I.—THE BIRTH OF UMA—A LEGEND OF HIMÁLAYA,

BY CÁLIDÁSA,

(being the first Canto of his great poem the CUMÁRA-SAMBHAVA).

The Sanscrit text translated into corresponding English measure, with notes and illustrations.

ARGUMENT.

Nature and site of HIMÁLAYA, (1.) His pre-eminence among mountains, how shown, (2.) Not disparaged by frost, (3.) Description of his sublime appearance and various wonders, (4—16.) His designation as King of Mountains by BRAHMA, (17.) His marriage with the nymph MÉNA, (18.) Birth and description of their first-born son, the mountain MAI-NÁCA, (19, 20.) New birth, from the same pair, of SATÍ, once daughter of DAXÁ and wife of SIVA, (21, 22, 23.) Appearance and growth of the beautiful daughter thus born anew, (24, 25.) Her designation as PÁRVATÍ and as UMA, (26.) Prized above all things by her father HIMÁLAYA, (27, 28.) Her childhood and education, (29, 30.) Her more mature youth, (31, 32.) Description of her person, (33—50.) Her destiny as future wife, the second time, of SIVA, made known to her father, (51, 52, 53.) SIVA, after long mourning for SÁTI, comes to Himálaya to perform austerities, (54, 55.) His troop of attendant Gods described, (56,) and his Bull, (57.) SIVA then commencing his austerities; (58,) is worshipped by HIMÁLAYA, (59,) and at his command by his daughter PÁRVATÍ; whose influence on SIVA, together with SIVA's influence on her, are described, (60, 61.)
The lines marked * thus in the first five stanzas are those which exactly represent in structure the pādas or quarters of stanzas in the original—consisting of an Iambus or Spondee, a Bacchius, an Anapaest and Bacchius; thus,

This hendecasyllable measure, called by the Hindus इंद्रकोट or Indra's thunderbolt, (probably, because in one of the Brahmanas of the Śāma Veda, Indra is said to have aimed his thunder at the demon Vritra by means of Sanscrit metres!) extends through the whole of this canto, with the exception of the last stanza, the 61st: and is next to the Anustupa or ordinary loose Iambic, the most frequently used, beside being one of the most harmonious, measures of Sanscrit poetry. In its application to the less measured structure of English syllables, its rhythmical effect is perhaps better represented by the following musical notation, than by any terms of prosody: (the semiquavers denoting the rapid or short syllables, and the quaver and all beyond, without distinction, denoting the long):

\[
\begin{align*}
&\text{Asty - utra-res - yam di-l - do-ra-tlit - mā.}
\end{align*}
\]

a notation which may also serve to shew the rigorously exact imitation of this, as of other measures belonging to classical ancient languages, is not accordant with the genius of our English metrical composition. The Teutonic ear, content with the regularly recurring accent in every third syllable, and insensibly attaching the idea of equality of time to this recurrence, as in the musical bars above written, does not acknowledge any law that should thus perpetually and invariably distinguish the middle bar, by a dactylic subdivision, from the amphimacer of the bars preceding and following it: but allows, and even requires, for variety's sake, the mutual interchange of these different modes of subdivision, in the several repeated periods of the same rhythm. Such is the case with more or less variation in all the lines not marked with a star in the first four stanzas: and the plentiful intermixture of such lines is therefore more a matter of taste, to avoid what would be in English an intolerable uniformity, than a sacrifice to the mere case of versification.

It is far different with the ancient languages of Greece and Rome; which in the regulation of metre by quantity exclusively of accent exactly resemble the Sanscrit. In all these, the conception of time being adjusted rigorously to that standard of quantity, which counts two short syllables (or मदर in Sanscrit) equivalent to one long, the substitution in any lyric measure of dactyl for amphimacer, or anapaest for bacchius, is known to be impossible. Adopting therefore their standard, the most perfect conception may be attained by a classical scholar of our present Indian measure, by joining an Alcaic commencement to a Sapphic termination. Thus if in the first of the Alcaic odes of Horace, we transpose or slightly interpolate the end of its second line, the middle of its third, and the beginning of its fourth, thus—we make the complete Indra-vajra stanza.

\[
\begin{align*}
&\text{Vides ut alta nive candidum stet.}
&\text{Soracte, nec mutinant omnes jam.}
&\text{Silve labore examines, geluque.}
&\text{Ea, flumina ut consitterint acuto.}
\end{align*}
\]

Or if we take the 22nd ode, which is in the Sapphic measure, a yet slighter alteration will suffice to give each line the Alcaic commencement necessary to make the same Indian metre; thus,
1.

In regions far North, clad in deiform might,
The Mountain King rises, HIMALAYA hight:
Whose giant form, stretching along in one sweep
From th' Eastern main forth to the Westernmost deep,
Might seem, as it join'd them, the measuring rod
Laid o'er the broad earth by its architect God.

Vita integer qui, scelerisque purus,
Non ile Mauri jaculis neque arcu,
Nec selle tinctio gravida sagittis,
Mi Fucose, securus eget pharetra.

Though this particular species of double dochmias measure does not itself occur in Horace or in Pindar, it may be found sometimes in the choral strains of the Greek tragic poets—but in insular lines only. Thus in the Persse of ESchylus, the 5th strophe and antistrophe of the last choral song of lamentation contain the following regular INDRA-avara lines.

Stroph. Ti 8' obx; dlamen megallv tα Perραν [v. 999.]
Antistr. Τραμάτα ναδφρεktov ιριας διμλον [v. 1009.]
(each being followed by two lines in the kindred Indian measure called नगचक्खिष्ट)

The following commencement of a similar strain in the Antigone of Sophocles, (uttered by the unfortunate heroine herself,) is in the same measure:

Stroph. Οράτε μ'ω γάς παρμίας πολλαν [v. 817.]
Antistr. Τα ηχονα δή λυγρόταταν δικλεθαι [v. 834.]
(in which we may also observe, no less than in the Alcaic, another peculiarity of our Indian measure, the commonness of the first syllable).

So is the commencement of a similar strain in vv. 431 and 439 of the Medea of Euripides, (p. 39, ed. Porson)—and the concluding line of another in vv. 763, 771 of the Supplices of ESchylus, (p. 35, 36, ed. Schofield)—and others which it were needless to transcribe.

St. 1.

Laid o'er the broad earth by its architect God.

The words "by its architect God" are an addition to the expressions of the original, but not to the sense, even according to Hindu ideas: the earth's "measuring rod" presupposing a builder, viz. the creator Brahma. When we consider the Himalaya, in the words of the Baron de St. Croix, as a part of one "great chain of mountains which rising on the sides of Lycia, Pamphylia, and Cilicia, stretch across Asia from West to East, and after receiving the different names of Taurus, Paropamisus, Imus, and Emodus, terminate at the sea that washes China," and thus join, as our poet declares, both oceans,—the comparison of the vast progressive range to such a rod, will scarcely be thought an unhappy one. But bating this, which is peculiar to our Indian author,—the image of an artificer, and even of an instrument of measurement, is not thought unworthy to represent the Supreme Being, and his absolute control of the most stupendous objects of the visible creation, in the pure theology of our inspired Scriptures. See Isaiah xi. 12, 18, &c. but I would particularly refer to two remarkable instances in the book of Job (xxviii. 25, and xxxviii. 3, 4): in the former of which the Hebrew-Arabic word ננהי (H'p7) applied to the
The Birth of Uma—

2.

Him once the gay hills, so they tell, all agreed
* To make the prime Calf of their glorious high breed;
And Maṅu himself, skill’d in milking of yore,
Stood milker for all of the genial Earth’s store:

measurement of the great waters, exactly answers in meaning to our Sanscrit सप्तमां-स्ने (सप्तमां-स्ने) in the latter, which I now quote, might both from its form and its parallelism with the cord in the 4th line, be almost conceived to be synonymous with our सप्तमां-स्ने: (the word not occurring elsewhere in Scripture.)

Where wast thou, when I laid the foundations of the earth?

Who disposed the dimensions (or dimensors?) of it if thou knowest?

Or who stretched over it the measuring line?

St. 2. Him once the gay hills, &c.—The truly Indian legend of this verse is contained with somewhat more particularity in the 6th chapter of the Hari-Vansa, the last book of Vyāsa’s sacred epic, the Mahābhārata.

And also in the 18th chapter of the 4th book or Skandha of a more recent mythological authority, the Bhagavat Purāṇa.

