*meaning the carcase*) from the fear of *rebuke*, and the hope of *forgiveness*.

Look not on the faults of people and the merits of thyself: cast thine eye down on thy own collar.

XI.

ON THE INSTABILITY OF EARTHLY
ADVANTAGES.

THE PHILOSOPHER AND THE GARDEN.

A PHILOSOPHER from the realm of *Hindustan* took his way towards a garden.

He saw a station with a painted edifice; he found a royal mansion with ornamented tapistry.

The rose-bud, like the world, tucking up his robe for blood; the poppy not considering the shortness of his life.

Flowers of many a hue raised from the bower, wine mixed with sugar close confined (*in the stalks or nectaria*).

The thorn with its shield pierced by his own shaft, the willow trembling for his own life.

The locks of the violet *forming* a rope for his neck, the eye of the narcissus *shedding* coins into his lap.

The poppy receiving gems from the turkoise *throne* of the rose; the poppy *lasting* for one breath (moment), the rose for one day.

Their duration is for one instant, no more; none of them are attentive to the end.

When the sage had departed from that bow^{er} of paradise, after some months he passed towards the same quarter.

For those flowers and nightingales which he had seen in that garden, he perceived the noise of drunkenness from kites and crows,

The verdure of the garden changed for an exhalation, the nosegay of flowers for daggers of thorns.

The old man looked on that quick departing *beauty*: he laughed at all the *flowers*, and wept for himself.

He said: 'In the time of display nothing has ' the property of permanence.

' Whoever has raised his head from a little ' earth and water, has been drawn in the end to ' desolation.

' Since there is no abode better than a deso- ' late one, I have no other inclination than to ' retire in solitude.'

When he had received sight by the light of

confidence *in heaven*; he became acquainted with himself, and found God.

XII.

ON A BAD CONSCIENCE.

THE TWO RIVAL PHYSICIANS.

BETWEEN two Physicians, by reason of their dwelling together, some discourse passed of alienated good will.

It was the boast of '*I am the man*;' and '*thou art he*,' was not turned up: it was the reign of one, and ~~that~~ of two was not admitted.

In truth, it is not proper that two should hear *themselves called* one; it is not fit, that both together should crop one harvest.

Who *ever* saw the banquet of two JEMSHIDS in one apartment? Who *ever* saw the place of two sabres in one sheath?

It was the desire of the two fages themselves, that one of the two should appropriate the dwelling.

When *this* animosity took up the girdle of hatred, *each* took *his own* way to leave the chamber empty.

Both of them in the morning uttered a strain *of malice* : they made an outcry like sellers of a house.

That they may depart from the cause of disarrangement ; they severally eat, like sugar, their own contrivance.

That, which ever *of them* in that house is the more strong hearted, whose draught of poison is the more destructive,

Men would give to one art the dominion of both stores of wisdom ; they would give to one body the life of two human forms.

The first rival formed a bowl of poison, which by its putrid effluvia, melted the hardest black stone.

That lion-man took his draught ; with the recollection of sugar he drank the poison easily.

A nectareous herb, which sat in it, closed the passage of the venom with an antidote.

He burned like a moth, and found *his* wings again : like a taper he hastened back to the assembly.

The other plucked a flower from the harbour ; he pronounced a charm, and breathed on the flower.

He gave to his enemy, on account of his violence, that flower more operative than his poison.

His enemy, from the flower, which the en-

chanter gave, through fear of it became senseless, and gave up the ghost.

That rival by a medicine carried the poison from his body; and this died through imagination, of a single flower.

Such among the many-coloured flowers, which are in the garden of the earth, is a drop of blood from the heart of a man.

N. B. He means, perhaps, that it would have the same strong effect on the mind of a murderer or tyrant, as the flower had on the imagination of the physician.



ON RICHES.

THE PILGRIM, AND THE SUFI HIS DEPOSITARY.

A TRAVELLER to the CABAH began a preparation for the journey; he performed the ceremonies of those who visit the CABAH.

That, which he held beyond the object of his business, *was* the sum of ten thousand *dinàrs* (pieces of gold) *which* he had.

A certain SUFI, a liberal man, said to him,
 ‘ Shorten thy sleeve from trouble.

‘ It has come into my heart that honesty *in keeping a deposit* is within it ; good faith, if it be in no one *else*, is in it.’

