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### I.—THE BIRTH OF UMÁ—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 MAINÁCA, (19, 20.) New birth, from the same pair, of SATÍ, once daughter of DAXA 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 UMÁ, (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 SATÍ, 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.)*

U U

The lines marked \* thus in the first five stanzas are those which *exactly* represent in structure the *pádas* or quarters of stanzas in the original—consisting of an Iambus or Spondee, a Bacchius, an Anapæst and Bacchius ; thus,

— — — — —

This hendecasyllable measure, called by the Hindus  $\text{इन्द्रवज्र}$  or *Indra's thunderbolt*, (probably, because in one of the Brahmanas of the Sâma Vêda, 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 *Anustup* 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 :)



a notation which may also serve to shew the reason why 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 ease 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 *Mâtrâs* in Sanscrit) equivalent to one long, the substitution in any lyric measure of dactyl for amphimacer, or anapæst 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 ends of its two first lines, the middle of its third, and the beginning of its fourth, thus—we make the complete *Indra-vajra* stanza.

Vides ut altâ nive candidum stet  
Soracte, nec sustineant onus jam  
Silvæ labore exanimæ, geluque  
En, flumina ut constiterint acuto.

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, HIMÁLAYA 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 ille Mauri jaculis neque arcu,  
Nec felle tinctis gravidâ sagittis,  
Mi Fusce, securus eget pharetrâ.*

Though this particular species of double dochmiac 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 insulated lines only. Thus in the Persæ of Æschylus, the 5th strophe and antistrophe of the last choral song of lamentation contain the following regular *Indra-vajra* lines.

Stroph. Τί δ' οὐκ ; δλωλεν μεγάλως τὰ Περσῶν [v. 999.]

Antistr. Τραπέντα ναύφρακτον ἐρῆεις θυμῶν [v. 1009.]

(each being followed by two lines in the kindred Indian measure called चंद्रविचरं)

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

Stroph. Ὁρᾶτε μ' ὡ γὰρ πατριᾶς πόλινται [v. 817.]

Antistr. Ἦκουσα δὴ λυγροτάτων ἀλέσθαι [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 Æschylus, (p. 35, 36, ed. Scholfield)—and others which it were needless to transcribe.

## St. 1.

*the measuring rod*

*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 Himálaya, 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, Imaus, 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, 15, &c. but I would particularly refer to two remarkable instances in the book of Job (xxviii. 25, and xxviii. 3, 4) : in the former of which the Hebræo-Arabic word  $\text{מִדְּבַר}$  ( $\text{مِدْبَار}$ ) applied to the

## 2.

- Him once the gay hills, so they tell, all agreed  
 \* To make the prime Calf of their glorious high breed ;  
 And MĀNU 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 मापनं—as its derivative माप (مآپ) 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 मापदण्डः (the word not occurring elsewhere in Scripture.)

אָר אָמ אַתָּה הָיִיתָ בִּסְדֵי—אָר Where wast thou, when I laid the foundations of the earth ?

תֵּלְלֵךְ אִם יָדָעְתָּ תֵּלְלֵךְ Tell, if thou art acquainted with knowledge.  
 מי—שָׂם מִמֶּדֶה מִי יָדָע Who disposed the dimensions (or dimensors?) of it if thou knowest ?

אָר מי—מָדָה עָלֶיהָ 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.

शैलेश्च भ्रूयते राजन् पुनर्देव्या वसुधरा ।

शैवश्रीश्च सूर्तिमतीरत्नानि विविधानि च ॥ ३१ ॥

वसुधु हिमवावासीश्लेषद्वीप्या न संभवः ।

पार्थ तु शैलमेवासीतेन शैवा विवर्दिताः ॥ ३० ॥

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

वडवत्याश्च तरवः वृषधसमसं पयः ।

त्रिरथै हिमवद्वत्या नामाधातुन् सप्तानसु ॥ २४ ॥

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 Himālaya. The injunction of पातन्तु to his obedient wife (or as some authorities have it, his daughter) पृथिवी, 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 Vrihaspati, 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 Surya, or the Sun, milked the earth of *strength* in a pail of gold.—The Pitris or Dii Manes having chosen Yama (the Indian Plato), 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 PRITHU'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 Dhritarástra 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 Yaxa demons, choosing Cuvéra (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 Raxasas, Pisáchas, Bhútas, &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 skull used for a pail.—The Gandharvas and Apsaras, the songsters and dancers of Paradise, choosing Chitraratha for their calf, and Vasaruchi for their milker, drew *perfumes* from the earth's bosom into a lotus pail.—The mountains having chosen, as we have seen, Himálaya 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 Plaxa or holy fig-tree for their calf, and the Sál tree for their milker, drew *buds* from the earth's bosom in a leafy pail.—So far the Mahábhárita : 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 Nílakantha on the Mahábhárita makes the principal herb of which the Earth was milked for Himálaya, to be the *श्यातिशतौ* 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 Cálidása, both Mallinátha and Bharata-mallica ; assign that place to the fabled *Sanjivani* whose juice can revive the dead : the latter adding also the herb *Vísalya-karini*, to which the same revivifying property is ascribed in the Lanka-kandu or 6th book of the Rámáyana of Valmíki. 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 *भास्वन्ति* 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 *Panchadasí* or Quindecad of Vidyaránya Svámí,