But the legend which has given to both these chapters of the Hari-Vansa and the Bhagavat respectively the title of Prithvi-dōha, or “the milking of the earth,” is not confined to the subject of these lines, i.e. to the Mountains and their chosen Calf Himalaya. The injunction of Paṁi to his obedient wife (or as some authorities have it, his daughter) Paṁvi, i.e. the Earth, extends to the suckling of all orders of the creation, from the ultra deified saints or Rishis down to the trees of the forest: each of which, according to the high authority first quoted, were desirous of the favour, and had its own Calf, its milker, and its appropriate milk or nutriment, drawn by him from the udder of Mother Earth in an appropriate pail. The fable is sufficiently curious and illustrative of Indian mythology in general, to be stated at greater length.

The Rishis chose for their prime calf, Soma, regent of the moon: and the sage Vṛhaspati, son of Angiras, acting as milker for the rest, drew the pure milk of austere and spiritual science from the earth’s breast into a pail composed of the metrical Vedas.—The celestial Gods chose Indra for their calf: and their milker Sūrya, or the Sun, milked the earth of strength in a pail of gold.—The Pitris or Dī Manes having chosen Yama (the Indian Pluto), for their calf, their milker, Fatal Time, drew from the earth’s bowels the sacred food offered to deceased ancestors, into a pail of silver.—The Nāgas or serpentine deities of the
Who, heeding their wish, at great Pārṇu’s behest
* Gave freely, cow-like, of her swelling dark breast:
* And sparkling bright gems, with all healing herbs’ power,
Gush’d out for this dear mountain-babe to devour.

realms below, having chosen Taxaka as their calf, and Dhritarāṣṭra as their milker, milked the earth of its poisons in a gourd pail.—The Asuras or malignant deities, choosing Viróchana, son of Prahlada, as their calf, and Madhu for their milker, milked the earth of illusion in a pail of iron.—The Yāxa demons, choosing Cuvēra (the Indian Plutus or Mammon) for their calf, (the milker not named,) milked the earth of dissimulation in an earthen pail.—The several descriptions of fiends and vampires, the Rāxaśas, Pīsāchas, Bhūtas, &c. all choosing Sumali for their calf, and Rajatanabha, (the silver-naveled goblin,) for their milker, drew blood from the teats of the earth, into a dead man’s scull used for a pail.—The Gandharvas and Apsaras, the songsters and dancers of Paradise, choosing Chitranatha for their calf, and Vasaṛuchi for their milker, drew perfumes from the earth’s bosom into a lotus pail.—The mountains having chosen, as we have seen, Himālaya as their calf, and Méru for their milker, milked the earth of jewels and rich herbs in a pail of stone.—Lastly, the trees, having chosen the Plura or holy k-tree for their calf, and the Sāl tree for their milker, drew burls from the earth’s bosom in a leafy pail.—So far the Mahābhārata: with which the Bhagavat disagrees in several minor particulars: both of these grave authorities, however, agreeing with each other, as I am happy to observe, in fully confirming the statement of our poet in this verse respecting his mountain King.

The Scholiast Nīlakantha on the Mahābhārata makes the principal herb of which the Earth was milked for Himālaya, to be the आलिङ्गकुंडल or luminous plant, whether fabulously so called or otherwise, of which we shall have occasion to speak more particularly on the 10th stanza. But the commentators on Cālidāsa, both Mallinātha and Bharata-mallicā; assign that place to the fabled Sanjīvani whose juice can revive the dead: the latter adding also the herb Viśayag-carira, to which the same revivifying property is ascribed in the Lanka-kandu or 6th book of the Rāmāyana of Valmiki. The idea of medicinal herbs is therefore made the most prominent in my translation: though it should be added that both the above-mentioned Scholiasts apply the epithet आलिङ्ग here, viz. “sparkling” or “luminous,” to the “herbs,” as well as to the “gems.”

The all-sustaining virtues of Mother Earth could not possibly be conveyed to a Hindu under a more dignified image than that of a cow and her dependent calves. We see the same image curiously applied to the highest mysteries of the Vedantic philosophy, in the following distich of the Panchadasi or Quindecad of Vidyārānya Svāmī, f. e. “Of the cow of desire, called Māyā (the Great Illusive Mother of Nature, of whom Saṅ and Parvati are but incarnations), there are two calves,—the separate soul, and God. Both drink abundantly as they list: (the former drinks) duality (or diversity), which is its essence; (the latter,) simple unity.”

Compare the cow Nandini in the Raghu Vamsa of our author, II. 63—66, &c. &c.
While gems thus unnumber'd of bountiful Earth
Encompass this favourite child from his birth,
* Ev'n hoary dull frost, on his lofty brow seen.
Takes naught from his bliss or his glory, I ween:
* One fault may well merge in a flood of such praise,
* Unmark'd, as one spot in the gentle Moon's rays.

For borne on his craigs, lo what rivals the grace
* Of fairy light steps that ethereal nymphs trace,
* The glitt'ring bright rock, all in broken streaks seen
As belts of the shifting cloud gather between;
* And evermore weariest, from morn to still night,
The rich blended hues of the ev'ning twilight.

St. 3. *Ev'n hoary dull frost,* &c.—This idea of frost, as a mere blemish in the otherwise surpassing glory of the mountain, is characteristic of Hindu sentiment. Thus in a curious dialogue called *Vishnu-gnadaredama,* written by an ingenious poet of the Deccan, named Venkatatichâri, describing the travels of two Gandharmas or celestial songsters over the world, one of whom praises, the other censures, every thing,—the praise of Badarika, the holy retreat of the sage Vyasa on Himâlaya, by the one, is reckoned to be sufficiently censured by the other urging the frost, which he declares sufficient to prevent, if not destroy the merit of every pious exercise performed there.

Ibid. *As one spot in the gentle moon's rays.*—*दु:धिताःतिसङ्गीत: अववः: रु:न्तजङ्गाः* or red chalk.—by Mallinâtha, a little more generally (चायमःचिन्होमीहिमालयः बल्क: प्रनावितं बालमात्रं), but still restricting the mineral or rocky strata here described to those of a red colour. Whence arises this determination of the Pandit commentators to give this special import to a word of general signification,—when the most various colouring which the word admits would both accord better with the actual appearance of the mountain, and add more grace to the author's description,—it is not easy to point out. I should be disposed to ascribe it to the comparison of evening twilight in this stanza, and the scholiasts' passion for systematising the *loci communes* of poetry, evinced in making the evening hue exclusively red:—did I not observe the same limited interpretation elsewhere, as in v. 104 of the *Mâyâ Duta* of our poet,—where their interpretation of
5.

* His tow'ring peaks, glowing with nearer sun's heat,
  Are climb'd by the holiest devotees' feet;
Who worshipping first the huge shades, downward thrown
  From clouds thickly circling the high mountain-zone,
  Thence higher advancing, are chill'd in its rain
  Of drenching white mist, ere the summit they gain.

6.

His snows soon effacing the marks, gory red,
Where lions, fierce slayers of elephants, tread;—

The reader may, if he will, compare our ancient poet's description in these several places with what Mr. Fraser records in his Journal of a Tour to the Himalaya mountains (pp. 255, 317, 344, &c. &c. of the 4to. edition of 1820), respecting the intermixture of every diversity of hue, reflected from the variously stratified peaks. On every account, therefore, I prefer the most general meaning of the dhātumattā here.

Ibid. And evermore wearing, &c.—The meaning of these two last lines is conveyed by Cālidāsa in as many words, Akāla-sandhyām īva, literally "like an evening-twilight out of its time:" but the immediately understood import of the short Sanscrit compound could scarcely be evolved intelligibly in a less compass of English words, than in the metrical paraphrase I have given.

St. 5, 6. My Malayalam MS. transposes these two stanzas: but the order of all the Devanāgari and Bengali MSS. and commentators, seems here decidedly preferable.

St. 5. The holiest devotees.—To the reports brought back by these holy pilgrims, (विश्रावः or perfect man, as they are here called, when they attain their object,) a large portion of the strange matters popularly credited and described by our bard as belonging to this mountain, may be certainly ascribed: amongst them, the elevation above the region of frost and snow, of summits glowing with the more ardent heat of the approximated sun. See the note on St. 16.

St. 6. The mountaineers, &c.—Properly the Kīr̥aṭaḥs: for the name, though often used to denote merely a mountain woodsman and hunter, was originally the name of a tribe or nation on the N. W. of the Indian mountains, viz. the Kir̥khīdās (Kīr̥k̥hīdās) of Ptolemy, or as it has been sometimes read Kir̥khosēis. In the Institutes of Manu (x. 43, 44,) these are enumerated along with some tribes of an undoubtedly Hindu origin, and others as undoubtedly foreign, (the Cambojas, the
The mountaineers, skill'd in the dangerous chase,
Can still, though unseen, the destroyer's path trace;
The frontal pearls, dropt from his claws on the way,
Point out where the monster has borne his huge prey.