The *pilgrim* went, and secretly carried it to his house : he delivered the ten thousand *dinàrs* to the SUFI,

And said, ‘ Keep the secret within this veil, that, when I come, thou mayst bring it to me again.’

The merchant took the way of the desert : the *Sbaikh* took up the deposited gold,

Saying, ‘ O Lord ! and beware !’ which was itself so much, that the heart of the *dervish* was captivated by it.

He said, ‘ With *this* gold I have decorated my labours : I have found that treasure, which I was asking for.

‘ Let me devour quickly what God has given, that there may not be an obstacle from proceeding gently.’

He opened the chain from its links : he gave a loose to pleasure for several nights.

He put his hand on the bag of *dinàrs* ; he made the locks of idols the strings of his holy girdle.

His frock and hassock were torn to pieces :

contraction of heart remaining, and abundant excuses.

He so devoured his game, that no mark of it remained: a drop of oil remained not for his lamp.

Our *Hájí*, when he came back from his journey, made an incursion, like a TURK, on his HINDU.

He said, 'Bring to me, O sharp-minded—,' *the other* said 'What?' He said 'my gold,' *the Sísi* said to him, 'silence.'

'Suspend *thy anger* in generosity, and lay
'aside strife: from a desolate village who take
'tribute?

'That sum of money has been expended in
'the air: from what place to what place *is the*
'*distance between* the bankrupt and the ten
'thousand pieces? *सयमेव जयते*

'No one has borne *safely* one incursion of
'TURKS; no one has delivered *securely* his
'goods to an HINDU.

'Thy ingot *of pure gold* has broken the column
'of my heart: I have devoured that infamy,
'which sits heavy on me.'

With a hundred smiles he had given his wealth to plunder: he went, and, with an hundred tears, stood by his feet.

The *Sísi* said: 'the world is in labour with

‘ injury; by an injurious act it is gone: the sin
‘ lies upon me.

‘ O be merciful, for I am penitent; again, by
‘ thy hand, I am become a *Muselman*.’

The Hájì said to him with generosity, yet
with a hundred agitations, ‘ arise, for of this
‘ strain nothing was proper.’

When the silver of God was gone back to
God, he became a destroyer of silver, and passed
away from it.

He became his own adviser, *saying*: ‘ In this
‘ house make no bustle: he has nothing *to re-*
‘ *store*: what can I take from nothing?’

‘ How should I take gold, since he has not a
‘ barley-corn? he has no pledge *in his hand*, but
‘ his worship of God.

‘ Whatever concerns that wealth and this *Súfi*,
‘ is a *mim* with a loop or a CUFICK *álif* (that is
‘ *contains nothing*).’

He said: ‘ Thou desirest that I would not
‘ distress thee: that which was forbidden to
‘ thee I make lawful for thee.

‘ Keep thy hand, O thou player with cups
‘ *and balls*, like the sky, from a short sleeve and
‘ a long hand.

‘ No heart is free from covetousness and envy;
‘ there is not a faithful man on the surface of
‘ this earth.

' Faith is current coin ; give it not to *Sháitàn* :
 ' give not to a dog-keeper the rich collar of the
 ' *Faghfür* (emperor of China).'

If thou givest, O *Khwájah*, an obligation is upon thee : the stock of an indigent man it is impossible to demand back.

This is the station of vice ; making virtue *thy* provision, go, catch the skirts of faith, and retire to a corner.

The publick officer of this road is like a plunderer ; a poor man is better off than one well attended.

Fortune strikes not the moneyless : she smites the caravan of the opulent.

I have seen from that station where the world is viewed, *that* the adversity of bees is from the sweetness of *their comb*.

सत्यमेव जयते

XIV.

ON TRUTH.

THE TYRANT AND THE SAGE.

THERE was a king, who oppressed *his* subjects : in his fondness of *false* evidence he had the manners of *Hejjàj* (a tyrant of *Basrah*).

Whatever in the night time was born (or *conceived*) from the morning was repeated in his palace at early dawn.

One morning a person went to the king, more apt to disclose secrets than the orb of the moon,

Who from the moon acquired nightly stratagems, and from the dawn learned the art of an informer.

He said: 'A certain old man in private has called thee a disturber, and a tyrant, and blood-thirsty.'

The king was enraged by his speech: he said, 'Even now I put him to death.'

He spread a cloth, and scattered sand on it: (*to catch the blood*) the devil himself fled from his madness.