मायास्वायाः कामचेनोर्बन्धौ जीवे चराबुभौ ।

यद्येच्छं पियतेो द्वैतं तलं लक्ष्मेतमेव हि ॥

f. e. “Of the cow of desire, called *MAYÁ* (the Great Illusive Mother of Nature, of whom Sái and Parvatí 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 Vansa* of our author, II. 63—66, &c. &c.

## 3.

- 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 nought 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.

## 4.

- 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 wearing, 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 *Vishva-gunádarsana*, written by an ingenious poet of the Deccan, named Venkatchári, describing the travels of two Gandharvas 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 Vyása on Himálaya, 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.

यद्व आनर्नि रिहासमं विनं  
 सुशीतला जन्मवशात् दुःसदाः।

जहावमाहावकिता जवसतः  
 कुतस्त्वनुखासति कर्म निर्मलं।

*Ibid. As one spot in the gentle moon's rays.*—*दन्तोः किरणेषु बाहुः* The propriety of this expression is disputed by some Pandits, on the ground of the spot belonging not to the *rays* but to the *body* of the moon. Of this the reader may judge according to his taste.

*St. 4. The glitt'ring bright rock.*—The word *धातुमत्ता* or *mineral*, which I have translated *rock*, is explained by Bharata-mallika to mean here simply *दार्दकं* or *red chalk*—by Mallinátha, a little more generally (*धातवः सिन्धूरैरिहाद्वेषे यस्य सन्तीति धातुमत्*), 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 systematizing 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 *Mégha 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 ;—

शानुराजः or *colours* of the mountain rock, to be merely red, (notwithstanding the plural) is suspected by Mr. Wilson to be owing to the possible predominance of ammonite or copper ore in some of the strata of the Himálaya. I cannot however persuade myself that either in the present passage, or in that of the Cloud Messenger, Cálidása should have entertained the limited sense ascribed to him by his commentators,—since he has himself in another part of that poem (St. 60, 61, vv. 403—410 of Wilson's translation) described expressly in powerful images, though still below the truth of nature, the mingled white, blue, grey, and black, of the rocky strata of the same stupendous mountain to which his Yaxa hero was there exiled. 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 Himálaya 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 *dhátumatá* here.

*Ibid.* And evermore wearing, &c.—The meaning of these two last lines is conveyed by Cálidása in as many words, *Akála-sandhyám iva*, 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 Malayalim MS. transposes these two stanzas : but the order of all the Devanágari and Bengáli MSS. and commentators, seems here decidedly preferable.

St. 5. *The holiest devotees.*—To the reports brought back by these holy pilgrims, (सिद्धाः or *perfect men*, 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 KIRA'TAS : 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 *Kirrhada* (Κιρραδαί) of Ptolemy, or as it has been sometimes read *Kirrhodeseis*. 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 Daradæ, and inhabitants of Khasa-giri, or Cashgîr, 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.

भ्रमकैश्चु क्रियासोपादिनाः क्षत्रियजातयः ।

दृषत्त्वं गता सोकै ब्राह्मणादर्शनेन च । ४३ ।

पोषडकासोऽद्रविडाः काम्बोजा यवनाः ब्रह्माः

पारदाः पञ्चबाहीनाः किराता दरदाः सन्नाः । ४४ ।

The historical drama *Mudra-Râsasa* 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 ;