Yavanas or Greeks, the Sacæ or great Indo-Scythian nation, the Persians, Parthians, Chinese, the Darade, and inhabitants of Khasa-giri, or Cashgir, the Indian Caucasus,) who are said to have fallen to the lowest class from their original distinction of Xatriyas or Rajpûtas, by neglecting the proper religious rites of their caste, and seeing no Brahmans.

The historical drama Mudra-Râkasâ enumerates the Kirâtas together with the Sacæ, the Macedonian Greeks, the Cambojas, the Persians, and Bactrians, as having inundated from the N. W. frontier, under the conduct of Chânakya, Chandra-gupta's able and wily minister, the ancient capital of the Nanda kings; and the Kirâtas, like the Kirs, are denominated in the Ptolemaic map of the world by later writers under the name of Cirrhades, east of the Delta of the Ganges, the modern kingdom of Arrascan, might lead to some confusion: but in the position of the tribe of Cirrhades by Ptolemy, there is no ambiguity: and his error in making the latitude of this and the circumjacent places too far north by about 4° is no impeachment of the accuracy of his relative description, obtained from the routes of the mercantile travellers of his day.] I will only add, that these same Kirâtas seem laid down under the name of Cirrhades on the Peutingerian Map [Sect. vii., a Paralocis (सरालकिस:)] Scythic usque ad finem Asia.]
On him grow the birches, all rough with flaky bark,
Which wanton wild elephants eagerly mark,
Their huge sweating fronts rubbing o'er it amain,
Till all its peel'd folds bear the ruddy deep stain:
That bark which hereafter, in paper's smooth leaves,
From min'ral red ink the trac'd letter receives;
Impassion'd warm lines, haply, destin'd to bear,
By Love's god indited, to deified fair.

St. 6, 7. The frontal pearls, &c. &c.—The European reader has no need to be assured that the बुध्घर्जा or pearl, supposed here, and in numberless other Hindú writings to lie under the कुम्भक or frontal bone of the elephant, is a mere fabulous non-entity. The confidence with which book-learned Pandits will, however, assert its reality, is as surprising as it is characteristic: though some few, who have learned a little regard for experiment as a guide to truth, are cautious enough to confine its existence to the three former ages: thus making the frontal pearl (like the horse and ox sacrifice, perfect abandonment of the world, the presentation of flesh to deceased ancestors, and the levirate law), a thing too precious for the present degenerate Kali-Yuga or iron age of the world.

The same fabulous character is by no means so apparent in the फ़्लैक्स नैटर्य-वालनियस रेड इकोर mentioned in St. 7, as secreted in the elephant's forehead, and excuding during the rutting season. This persuasion, which not only pervades the literature of the Hindús, but has been communicated by them to inquirers of other nations, is however generally condemned by naturalists as a vulgar error; the most diligent observers having failed to discover anything beyond common perspiration.

(See Encycl. Metrop. Art. ELEPHANT: where is also stated a singular current belief, connected with this, of some natives of Western India.) Of the antiquity of this belief we have a singular vestige in Strabo's description of India, (lib. xvi. vol. 6, p. 91, ed. Siebenköes) where he states that the male elephant at that season grows furious, and "emits a sort of fat through a pore or vent which he has near the temples": the opening of the same pore indicating the corresponding season of the female. [καρος ἔκει τῷ μὲν ἔθρεν, ἐπειδὰ ποῦσα κατέχεται καὶ αργαίς.

τότε δὴ καὶ λύνουσι τι διὰ τῆς ἁπατοῦλας στάσεως ἡν ἐξεῖ παρὰ τῶν ἀρχαίων. ταῦτα δὲ θρηλεῖα ὅταν δ' ἄβδος πόρος οὗτας ἀνεβάζει τυχάνη.] This information was probably delivered by the Brahmane of Chandragupta's court at Pataliputra to Seleucus's ambassador Megasthenes, who is Strabo's great authority on Indian affairs: for Aristotle, who wrote shortly before that communication with India, and has embodied all the information of his time, (refuting whatever he thought fabulous,) in his numerous books on Animals, has recorded no such particular as this of the elephant.

Ibid. The चूम्प बौधर्जा or Mountain Birch, (Betala Bhojapatra of Wallich,) is surrounded, like the birch tree of Europe, with a bark consisting of several layers, capable of being peeled off in ample flakes, and liable to become rough from the constant unequal peeling of its folds, though the texture of each layer or cuticle in itself is remarkably smooth: hence it is described in St. 57 of this canto as अप्पलेपनीय or pleasant to the touch, and thus a fit clothing for Siva's attendant gods. Though
8. He filling the hollows of all his brave trees
   Of rattling bamboo with a whistling wild breeze,
   That sounds from the covert of every deep den,
   And echoes through all, over forest and glen,—
   Might seem to be piping and leading along
   Heaven's quire of musicians, commencing their song.

9. His beauteous tall pines, when the elephants heal
   By friction on them, the sharp twitching they feel

the use of clothing the immortals is as little apparent in the present day as that
of corresponding with them, the bark is still extensively employed, as it was in
Cālidāsa's time, for the fabrication of a very common kind of paper among
the Hindus, as well as for the less poetical purpose of supplying what our countrymen
in India call the snakes of their hookahs. A fuller description of this tree may
be seen in Dr. Wallich's very valuable work, Planter Asiaticae Rariores: to whom
I am also indebted for a sight of a frustum of its trunk brought by him from Nipāl,
and illustrating the above statement.

The use of this birch paper in bearing erotic messages to the fair Vidyādharās
of Indra's heaven, which Cālidāsa thus oddly contrasts with the rough embrace
of the wanton elephants, (the two states of the bark being singularly mixed together in
the Sanscrit sentence) is curiously illustrated by the converse application, exhi-
bited by our poet himself in his beautiful drama of Vikrama and Urvāṣī, or the
"Hero and the Nymph":" where the celestial nymph Urvāṣī uses a leaf of the birch
tree to convey her passion to a mortal prince. The leaf plucked in the forest, and
hastily inscribed with a few elegant Prākrit lines, is dropped by the divine fair
one in sight of the king's confident, who bears it to his master. (Act II, p. 33 of
the Sanscrit edition, p. 86 of Wilson's translation.)

St. 8. He filling the hollows, &c.—The office ascribed to the sylvan and moun-
tain deity Pan in the Homeric hymn to that god, and in Ovid's Metamorphoes,
i. v. 707, of giving the first notions of music to mankind by blowing through reeds
with the winds of heaven, and even instructing the immortals in the same art, (and
as the Orphic hymn pursues the idea, thus setting an example of the harmony of the
heavens,—

\[\text{ιλεθ} \, \mu\kappa\alpha\rho, \sigmaκιρτηγα, \piεριδροι, \sigma\nu\thetaροιο\nu \sigma\beta\alpha\iota, \]
\[\text{\alphaγομελς, \βακχευνα, φαιλνθες, \\alphaυτρο\iota\iota\iota,} \]
\[\text{\'Αρμονίην \κόσμου \κρέκα\nu \phiλοταλγμο\nu \\mu\alpha\lambda\iota\nu.} \]

i.e. as some say, by the gamut of his syrinx answering to the seven planets,) is here
ascribed to the gigantic Himālāya, with all the advantage that the far larger and
more noisy reeds of the Indian forest give to the representation. Our poet has spoken
evertheless of the natural music of the bamboos, but in a more tranquil strain, and
with no mention of the mountain leader of the band, or of his echoing caverns, in
St. 58 of the Cloud Messenger, and in the Raghu-vaṃsa, 2nd Canto, St. 12.

St. 9. His beauteous tall pines, &c.—The Sarala or Pinus longifolia, some-
times called the Cheer, which is the species of pine here mentioned, is of the most
Athwart their big foreheads,—a liquor distil
Of milky white hue o'er each fir-covered hill:
Whose well diffus'd fragrance makes every dark height
And table-land, pregnant with od'rous delight.

10.

All night on his herbs as innocuous fires blaze,
The caves' inmost chambers are pierc'd by their rays:
Not trimm'd with oil they,—yet to spirits that rove
In forests, enamour'd, the true lamps of love.

frequent occurrence in Sanscrit poetry. It grows in abundance, as I am assured by
my learned friend Dr. Wallich, in Nipal, and all the mountainous regions on the
northern frontier, and contains much resinous matter, of a very fine and aromatic
kind; which might not unreasonably be supposed to flow abundantly from any
wound or incision made in the tree: but as to the scratching elephants habitu-
tually performing that agreeable office, and earths and rocks reflecting the fra-
grance thus imparted to them; this he thinks may well be set down to the imagi-
nation of the poet, or of those whom he is here content to follow. (Of the
friction of the elephants, compare the notes on St. 6 and St. 15.)