A youth went, like the wind, to the face of the old man; he said, 'The king is ill disposed towards thee.

'Before this evil-minded tyrant has pronounced *thy doom*, arise, go to him, that thou mayst bring him to *his right state of mind*.'

The sage performed his ablution; took his shroud; went before the king, and took up his discourse.

The dark-minded monarch clapped his hands together; and, from a desire of revenge, his eye was *bent back* towards the heel of his foot.

He said: 'I have heard that thou hast given
' loose to thy speech; thou hast called me re-
' vengeful and mad-headed.

' Art thou apprized of my monarchy like that
' of SOLIMAN? dost thou call me in this man-
' ner an oppressive demon?'

The old man said to him: 'I have not been
' sleeping: I have said worse of thee than what
' thou repeatest.

' Old and young are in peril from thy act;
' town and village are injured by thy ministry.

' I, who am thus enumerating thy faults, am
' holding a mirror to thee *both* for bad and good.

' When the mirror shows thy blemishes truly,
' break thyself: it is a crime to break the
' mirror.

' See my truth, and apply thy understanding
' to me; and, if it be not so, kill me on a gibbet.'

When the sage made a confession with truth,
the veracity of the old man had an effect on
him.

When the king saw that veracity of his before
him, he perceived his rectitude, his own crook-
edness.

He said: take away his spices and his shroud,
bring in my sweet odours, and robe of honour.

He went back from the height of injustice:
he became a just prince, cherishing his subjects.

No virtuous man has kept his truth con-

cealed; for a true speech no man has been injured.

Bring truth (*rāsti*) forward, that thou mayst be saved (*raṣṭigār*): truth from thee is victory from the Creator.

Though true words were all pearls, yet they would be harsh, *very* harsh, for 'truth is bitter.'



XV.

ON BAD MINISTERS.

THE YOUNG KING AND HIS MINISTERS.

सयमेव जयते

I HAVE heard a tale, that, in the farthest limits of *Marv*, there was a prince, a youth like a cypress.

That country was disturbed by his government; the realm was treacherous to him, like fortune.

The old *ministers* reproved his inexperience: he *was* in peril from a disturbance half raised.

One night, with anxiety from that calamity, he dreamed, that an old man (*or Saint*) spoke to him in his sleep.

Saying: ‘ O new moon, dig up thy old ram-
 ‘ part, (*or sign of the Zodiack*) and, O fresh
 ‘ flower, strike the old branch.

‘ The new bough cannot raise its head from
 ‘ the cypress-grove, unless thou smite the neck
 ‘ of the aged stem.

‘ That the dominion may be fixed on thee,
 ‘ that thy life, like thy disposition, may be more
 ‘ pleasant.’

When the king raised up his head from heavy
 sleep, he removed those two *or* three persons
 from among *his ministers*.

He raised the new, and erased the old: the
 realm became fresh for the young king.

He, who makes a rent in the kingdom *is*
 better overthrown; an army, ill performing its
 engagements, is better dispersed.

सत्यमेव जयते

XVI.

ON PRUDENCE.

THE SENSIBLE CHILD.

A CHILD, from among those of liberal birth,
 went out with two *or* three of the same age.

His foot from that running was joined to his

hand, (*be fell*) : he broke the joy of his heart, and the bone of his foot.

The breath of those two *or* three *companions* of the same age was more contracted than the distress of his situation.

He, who was most friendly to him, said : ‘ It will be necessary to hide him at the bottom of a pit,

‘ That the secret may not be revealed like the day ; that we may not be full of shame from his father.’

One of them was his enemy, a child who most considered the end of things.

He said to *himself* : ‘ Certainly, by means of these companions, the process of this business cannot remain hidden.

‘ Since they consider me, among *them* all, as his enemy, they may throw upon me the suspicion of this accident?’

He went to the father, and made him acquainted *with it* ; so that his father provided a remedy for the mischief.

Whoever has in him the jewel of prudence, has power over every thing.

XVII.

ON RETIREMENT AND TEMPTATION.

THE RECLUSE AND HIS PUPILS.

A TRAVELLER, from among the men of devotion, went *abroad*, and with the spiritual guide were a thousand pupils:

In that caravan the sage resigned in a single moment the whole stock of *his devotion* to earthly depositaries, (earthly enjoyments).

Each of *his scholars* shook his sleeve in departing from him, till all departed: one person remained.