ब्रह्मचरमकिरातकाम्बोजपारशीकबाह्लीकप्रभृतिभिश्चाणक्यमतिपरिच्छिद्यते चन्द्रगुप्त-  
 पर्वतेऽक्षरबलैर्बद्धिभिरिव प्रसूयकाकचकितसस्त्रिसंघैः समन्तादुपबहं कुसुमपुरं ।  
 Act II. p. 41, ed. Wils. The note of the learned translator (p. 64, of the 3rd volume of his *Hindu Theatre*) here well deserves to be consulted. I would only add, with reference to two statements in it, that as the name  $\pi$  *Yavæ* or  $\text{يون}$  (*taoves*), which is known to have been the common appellation of the Greeks throughout western Asia, leaves no doubt of the Yavanas here being the followers of Alexander the Great,—so there is as little reason for ascribing a vague or uncertain site to the Kirâtas or Cirrhadæ. The most accurate of ancient geographers, by whom alone the name in this correct form was given to the western world, has in the 12th chapter of his 6th book, fixed with singular precision the position of these mountaineers with respect to the other Sogdian tribes, viz. on the eastern side of the Oxus, not far from its source in the Paropamisian mountains, near where their range meets that of the Indian Caucasus ; and not far from where Alexander fixed the site of the last of the cities called by his name, before he invaded India. Thus the Kirâtas are north of the Bactrian tribes, and due west of the Sacæ, in the parallel of about 37° N. agreeably to what might be inferred from the Indian history preserved in the *Mudra-Râsasa*. [The existence of a country called Cirrhadia, east of the Delta of the Ganges, the modern kingdom of Arracan, might lead to some confusion : but in the position of the *tribe* of Cirrhadæ 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 CIRABÆ INDI along the Imaus range towards the north, in that curious monument of antiquity, the Peutingerian Map [Sect. vii., a *Paralocis* (परलोकैभ्यः ?) *Scythiæ usque ad finem Asiæ*.]



## 7.

On him grow the birches, all rough with flak'd bark,  
 Which wanton wild elephants eagerly mark,  
 Their huge sweating fronts rubbing o'er it amain,  
 Till all its peeld 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 *सुवर्णवृक्ष* or pearl, supposed here, and in numberless other Hindú writings to lie under the *kumbha* 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 *fragrant unctuous red ichor* mentioned in St. 7, as secreted in the elephant's forehead, and exuding 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. xv. vol. 6, p. 91, ed. Siebenkoos*) 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. [*καίρος δ' ἔστι τῷ μὲν ἄρβενι, ἐπειδὴν οἰκοὶ κατέχηται καὶ ἀρμαίνῃ. τότε δὴ καὶ λίπους τι διὰ τῆς ἀναπνοῆς ἀνίστην ἢ ἔχει παρὰ τοὺς κροτάφους. τὰς δὲ θηλείας ὅταν ὁ αὐτὸς πόρος ὀρθὸς ἀνεωγῆς τυγχάνῃ.*] This information was probably delivered by the Brahmins 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 *बृहती Bhúrja* 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 *सुख्यवती* 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,—<sup>1</sup>  
 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

this 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 Cálidása'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 hookas. A fuller description of this tree may be seen in Dr. Wallich's very valuable work, *Plantæ Asiaticæ Rariores*: to whom I am also indebted for a sight of a frustum of its trunk brought by him from Nipál, and illustrating the above statement.

The use of this birch paper in bearing erotic messages to the fair Vidyáharás of Indra's heaven, which Cálidása 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, exhibited by our poet himself in his beautiful drama of *Vikrama* and *Urvasí*, or the "Hero and the Nymph:" where the celestial nymph Urvasí 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 Prácrit lines, is dropped by the divine fair one in sight of the king's confidant, 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 mountain deity Pan in the Homeric hymn to that god, and in Ovid's *Metamorphoses*, 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,—

Ἐλθέ μάκαρ, σκιρτητά, περιδρομε, σύνθρονος ἑραυ,  
 Λίγομελές, βακχευτά, φιλένθεος, ἀντρίδια:τε,  
 Ἄρμονίην κόσμιοι κρέκων φιλοπαίγμωνι μολπῆ.

i. e. as some say, by the gamut of his syrinx answering to the seven planets,) is here ascribed to the gigantic Himálaya, with all the advantage that the far larger and more noisy reeds of the Indian forest give to the representation. Our poet has spoken elsewhere 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-vamsa*, 2nd Canto, *St. 12*.

*St. 9. His beauteous tall pines, &c.*—The चरक Sarala or *Pinus longifolia*, sometimes 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 habitually performing that agreeable office, and earths and rocks reflecting the fragrance thus imparted to them ; this he thinks may well be set down to the imagination 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 mysterious Druidical forest near Marseilles, (Pharsalia iii. 420).

—*non ardentis fulgere incendia silvæ—*

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 excelsæ 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 *Agama* or *Tantra*, the Indian Cabbala, venerated scarcely less than the *Nigama* or Vedas themselves, by the votaries of Siva and of his female energies or Sactis. The passage thus cited from the *Agama* (without further particularity of reference) is given by Mallinátha as follows: राक्षःबोष जीवु तेजो निषाच रविरेखं क्षति 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.