St. 10. All night on his herbs, &c.—What is here meant by Cálidása is not,
(as might be at first sight supposed) a spontaneous ignition of herbs by friction
often issuing in the conflagration of forests,—a common subject of description in
Indian poetry, though little accordant with the circumstances annexed to the fires
in this stanza. It refers to lambent fires, like those described in Lucan's mys-
terious Druidical forest near Marseilles, (Pharsalia ii. 420).

—non ardente fulgere incendia silvis—
or those of Argolis in Seneca's Thyestes, Act. IV. (where though the terms are just
opposite, the meaning is precisely the same)

Tota solet

Micare flammâ silva, et excelsae trabes

Ardent sine igni—

or like those by which, in the special prodigy manifested in the commission
of the Hebrew legislator at Horeb, (Exod. ii.) the plant "flames, but is not
consumed." The authority given by the two commentators whom I have consulted
on this poem, for enumerating this among phenomena of constant occurrence, is
simply the Ágama or Tantra, the Indian Cabbals, venerated scarcely less than the
Nigáma or Vedas themselves, by the votaries of Siva and of his
female energies or Sactis. The passage thus cited from the Ágama (without
further particularity of reference) is given by Mallinátha as follows: रात्रि;शाब
शीतु देवो विशाख राविर्वाच चाति i.e. "The sun when he has deposited his rays for
the night with the deciduous herbs, goes to his setting." And thence a friendly
acquaintance, endeared by occasional absences, is established between the herbs
and the rays to which they are nightly attached, of which poetical fable our
author makes a very elegant use in the 30th stanza of this book.
His steep defiles climbing, with petrified snows
Heap'd up, shooting aches through the strain'd heels and toes.—
The dames of Heaven's horse-headed quire, in array,
To high upper regions pursue their slow way:

Were it an ancient author of the western world who thus enumerated the cave-illuminating herbs among the wonders of Himalaya,—we should have little hesitation in referring his story to the phenomenon of the fire-fly, presenting to the eye of an unobserver stranger the appearance of sparks inherent in the trees or shrubs on which those insects play. But this origin can scarcely be ascribed with any probability to the existence of such a belief among the Hindus, to whom every thing regarding the भोजन or fire-fly is most familiar: and its mention in this manner can only be accounted for by the disposition which characterizes them beyond all other people, not only to admit the customary occurrence of prodigies, (as more enlightened nations have been prone to do,) but to cease to consider them as such, and to class them among the most familiar objects of their daily experience.

I should add, however, that this particular belief, founded wholly on the Tantras, is one not commonly adduced in Hindu poetry: except in these instances of Cālidāsa's present work, and one in the Śrīvīpa-baddha of the poet Māgha, I am not aware of its occurrence, nor do I think it has attracted the notice of any European scholar. The ज्योतिनाला or luminous plant, which as was observed in St. 2, is mentioned by some as pre-eminent among the herbs divinely given to Himalaya, is one of the most common of Indian plants, the heart-pea (so called from the shape of its fruit), or halicacecum cordiopermum: and notwithstanding its name in Sanscrit, together with 18 others of which several are equally splendid in import, found in the Amara Cōsha and other vocabularies, it has no properly luminous or blazing quality ascribed to it by any of those respectable authorities. And if we inquire concerning the most "sparkling" of Himalaya's medicinal herbs according to the scholiast on St. 2, I mean the magic विण्या-हरात, which was sought to restore life to the slain brother of Rāma himself, we find in the Lankākanda, § 80, the monkey warrior Susēna, in his minute directions given to his chief Hanumān, (that he might recover it from the millions of Gandharvas, Rākṣasas, and others who jealously watched it)—describing indeed its yellow leaves, green fruit, its red and golden flowers, &c.,—but not a word of any श्राण्ड or illuminating property.

Ibid. To spirits that rove, &c.—The English word spirit will rather be understood of a superhuman being, than of the spirit of a man: and indeed I am rather anxious for an interpretation which European taste requires, in order to give dignity to a circumstance like this, when introduced in connexion with the mysterious and supernatural fires that light up the caverns of Himalaya. The truth, however, must be told in the note, whether such management in the text be excusable or not: viz. that the वेस्तस्व or "forest-rovers" here mentioned were doubtless, in the mind of Cālidāsa as well as of his Indian commentators, mere mānas; i.e. किरसमय: the Cirrhaeds and other troglodytes of these mountains.

St. 11. Heaven's horse-headed quire.—Amongst the bizarries of Hindu mythology, is that of giving the heads of horses to the heavenly musicians, who are thence
With loins sorely wearied, and labouring breasts,
The zealous firm band yet desists not, nor rests.

12.
He, King of Hills, keeps from the Sun's killing gaze,
Close hid in his caverns' impervious deep maze,
The Genius of Darkness:—who owl-like, below,
There broods unperturbed and safe from his foe.
When th' humble man truly such refuge can find,
The high-headed patrons must be passing kind.

called, from the surprise naturally excited by their appearance (in the same manner as the Manna that fell in the wilderness received its interrogatory name)

St. 12. Whether Cālīḍāsā in the last two lines of this curious stanza intended a compliment to patrons, and particularly to the great monarch VIGRAMĀDITYA, whose splendid protection of genius and merit, (perhaps indigent or oppressed by envy) he himself so largely shared, at an era preceding by a very few years that of the Roman AUGUSTUS,—or whether it is to be taken as an oblique satire on the Jñānādīś; or “high-headed” patrons of humble men generally, it is not possible in the dearth of all proper historical and biographical materials, to determine with any probability. But however this may be, the word ममत्वम is here undoubtedly to be taken in a simply good sense for partial or friendly regard. Though properly meaning regard to a thing as my own, agreeably to its derivation from the genitive ममत्व (quasi Latinē MENTATEM dicerēs, Græcē EMOTHTA)—and therefore according to Hindū theological principles requiring, equally with the आमः आमाः आमास (आमाः) derived from the nominative of the same pronoun (viz. τοίχα, or “the MOI” of Moreau, &c.) to be extirpated from the breast of the perfectly wise man, who is to see all things in God, and to be as free from partial attachment of any kind as from gross selfishness,—yet in all but Vedantic writings, the former word is as generally used in an amiable sense, as the latter is in the reverse. Even the देव-मदाहामियम of the Marcanḍēya Purāṇa, intended mainly to shew how the Vaiṣya Śāmādhi at length attained eternal beatitude by expelling both these feelings from his bosom,—represents the mamatvam or mamatā, of which he required to be cured, as one of the kindliest of human sentiments,—viz. a fond attachment to, and regret for the loss of, a wife and children, who had ungratefully used and deserted him. But perhaps a more distinct idea of the application of this word and of its origin may be obtained from the following very homely distich, which I find in the metaphysical play Prabodhaka-Chandrādēya, or Rise of the Moon of Intellect—a drama intended to teach the rigid stoical doctrine above alluded to,) Act 5, Scene 2.

मामतां त्यस्य बांधको जीवनमा युग्मपुनः

1. a. “Such kind and partial regret (ममतां) as is felt for a domestic fowl devoured by the cat, we feel not for a mere sparrow so killed, still less for a mouse.”
For him the large Yâks in his cold plains that bide
Whisk here and there, playful, their tails' bushy pride.
And evermore flapping those fans of long hair
Which borrow'd moon-beams have made splendid and fair,—
Proclaim at each stroke, (what our flapping men sing)
His title of honour "The dread Mountain-King!"

On him, when their conscious self-stripping e'en shames
The frolicsome spirits of Heaven's piping dames,
To please them, the clouds have a thick curtain made,
Which o'er the cave's mouth drops its she'ring broad shade.