The old man said to him: ‘What design has been formed, that all of them are gone, and thou stayest in *thy* place?’

† The pupil said: ‘Oh! my heart is thy station; the diadem of my head is the dust of the sole of thy foot.

‘I came not, in the first moment, with the wind of *levity*, that I should go back with the same wind.

‘Let him who expects justice, live justly; let him who comes with the gale go with the gale.

‘ The dust goes quickly; it was quickly settled;
 ‘ thence it has no permanence in one place.

‘ The mountain by gentle degrees attains its
 ‘ height; by reason of that it is so durable.

‘ It is the disposition of fortune to rend veils;
 ‘ it is the business of the patient to bear burdens.

‘ Be not the bearer of evil, if thy *robe* be
 ‘ not defiled; bear not the burden of nature,
 ‘ if thou beest not an ass.’

The taper, which every night is employed in
 shedding gold, (*light*) is like a truly devout
 man concealed under a mantle.



XVIII.

सत्यमेव जयते

ON SECRECY.

THE CONFIDENTIAL MINISTER.

THERE was a confidential intimate friend of
 JEMSHID; he was more intimately connected
 than the moon with the sun.

The employment of this noble youth raised
 its head so high, that the king exalted him
 above all the world.

Since for fidelity he bore away the ball from

others, the king delivered to him his treasury with the office of superintendant.

With all his near approach to the king, the youth leaped to a farther distance, like an arrow from the bow.

The secret of the monarch pierced the heart of the excellent youth: he durst not mention that secret to any one.

An old woman found the way of the virtuous youth; she found his red poppy (*his cheek*) yellow as her clay (*her complexion*).

She said: 'O cypress, what autumn hast thou felt, who hast drunk water from the rivulet of kings.

' Why art thou pale, since thou drawest from that *stream*? What is this narrow-heartedness from that pleasantness of heart?

' On thee a youth why is the form of old age? Thou drinkest poppies (*red wine*): Why is thy complexion like a white violet?

' Thou art not the secret keeper of the king of the world. Expand thy countenance, like the heart of the world's monarch.

' The face of the subject should be red through the prince; especially the cheeks of the confidential officers of the army.'

The youth said: 'Thy mind is unaware of this; thou art ignorant of that which is in my heart.

‘ My patience has made me the close com-
 ‘ panion of sorrow ; patience (or *aloes*) has made
 ‘ my face so pale.

‘ The king has placed, in proportion to his
 ‘ own greatness, the gem of his secrets in my
 ‘ heart.

‘ That, which he has placed in this heart, is
 ‘ vast : I cannot reveal the secret of the great.

‘ I have not thus closed my heart through his
 ‘ words : through my own deficiency I have
 ‘ confined my tongue.

‘ Thence I open not with thee the door of
 ‘ smiles ; that, by means of my tongue, the bird
 ‘ of the secret may not fly out.

‘ If this secret should not pass out of my
 ‘ heart, I fix my mind to this, that my heart
 ‘ must be *full of blood*.

‘ And if I should make the hidden secret
 ‘ publick, fortune would utter words of fear
 ‘ from my head !’

The old woman said to him : ‘ Use not the
 ‘ person of any one : know thyself thy friend,
 ‘ thyself thy associate ; and enough.

‘ Hold not a single person the confident of
 ‘ this breath ; hold not even thy own shadow
 ‘ thy confidential companion.

‘ This face *of thine*, with the colour of a gold-
 ‘ coin, is better pale, than if it were red in a
 ‘ whirlpool of blood.’

I myself hear, that in the night the head says several times to the tongue 'beware.'

Dost thou seek the summit (or the *desired object*)? make not *thy* tongue long and sharp like a sword; make not a window dispersing secrets.

A man, who binds down his tongue, may be happy; the mad dog is a stretcher out of his tongue.

Thy best security is thy tongue under the palate: a sabre is best liked in the sheath.

The solace of this *mortal* grief is in souls; for the calamity of heads is in tongues.

Keep thy tongue in this charger (*of the world*); that thy head may not say Ah! from a *real* charger.

Open not thy lip; although there be waters of life *in it*; since behind a wall are many ears.

Whilst *men* smell not thy fragrant breath, like the violet, they will not, as *that* flower, crop thy head, by reason of thy tongue.

Hear not bad *speeches*; it is a time for dullness of hearing: speak not bad *words*, it is a season for silence.