St. 13. Of the Yâk or Bos grunniens, a description may be found in Hamilton's Hindustan, vol. ii. p. 569, in the midst of the description of Thibet,—or in any book of Natural History written subsequently to Turner's Embassy to that country. The conceit contained in these lines of Câlidâsa, is one which I fear will scarcely approve itself to the taste of European readers: and can only be understood by explaining 1. that of the hairy tail of this animal, called चमर Chamar, the Hindús make the flappers commonly used for brushing away flies and mosquitoes, which are thenie called in Sanscrit चामर or चामर but in the common Hindgi language चामर or chowrie: 2. that the waving of such a chowrie set in a golden handle over the head of a Prince or over the image of a God, is accompanied with the proclamation of his name and titles, and reckoned among the constant emblems or insignia of royalty. [A most striking example of the importance attached to this may be seen in Col. Tod's Annals and Antiquities of Rajasthan, p. 265, where an apparition of the sanguinary goddess of Chittore, (a form of our Parvati) demands twelve regal victims as the price of her continued protection of the city from the Tatar invaders of the close of the 13th century. "On each day enthrone a prince: let the kiras, the chehtra, and the châmara proclaim his sovereignty, and for three days let his decrees be supreme: on the fourth let him meet his foe and his fate. Then only may I remain." The terrible history that followed the promulgation of this supernatural announcement must be fresh in the mind of every reader of that deeply interesting work.] Hence the fancy of the poet: that the grunting ox, frisking in his natural state on the high table-land of Thibet and Nipál, anticipates his fine tail's future destiny, and flaps it to proclaim the honours of his wild liege lord "Himálaya, King of mountains."

St. 14. The poet here returns to the female Kinras or heavenly musicians, whom he left in St. 11, pursuing their laborious way to the upper regions, and glad to disengage themselves of any clothing that would impede their progress. He brings them to the mountain-caverns, ever the favourite residence of heathen deities, of female deities especially;—in the words of old Hesiod, (Theogon. v. 129.)

_Θεϊν _χαριν_τας_ Ἰπάλων
_Νυμφῶν_ μι ανατυρο_ δ' _ομα_ βασιλεῖ_τα.

The covering dropped from the clouds to hide them from view, is vindicated from every unnatural exaggeration by the following passage in p. 348 of Fraser's
15.

His wind,—whether bearing along the chill spray
Far scatter'd from where, on its snowy white way,
Down dizzy heights plunging, great Ganges' young river
Full darts its precipitous torrent for ever,—
Or shaking the fragrance of tall cedar trees,—
Or spreading the peacocks' tails out to the breeze,—
Is hail'd in its cold, sweet, or languid career,
By tir'd mountain-hunters that chase the swift deer.

Tour to Himálaya. "We had projected the ascent of a snowy peak directly behind Seran; but on the day intended, the clouds fell down to the foot of the hills, enveloping all in the most complete and impenetrable darkness. It was not like a common mist: it was really a sinking of the clouds from the rarefaction of the atmosphere till they quite shrouded us."

St. 15. Shaking the fragrance of tall cedar trees.—So I render the word देवादरु, which is the Pinus Deodara of Dr. Roxburgh, and which, as Dr. Wallich informs me, is very nearly allied to the cedar of Lebanon so celebrated in Western Asia. It abounds in the high regions of Nipál and westward, but never at a less elevation than 10,000 feet above the sea: its wood is hard and durable, retaining a lasting fragrance: the turpentine extracted from it, far exceeding other kinds in scent. A full account of the tree, (though not a good drawing) is given by Mr. Lambert in his splendid work on Pines.

Cádídasa in his other great mythological poem the Rajam-vanesa, Canto ii. St. 36 and seq., tells a wonderful history of one of these Dévadáru cedars that was adopted by our goddess Párvati, and nourished as her own daughter: and who, when lacerated by the forehead-rubbing elephants (in the manner described here, St. 7 and 8,) had a guard placed over her by Síva at the instance of his beloved Párvati, in the person of his servant Kumbhódhara, turned for that special purpose into a fierce lion. [The whole however turns out at the end, to be but a magic scene got up by Nándiní the sage cow of Vasishta, in order to try King Dílipa's fidelity and devotion to her. See note on St. 23.]

Ibid. In hai'd, &c. —In repeating here the triple character of the light breezes of Himálaya, I follow the ideas of the Indian commentators. The "tir'd mountain-hunters" are the same Kirátas whom we had before in St. 6. The salutation of the refreshing breeze after a weary chase, as implied in the word बाहिल, may remind us of the invocation under the same circumstances of the hunter Cephalus, (so fatal to his jealous wife Procris. Metamorph. vii. 837).

Egregior, silvasque peto: victorque per herbas
Aura, veni, dixi, nostroque medere labori.

And I should remark, that it is the same kind of worshipful welcome and nothing further, that is intended by the kindred word निमित्त in St. 5—i. e. the holy devotees first "hailing" (not religiously adoring) and willingly seeking for shelter the huge shades of the mountain clouds; which, higher up, turn to chilling rain and mist.
On his crowning lake, as the lotus-flowers grow,
The seven blessed Rishis pluck some ere they blow,
T'adorn the fifth heav'n: while the Sov'reign of day,
As circling beneath, he with upward strong ray
Peers o'er the calm waters, the rest ripest space,
And opes to full bloom their enchanting soft grace.

St. 16. On his crowning lake.—The word नुर्ण or जल occurring only as a member of the compound epithet of the lotus flowers, might be translated with equal grammatical correctness, lake in the plural. If a single lake only be intended, which the epithet नुर्ण or crowning and other circumstances, seem to make by far the most probable interpretation, it can scarcely be any other than that called in modern Hindoo language Mansour, from the Sanscrit माणसुस्वरार्धिणः i. e. the great lake Mānasa, situated in the centre of Himālaya, 31° N. 81° E. in an oblong basin of 15 miles by 11, inclosed by the principal range to the south, part of the Kaîlās range peculiarly sacred to Siva on the east, and other high mountains and table-land on the north and west: a lake frequented as a place of pre-eminent sanctity by Hindu pilgrims,—but before Mr. Moorcroft's visit scarcely known to Europeans. If however, with Mallinātha, we suppose several high-mountain lakes to be here meant, we may join with the Mānasa the lake of Ravana westward of it, whence issues the great Satadru or Sutlej river, and others: particularly such as Hindu imagination or the report of probably mendacious pilgrims has fixed on the inaccessible summit of the high peak Bunder-pooch, (संदर्पुक्ष Vānarapuch'ka, the tail of the Monkey Hanumān.) See Asiatic Researches, vol. xiii. pp. 189, 190. What the poet however says here, or seems to say, concerning the lake Mānasa,—he has elsewhere said of the Ganges, which had been commonly, but erroneously supposed to spring from it. For thus says Rāma to Sītā in the Rāghu-vaṃsa, Canto xiii. St. 51, when describing the mystic forest of the sage Atri.

"Thither, for the due ablation of sages whose wealth is austerity, has Anuvāyīd (the wife of Atri) turned the course of Ganges flowing through the three worlds, the diadem of the three-eyed Siva, her whose golden lotus-flowers are plucked by the hands of the seven Rishis."

But the intention of Cālidāsā in this stanza, as his commentators truly say, is to close his description of Himālaya by a splendid instance of अनिन्दयुक्त or hyperbole, such a one as, in the words of the rhetorical poet Dandi whom they quote, is त्रांसि रासायतिस्वतिसि i. e. transcending the limits of the worlds.

—virida vis animi pervicet et extra

Pervasit longe flammantis manes mundi.

For not only does he state the highest summits, to rise above the planetary sphere, (to use the terms of the Hindu and the Ptolemaic astronomy,) so that the Sun can
only look upwards at their crowning lake,—but above the yet higher sphere
of the fixed stars,—even to the highest visible celestial sphere occupied by the seven
Rishis, (Marichi, Atri, Angiras, Pulastya, Pulaha, Kratu and Vasishtha,)—whose
stations in the pre-eminently favoured seven stars of the Great Bear, are thence im-
gined by the Hindús, in despite of long astronomical observation, to retain ever the
same position with respect to the poles of the earth, unaffected by the precession
of the equinoxes, that changes the declination as well as the longitude and right
ascension of all inferior stars. Thus the lóka or world to which these yet unblown
flowers are transferred by the hands of the blessed Rishis is removed by two or
three steps above that of Indra, Surya, and the other celestial gods, and is only
below the seventh lóka, the abode of Brahmá: which makes it the fifth when the
earth is not included. See Wilson’s Dictionary, Art. आदि.

We need not wonder therefore that in the general destruction of the three
lower worlds, the earth, the region of Munis, and the solar heaven, by a flood at
the close of the Manvántara,—in which the pious King Vaivasvata alone was
preserved in an ark, accompanied by the seven Rishis,—the highest peak of
Himálaya should yet appear above these waters: and that the Rishis should be
commanded by the Divine Preserver (in the shape of a fish), to fasten the ship’s
cable to this peak, (the Hindú Ararat,) “thence called,” saysVyása, “Neubrandén-
sen or the ship-binding even to this day.” For so we read in the Aranyá-parva or
3rd Book of the Mahábháratas, in the episode Matśyopákhyaṇam.

Though M. Bopp, in his ingenious preface to the German translation of this
episode (published in 12mo. under the title of Die Súndévat, at Berlin, in 1829,) labours to distinguish this simpler account of the flood from that translated by Sir
W. Jones, in As. Res. vol. i. No. ix. from the more recent Bhagavat-Puráṇas, the
word नवन्ति [in the 28th verse of the former (which cannot be properly trans-
lated gearschoppfe or leute, “creatures or men”—instead of welten or “worlds”),
proves this deluge at least to be no less universal than that ascribed by the Bhagavat
to the close of the Manvantara: nor does this mention of the peak of Himálaya
above the waters (which is not in the Bhagavat) at all oblige us to suppose a
more limited flood to be intended by the older writer.

Ibid. And open, &c.—The causal verb प्रोक्तचर्तव्य in this stanza is explained
by the Scholiasts विवेषममि i. e. “opens to full bloom.” This meaning does
not occur in vocabularies: and I therefore mention it here. (Compare St. 32).
To each several limb of the sacred oblation,
And adequate strength to the world's sustentation,—
Decreed of himself, when to all his great mind
Their portion of dues sacrificial assign'd,
That lordly Himalaya ever by right
Should claim sov'reign power o'er each mountainous height.

He therefore, high Mēru's sole worthy compeer,
To keep his proud lineage untainted and clear,—
Did thence to himself, with divine nuptial rite
The noble nymph Mēna most wisely unite;
Whom, sprung from the Pītras' pure spirit alone,
Ev'n Munis might honour and take for their own.

St. 17. A nature that freely gave birth
To each several limb of the sacred oblation.—These words are but the necessary expansion of a single Sanscrit compound, भारविभिन्न which begins the stanza. The limbs (भारविभिन्न) alluded to, are the flowers and fruits—the sacred grasses, जास, दुर्म, &c. together with the wood and all other materials required for sacrifice, which are so abundantly produced by the mountain.

St. 18. He therefore, high Mēru's sole worthy compeer.—The adjustment of supremacy between Himalaya the highest of mountains in the world, and the peculiar glory of India on the one hand—and Mount Mēru on the other; which apart from fable, should seem to have been the central spot of the Brahmanism that from the north invaded and subjugated the peninsula, (and which if the testimony of Strabo, Arrian, Diodorus Siculus, Pliny, Eustathius, and others may be admitted respecting the Indian tradition of ancient times,—must be placed near Nyasa in the mountains of Hyrcania or Margiana, not far from the S. E. extremity of the Caspian in northern Khorasán), seems to be rather a difficult point with Hindú mythological writers. The celebrated mystical episode of the Mahābhārata, the Bhāgavat-Gītā, gives the same supremacy among mountains to each separately: for where Krishna in the 13th chapter represents himself as identified with the chief of all orders of creation, as the Bhrigu of Rishis, the Sum of A'dityas, the Śrava-Vīda of sacred books, &c. &c. we find him v. 23, saying, नेवः प्रिकरितानां ‘‘I am the Mēru of craggy mountains,’’ and in v. 25 अमरार्थि विमालिष्य: ‘‘the Himalaya of hills,’’—giving, apparently for the purpose of thus honouring Himalaya, a second mention of mountains which is not allowed to any other order of beings. And we have seen in our St. 2, how elsewhere in the Mahābhārata and the Purāṇas, a compromise is made between the most sacred central mountain and his snowy compeer, by making the former the milker by whom,—the latter the calf for whom,—the choicest treasures of the parent Earth are extracted.

With respect to our present history, we find in the 36th, 37th, and 38th sargas of the 1st Book of the great Rāmāyana, called respectively रामायण और and भक्तार्थसार: i. e. the birth of Gangā, the great deeds of Umā, and the birth
A Legend of Himalaya—by Cālidāsa.

19.

To this divine pair, as in fond embrace due
To conjugal union, the joyous time flew;—
The mountain-king's bride, yet in lovely youth's bloom,
A new precious burthen conceiv'd in her womb.

20.

And soon she brought forth the hill-queen's darling pride,
Maināca, who since to old Ocean allied

of Cumāra [I. p. 343—359 of Carey and Marshman, or I. 143—147 of Schlegel],—that this point is in a manner settled by making Mēru the father-in-law of Himālaya, i.e. the father of that very noble nymph Mēnā, and through her the progenitor of Gangā and Umā, the illustrious daughters of Himālaya, as well as of the god of war Cumāra or Cārticēya, the offspring by one of them of Siva. It may seem strange to Cālidāsa, when about to pursue at length, and in a style of more ambitious ornament, a story that Vālmiki has summed up thus briefly, should have departed so widely as it appears in his facts from an authority held so sacred. Not only does he here deny by implication Mēnā's origin from Mēru, (who is here so distinctly mentioned with reference to Himālaya), by describing her as sprung from the manas or mental substance of the Dī Manes or paternal gods, (whose properties and order in the creation may be seen at length in Manū, Ch. iii. v. 192—201): but he also in the succeeding stanzas, suppresses every mention of Gangā or Ganges as the elder sister of his heroine Umā: mentioning only in that rank of seniority, the comparatively unimportant Maināca.

Cālidāsa however has ample authority in the Purāṇas for his statement. Thus the Scholiast Mallinātha, (who explains सामर्जीय बन्धन here by चतुर्भुजन् i.e. "born from the mere volition" of the Dī Manes or Pitrīs)—cites in confirmation of St. 18, 19, 20,—the following distich from the Brahmanda-Purāṇa—which we have the same mutual relation of the Pitrīs, Mēnā, Himālaya, and Maināca laid down, (without mention of Umā),

लेखने तु सामर्जीय बन्धन सेना साम सहासिरे: ॥
यदी विचरते बन्धनः पुला सेनाक उत्तरे ॥

and also the following from the Vīshnū-Purāṇa, making Mēnā daughter of the Pitrīs—and assigning to her a highly spiritual and contemplative character (agreeable to what we read here in St. 22) as well as to her sister Hārīnī.

लेखन: युधा दृष्टा वर्ण लेखने देव सामर्जीतिष्ठ ॥
से तद्भिन्नादिभिः वायुभिः चायुभिः हिंसा ॥

St. 19. This verse is omitted in my Malayalam manuscript, but its existence in every other that I have consulted, as well as the internal evidence of its style and language, bespeak its genuineness.

St. 20. Maināca surnamed Sunābha, once a mountaneous island, is now, since this act of "Vītra's foe" or Indra [see Mahābhārata IV. § 4 entitled Vītra-badha] a sunken rock in the gulf (or rather strait) of Menār, that separates Lankā or Ceylon from the Indian continent. He is introduced by Vālmiki as himself telling the story of this catastrophe: which as it belongs to a part of the Rāmāyana (the 5th book or Sūndera-kānda, 8th section or sarga) which has not yet
In bands of strict friendship, alone scap’d the blow
Aim’d full at each mountain by Varana’s stern foe.
Their wings were all alipt by the Thund’rer’s fierce ire,
But his, the fell bolt left unscoth’d and entire.

been published at Serampore or Bonn, may be given entire, with a translation in corresponding Amsudtup measure.

The Monkey chief Hanumán, son of Pavana or Máruta (the Indian Æolus), while springing over the strait to Lancá, is accosted from below by Maináca, begging him to alight, and partake of rest and refreshment from his hospitality. After some dialogue upon this,—Hanumán at length expresses astonishment at Maináca’s condition in these words, and receives the following reply:

\[
\begin{align*}
\text{Hanumán} & \quad \text{In Ocean’s boundless waste, o’erspread} \\
\text{Maináca} & \quad \text{Erst, mighty chief, on wings forth flew,}
\end{align*}
\]

\[
\begin{align*}
\text{With huge sea-monsters crowding nigh,} \\
\text{Why bid’st thou thus thy wave-merg’d head?} \\
\text{Tell me, sage Mountain, tell me why.}
\end{align*}
\]

\[
\begin{align*}
\text{Free through all space, the Mountain bands,} \\
\text{Swift as the bird that bears Vishnu,} \\
\text{Or heaven’s loud blast that scours the lands.}
\end{align*}
\]

\[
\begin{align*}
\text{But as they soar’d aloft, strange fears} \\
\text{Did Rishis, gods and men surprise,} \\
\text{Dreading their fall; and heaven’s King rears} \\
\text{His bolt,—fierce lord of thousand eyes.}
\end{align*}
\]

\[
\begin{align*}
\text{Then fell from thousand hills’ sides low} \\
\text{The wings by vivid lightnings cleft.} \\
\text{But me, while yet the bolt-arm’d foe} \\
\text{Drew nigh,—unnerv’d, of hope bereft,—}
\end{align*}
\]
21. Next Siva's late consort, pure Sati once nam'd, 
Who, towards her lov'd Lord with devotion inflam'd,

Thy pitying sire beheld: then straight 
In his strong windy grasp he bore 
Down to this briny depth, where fate 
Threatens these shelter'd wings no more.