XIX.

ON TACITURNITY.

THE NIGHTINGALE AND THE HAWK.

WHEN the rose-bush blossomed in the bower of a garden, a nightingale went up to a hawk, and said,

‘ From all birds, how hast thou, being silent, born away the ball? Produce at length *the reason*.

‘ Since thou hast drawn breath through *thy* closed lip, thou hast not spoken a pleasing word to any one.

‘ Yet thy abode is the wrist of *Sanjar* (the king): thy food is the breast of the most delicate partridge.

‘ I, who with one twinkling of an eye, by mysterious operation, produce a hundred fine gems from my pocket,

‘ Why is hunting for worms my nature? Why is my mansion on the top of thorns?’

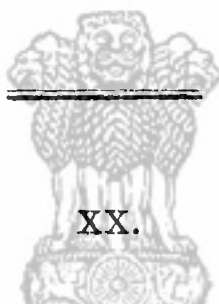
The hawk said to him: ‘ For a moment be *all ear*: observe my taciturnity, and be silent.

‘ I, who am a little conversant in business, perform a hundred *acts*, and repeat not one.

‘ Go ; for thou art beguiled by fortune ; thou
 ‘ performest not one *deed*, nevertheless thou dis-
 ‘ playest a thousand.

‘ Since I am all intelligence at the place of
 ‘ hunting, the king gives me the breasts of par-
 ‘ tridges, and his wrist.

‘ Since thou art one entire motion of a
 ‘ tongue, eat worms, and sit on thorns ; and so
 ‘ peace be with you.’



XX.

ON THE PRIDE OF WEALTH.

सत्यमेव जयते

HA'RU'NU'RRASHID AND HIS BARBER.

WHEN the period of the *Khaláfet* came to HA-
 RUN, the standard of ABBAS extended over the
 world.

One midnight he turned his back on the
 partner of his bed, and turned his face to the
 enjoyment of the warm bath.

A barber, who was shaving his head, *cutting*
 hair by hair dispelled his sorrow,

Saying, ‘ O thou, who hast been apprized of

‘ my pre-eminence, connect me to thee this day
 ‘ by making me thy son-in-law :

‘ Publish the discourse of my marriage ; make
 ‘ thy daughter betrothed to thy servant.’

The temper of the *Khalifah* grew a little warm ; but became again inclined to lenity.

He said : ‘ My dominion has turned his liver ;
 ‘ he has gotten wild stupidity through my amaz-
 ‘ ing grandeur.

‘ His being beside himself, has made him a
 ‘ talker of such nonsense : if not, he would not
 ‘ have made this request and demand to me.’

The next day he tried him better : the same impression was on the coin of his heart.

Thus he made trial of him several times : the habit of the man departed not from its fixed place.

Since a want of clearness carried the matter from light, *the king* carried the story to a consultation with his *Vezir*.

Saying, ‘ From the rough pen of a hair-
 ‘ cutter, has this event written on my forehead
 ‘ by destiny fallen on my head.

‘ He must have the rank of being my son-in-
 ‘ law ! See what a want of good breeding sug-
 ‘ gests to him.

‘ Whenever he comes, like fate, upon my
 ‘ head, he throws stones upon me and upon my
 ‘ gems.

‘In his mouth *is* a poniard, and in his hand a sword, I will give him the edge of a sabre without fail.’

The *Vezir* said: ‘Thou art secure from any design of his: perhaps his foot is on the top of a treasure.’

‘When the simple man shall come towards thy head, say, “turn aside from the place, where thy foot first stood.”’

‘If he be refractory, strike off his neck; if not, dig up the place, where he stepped first.’

The man with obedience, from the desire of compliance, which he had, changed his place in the manner, that was *directed*.

When he separated his foot from the first station, the manner of the barber was different.

While his foot was on the head of a treasure, the figure of royalty was in his mirror.

When he saw his foot devoid of the treasure, he saw again the cottage of his barber’s business.

Having sewed up his mouth he saw *the propriety of* little speech; he had taught good-breeding to his eye and tongue.

They soon dug up the place, where he stood, and found a treasure under his foot.

Whoever sets his foot on the head of a treasure, by his own speech opens the door of the treasury.

The treasure of NEZAMI, who has thrown down the talisman, *which concealed it*, is a clear bosom and an enlightened heart.

END OF THE SECOND VOLUME.



सत्यमेव जयते



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