Here what is represented by Cālidāsa as the friendly act of Ocean, hiding the mountain under its waters,—is made by Vālmiki the act of the God of Wind, hurrying the winged rock to the protecting depth,—and is therefore the subject of grateful acknowledgment to the Wind's son.

This catastrophe, (which may be perhaps paralleled in Northern mythology by Thor aiming his vengeful hammer at the Giants of the Mountains in mid-air, as told in the Edda of Snorri, Fab. 11,) is not unfrequently alluded to in the legends of the Hindūs. Thus in the Kāl-kānda of the Skanda-Purāṇa there is a soliloquy of the great mountain Vindhyā, full of schemes of envy and ill-will against Mēra, but suddenly recollecting and deploring his impotence to execute them when deprived of wings; and bitterly regretting the wanton petulance of some one of his race of old that had provoked the Thunderer to this act of severe vengeance.

सति योपयतम् पुराणानां वेदोद्भिद्यति।
पञ्चरी: श्रीर कु मष्टिः प्रेण प्रतिपद्यते॥

St. 21. The voluntary burning of Sati, (whose name is here twice repeated सति सति, once as an epithet "pure" or "virtuous," and again as the proper name,) is among the best known and most constantly repeated tales of Hindū mythology; and it is in memory of this that every self-devoted and self-immolating wife obtains the same sacred name of Sati, i.e. in another spelling of that very common but often mis-applied term, is a Suttee. The case of the prototype differs materially, as we may here observe, from the posthumous devotion of her innumerable imitators: the affront which she thus heroically resented was offered to her undying lord, Siva, by Daxa, son of Brahmā, in omitting his distinguished son-in-law from an invitation to a grand sacrificial feast, at which all the other deities were to be present. The daughter went, though unasked: but finding only a confirmed contumacy of the slight offered to her beloved husband, she threw herself into the flame and thus spoiled the sacrifice: upon which Siva, who had been comparatively indifferent to the preceding affront, avenged her death in the terrible form of Vira-Bhadra,—beheading his father-in-law (who was afterwards resuscitated with the head of a goat substituted for his own), and dispersing his guests: and the several places to which the limbs of Sati were dispersed, in his dance of mingled triumph and lamentation, obtained an equal sanctity, and were honoured with the same phallic symbol, as were those which received the several mangled remains of the Egyptian Osiris by the piety of his wife Isia. (Of these places called गोपालाणां, which are 51 in number, and held in peculiar veneration by the votaries of the Saktis, one distinguished one is at Cāli-ghāṭ in the neighbourhood of this capital, which received the goddess's गङ्गारे).
Had giv'n her whole body a prey to the fire,
In wrath at affronts from old Daxa her sire,—
A new mother found for her birth to fresh life
In this beauteous Ma'na, the mountain-king's wife.

The freedom with which the self-disembodied Sati chooses parents for a new birth to fresh life, (inferior indeed in station to the former one, inasmuch as Pitr, gods, and Munis, yield in dignity to the ten Brahmindecas, of whom Daxa was one, i.e. the next after Brahmá, and his sacred Triad,)—is all in accordance with the doctrine of the Indian metempsychosis, which compares this change to the shifting of garments. So the Bhagavad-Gítá, II. 22.

To which may be compared a statement of similar liberty in Plato's Phaedrus (vol. x. p. 326. ed. Bipont.)

Though Sati daughter of Daxa, is the first birth of the goddess Śivá, (or wife of Siva) a name which therefore equally designates Sati and Párvati or Umá,—we are not to consider this as the first emanation of the all-powerful energy so personified. As Mahá-Máyá, or Prakriti, or Ambicá, the Great Mother, the principle of all nature, and variable or transitory existence,—she is Dévi or the Goddess by way of eminence, and holds a place in Hindú theology coeval with, and in some sort superior to, the Triad itself, Brahmá, Viśnu, Siva,—the triple form which the before quiescent and inactive deity (the neuter brahma or svacca) assumed respectively for the Produciton, Support, and Destruction of the world. This characteristic feature of Gentile theology is detailed by Marcandéya, in that singular episode called the Dévi Māhágtmyam, or exploits of this wondrous goddess—where, in the first chapter, she is described by the Rishi Médhas as lulling Viśnu the preserver into a deep sleep, by which the world's creator, Brahmá, is threatened with destruction: who accordingly invokes the goddess as विष्णुवरी, or lady of the universe, and superior to himself, Viśnu and Siva,—beseeching her, that she would leave his preserver to awake and destroy the invading demons. In the next chapter we have the same goddess springing into more visible existence from the united splendours and energies of all the celestial deities, when expelled from heaven by the demon Mahisha,—on which occasion Himálaya among the rest presented her with jewels and with her attendant lion: thus armed as the terrible Durgá, she destroys Mahisha, and receives the homage of all the immortals. Her incarnation in the beautiful form of Gáurí, Śivá, or Párvati the nymph of Himálaya (from which she emerges in another form, to encounter the demons Sumbha and Nisumbha), is said in the 4th and 5th chapters, to be subsequent to this, as well as several other more terrible incarnations, which she specifies herself, (after her exploits as Cái and concentrator of the energies of all the gods,) in the 11th chapter. But it is remarkable that in neither place where the birth of Párvati is mentioned in that book, (IV. 33—35, and V. 40—43) is any allusion made to her preceding birth from Daxa as Sati: and the same omission is equally observable in the chapters respecting Umá in the 1st Book of the Rámayana.
22. Of her, then immer’d in devotion’s thought,  
Begot by the monarch of ev’ry high  
Derive from new parents a fortunate birth.  

23.  
22.  

For blest was that birth-day,—its sky beaming fair;  
No cloud of earth’s dust ever soil’d its pure air:  
Loud conchs’ swelling blast, follow’d close by sweet flowers  
Rain’d down from glad skies, usher’d in its gay hours:  
Partook the loud joy of the great mountain-king.

St. 22. The comparison of sensible to intellectual objects, though very rarely (and as some opponents of the Ossianic poems contend, never) occurring in the poetry of the rude and heroic ages of the world, is not uncommon in that of a more cultivated and reflecting state of society; and in a people so metaphysical in the cast of their minds as the Hindús might be expected more frequently than in others. A very curious instance of this inverted species of simile occurs in our author’s Rághu-vánsa, Canto xiii. St. 60—where the subject matter of comparison is the plucking of the lotus flowers from the parent lake of the Saryá river by the hands of the female Yáza deities (resembling what was described in St. 16 of this book)—and where this sensible object is illustrated by one which can only be understood by those who have entered into the intricacies of the Sánkhyá metaphysical philosophy. The latter half of this stanza is another remarkable instance of the same kind of comparison, as it is also of Indian allegory. Nrti (fem.) or morality, might more exactly, as to etymology, and almost equally well as to meaning, be rendered conduct. Utsáha (masc.), which in the original as well as in the translation, is linked with the word guna, quality or virtue,—means strenuous and persevering exertion. Sampat (fem.) is wealth, affluence or prosperity.

St. 23. The falling of a shower of flowers from heaven is a token of the pleasure and approbation of the celestial gods. Thus, in the Rághu-vánsa of our author, II. 60, when the pious king Dilípa offered to devote his own life instead of that of the cow Nandávi to Siva’s lion before mentioned that guarded the sacred cedar of Fárváti,—and his offer was accepted by the hungry wild beast,—his deliverance from expected death, and the breaking of the spell by the immortals that applauded his fidelity, was preceded by that sign.
And gloriously well, with a daughter so bright
As seem'd a new orb of pure orient light,
Did she, the fair mother, herself doubly shine:
So glows with fresh splendours Vīdū'ra's fan'd mine;
When, cleft by electric new clouds' starting sound,
Its thunder-sheen jewels dart out from their ground.

"At this instant, over the protector of his subjecta" (समुद्र लम्बर्व in Sanscrit)
"as with face averted, he expected the dreadful spring of the lion—a shower of flowers fell, sent forth from the hands of the celestial Vidyādhārās." [This approbation ended in the sacred cow permitting herself to be milked by the king in a leafy pail of that which he most desired,—the gift of offspring to perpetuate the race of Rāghu, from which the great Rāma was to spring. Compare St. 2, supra.]  

Ibid. The mountain-king is not mentioned in the original of this stanza. But the Sthāvīrās or fixed beings peculiarly denoting mountains, theiropathy with their king's joy seemed a proper addition to the mention of their own.

St. 26. Did she, the fair mother. Some copies, and those not uncommon in Bengal and Hindūstan, instead of जनवित or mother, have जनवित the earth; thus instead of the lovely Mēnā, making the universal mother Earth to shine by so beautiful an occupant. A meaning which beside being insipid in itself, utterly destroys the spirit of the comparison that follows. The commentaries of Mallināthas and Bharata-Mallica prove that they both read Savitri.

Ibid. Vīdū'ra, the Sanscrit for "remote," is also the proper name of a mountain said to produce the lepis lazuli, which is hence called विदूर्व दिल and विदूर्व. The curious native treatise on various subjects of natural history, called Cālpa-guptī,—opens its account of the parta or test of this precious stone, by the following extraordinary lines, which fully illustrate the meaning of Cālādāsa here.

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"From a cry of the giant son of Diti, resembling the roaring of the troubled ocean at the close of the Calpa, sprung the variegated vaibhāryaṃ (lepis lazuli); source of colours of a bright and ravishing splendour. Not far from the declivity of Mount Vīdūra, was the mine of that precious stone, but limited to particular seasons for its production, and then closed. First from the origination of that demon cry, did this mine suddenly spring in the world,
A Legend of Hmadlaya—by Cālidāsa.

25.

As first, a thin streak of soft silvery light,
The gleaming new moon in the West meets our sight.
So she, the sweet infant, appear'd: but full soon,—
As daily new digits annex'd to the moon
Give birth to new phases,—so she, day by day,
Grew still to fresh forms of more lovely array.

26.
Her, dear to her kindred, the relatives all,
As mountain king's daughter, did PÁRVAT'I call:
But after, when bent upon mortification
Most strict and religious, the fond deprecation
Burst forth from her mother, "Oh no!"—thence it came
That U'MÀ, "Oh no!" was the lovely girl's name,

There is therefore the accession of one of these for every Tilki or lunar day of the Ava's-pasa, or waxing moon.

St. 26. PÁRVAT'I.—This feminine noun परवति is the regular patronymic derivative from पर्वत parvataes or "mountain." The ascription of these two names, वति and U'MÁ, to the goddess in her second birth, is related at length in the Siva Purâna, 2nd part (or uttara-khanda), 13th chapter.

Ibid. When bent upon mortification, &c.—The same is told of U'má (as distinguished from her elder sister Gangá), by Valmiki, Râmâyana, I. cap. 37, St. 19.

Ibid. That U-MÁ "Oh no!" &c.—The latter Sanscrit particle मि मि is (like its cognate me, म in Persic, μ in Greek) the dehorative "no," commonly prefixed to the imperative or optative mood; as म म (the same with the Persic, Laté, and Teutonic particle) is the simple negative "no" or "not," prefixed to the indicative. The former particle म, which is chiefly for want of an equivalent short word in English, rendered "Oh"—is one that is scarcely or ever seen in the ordinary classical language, though of very frequent occurrence in the older dialect of the Vedas. There it may be found often annexed as if it were a termination to the several cases of the demonstrative pronoun तस, or to prepositions in composition, when in that ancient Sanscrit (as in Greek and in German, though the same is not admissible in common Sanscrit), they are separated from their verbs; and not unfrequently annexed separately to verbs or to nouns, preceding or following:—in all these cases apparently bearing a meaning intensive of the word to which it is annexed,—viz. (that which so often belongs to the common नू "precisely" or "merely." Thus we find it in the following verses from the Pā-vadga Upanisad, which is the closing 40th chapter of the great Sabhita of the Yajur Veda, the Vája-Sanêya-Sabhita of Dâdichî Muni, which I quote also as apposite to the subject of this stanza, to shew how the balance is carefully struck between the active and contemplative duties, in this most venerable and ancient authority of Hindú religion (vv. 12, 13, 14, but in some copies 9, 10, 11).

* It is not therefore with perfect accuracy, that the learned F. Rosen, in his Specimen of the Rig. Veda, published at London in 1839, p. 6, describes अदु for आदु, and अपदु for अपहित, as mere variations of the most ancient language. They are rather the annexations to the universal form of this expressive particle आप.
Though blest with a son, not on him did the sight
Of th' earth-bearing hill-monarch dwell with delight:
For thus in the genial spring season, when flowers
All various invite from its numberless bowers,
The swarm of fond bees will there only, where grows
The sweet mango-blossom, with pleasure repose.

Blind darkness do they incur, who cherish Ignorance (t. e. action without contemplation).
But greater darkness, as it were, than this do they incur, who delight in knowledge merely.
For one thing, they say, is gained by (contemplative) knowledge, another by ignorance (or action).
Thus have we heard from wise men, who have so instructed us:
He who knows how to pursue both, knowledge and ignorance (thus defined) together,
Having by ignorance passed over death, by knowledge obtains immortality.

St. 27. The attachment of bees to the blossom of the mango, in Sanscrit or Aurita (Cháda or Amsita) is one of the common-places of Hindu poetry. See the songs of Jayadéva, as translated by Sir W. Jones, Works, vol. iv. p. 242, (6vo. edition). But a more elegant example of this cannot be found than what is furnished by Cálidás himself in the 5th Act of his justly celebrated drama, the Sakuntalá, where the following song from behind the scenes reminds King Dushranta of his inconstancy to his first attachment.

Práct text. Or in Sanscrit.

Abhinava-madhu-lóka-bhóvikas
Tava perichmbita-cháta-manjáré
Kamala-rádímátra-aiérté,
Madhukara viśmarishyasi nanu katham?

In-novi-mellis-cupidinem-conversus,
Tui osculum-olim-expertum-Mangiferam-surculum
Loti-sapore-nimium-occupatus
O mellifer! obliviaseres same quomodo?
28.

As lamps by their radiant crest of sharp flame,—
As heaven's path by Ganges, of far-flowing fame,—
As scholars by th' eloquent charm of pure speech,—
Their last and best forms of accomplishment reach;—
So he by this daughter, the crown of his race,
Was cleans’d from all stain and adorn’d with all grace.

"How shouldst thou, O bee, turning to the desire of new honey, and occupied too entirely with the lotus's sweetness, forget the mango blossom which thou hast so often kissed?" A comparison with this text will shew that M. de Chézy's version of this, "Se pourrart-il, abeille voilage, &c." in p. 102 of his very splendid and valuable edition of the "Sacountala"—though somewhat paraphrastic, has greatly the advantage in point of correctness over that of Sir W. Jones—"Sweet bee, &c." (Works, ix. p. 464,) which is marred by the misplacing of a very significant clause. But M. de Chézy is utterly mistaken as to the metrical harmony of this exquisite stanza, which he supposes (in p. 227 of the notes) to be in the A'ryá measure of the kind called Ṝiti, (but Udyáthá in the Pingala,)—in order to which he is obliged to suppose a new license, inadmissible in that metre,—and has also, in this imagination, allowed a very faulty reading बिस्फलिति for बिस्फलिति in the fourth line. The uniform succession of long and short syllables in these lines is sufficient to shew that they are not A'ryá lines of any kind. They are of a very common metre of alternate 10 and 11 syllables, called आपरामण्ट्रम; the distribution of which is, { 1 and 3. Proceileusm. Anapaeist. Dijamb. 2 and 4. Proceileusm. Choriamb. Dijamb.

St. 28. Of far flowing fame.—In the original घन्या, i.e. "the triple-pathed," or "whose course is through the three worlds." See Amara Cosha, II. § 3. al. 31, (p. 69. ed. Colebrooke). The question is put and answered in the Rámáyana, I. 37. St. 3.

"Why does Ganges, purifier of the worlds, flow in three courses—and by what works, O thou who knowest righteousness, is she attended, (i.e. for what is the accompaniment of her purifying water required,) throughout the three worlds?"

No other topic of this remarkable triple comparison requires illustration, except that by तृत्यात्मकांगान्तर in the third, is meant the utmost perfection and correctness of Sanscrit speech.

[To be concluded in the September number.]
Some Malayalam MSS. have နေဝိကြီး。

† One Malabar MS. places this sloka after the next following.

‡ Some Bengal MSS. have နေဝိကြီး.

§ Some MSS. have ကြည့်စားငါးဗျင်: in the plural.
This aksa is omitted in a Malayalam MS.
† Several MSS. have here चर्चित for चर्चिती.
‡ Some MSS. have चादार्त for चादार्त.
§ Some MSS. have रेखा.
|| Some MSS. have तपेश्वर.
¶ Some MSS. adding Prsars in these two places, make the whole phrase विशेषणाचार्य विशेषणाचार्य.