## 11.

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 unobservant 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 *अश्वत्थ* 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 Cálidása's present work, and one in the *Śrupála-badha* of the poet Mágha, I am not aware of its occurrence, nor do I think it has attracted the notice of any European scholar. The *gyótismall* or *luminous plant*, which as was observed in St. 2, is mentioned by some as pre-eminent among the herbs divinely given to Himálaya, is one of the most common of Indian plants, the *heart-pea* (so called from the shape of its fruit), or *Alicacabum cardiosepermum* : and notwithstanding its name in Sanscrit, together with 18 others of which several are equally splendid in import, found in the Amara Cósha 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 Himálaya's medicinal herbs according to the scholiast on St. 2, I mean the magic *Vishva-kerañi*, which was sought to restore life to the slain brother of Ráma himself, we find in the Lanca-kánda, § 80, the monkey warrior Suséna, in his minute directions given to his chief Hanumán, (that he might recover it from the millions of Gandharvas, Rakshasas, 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 *अश्वत्थ* 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 Himálaya. The truth, however, must be told in the note, whether such management in the text be excusable or not : viz. that the *वनेचराः* or "forest-rovers" here mentioned were doubtless, in the mind of Cálidása as well as of his Indian commentators, mere men ; i. e. *किराणादयः* the Cirrhades and other troglodytes of these mountains.

St. 11. *Heaven's horse-headed quire*.—Amongst the bizarreries 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) क्विचराः or क्विच्युव्याः as if we should say in English *What-men!* The place of these *Kinnaras* in the creation is laid down by Manu l. v. 39. See also Moor, Ward, &c.

St. 12. Whether Cálidása in the last two lines of this curious stanza intended a compliment to patrons, and particularly to the great monarch VICRAMADITYA, whose splendid protection of genius and merit, (perhaps indigent or oppressed by envy) he himself so largely shared, at an era preceeding by a very few years that of the Roman AUGUSTUS,—or whether it is to be taken as an oblique satire on the उच्चैःशिरसः or "high-headed" patrons of humble men generally, it is not possible in the dearth of all properly historical and biographical materials, to determine with any probability. But however this may be, the word ममत्वं *mamatvam* 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 *mama* (quasi *Latine* MENTATEM *diceret*, *Græcè* EMOÏHTA)—and therefore according to Hindú theological principles requiring, equally with the अहंकारः *ahankāra* derived from the nominative of the same pronoun (*viz.* *το ΕΓΩ*, or "le MOI" of Marmontel, &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 *Dvāi-māhātmyam* of the Marcandēya Purāna, intended mainly to shew how the Vaisya Samādhi at length attained eternal beatitude by expelling both these feelings from his bosom,—represents the *mamatvam* or *mamañā*, of which he required to be cured, as one of the kindest 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 *Prabódha-Chandrodāya*, or Rise of the Moon of Intellect—(a drama intended to teach the rigid stoical doctrine above alluded to,) Act 5, Scene 2.

माज्जारभक्षिते साहज्ममता गृहकुक्षुडे

न साहज्ममता गृह्य कक्षविद्धे ऽथ सूषिके

i. e. "Such kind and partial regret (*mamañā*) 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."

## 13.

For him the large Yáks 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!"

## 14.

On him, when their conscious self-stripping ev'n 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 shelt'ring broad shade.

St. 13. Of the Yák 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 Cálidása, 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 thence called in Sanscrit चमर or चमरो but in the common Hindvi language चोरो i. e. چوئري or *chowrie*: and 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 kirnia, the chehra, and the *Chámra* 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 Kinnaras 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.)

θεῶν χάριετας ἐνάλλους

Νυμφέων αἰ ναλοσιν ἀν' οὐρα βησσέηεντα.

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 देवदारु déva-dáru, which is the *Pinus Deodaru* 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.

Cálidása in his other great mythological poem the *Raghu-vansa*, Canto ii. St. 36 and seq., tells a wonderful history of one of these Dévadáru cedars that was adopted by our goddess Párvatí, 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 Siva at the instance of his beloved Párvatí, 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 Nandiní the sage cow of Vasistha, in order to try King Dilípa's fidelity and devotion to her. See note on St. 23.]

*Ibid.* *Is hail'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 आसेवते, may remind us of the invocation under the same circumstances of the hunter Cephalus, (so fatal to his jealous wife Procris. *Metamorph.* vii. 837).

Egredior, 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 निसेव 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.

## 16.

On his crowning lake, as the lotus-flowers grow,  
 The seven blessed RISHIS pluck some ere they blow,  
 To 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 ripens apace,  
 And opes to full bloom their enchanting soft grace.

St. 16. On his crowning lake.—The word *सरोवर* or *lake* occurring only as a member of the compound epithet of the lotus flowers, might be translated with equal grammatical correctness, *lakes* in the plural. If a single lake only be intended, which the epithet *स्य* 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 Hindvi language Mansarour, from the Sanscrit *मानससरोवर* i. e. the great lake *Mánasa*, situated in the centre of *Himálaya*, 31° N. 81° E. in an oblong basin of 15 miles by 11, inclosed by the principal range to the south, part of the *Kailása* 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 *Mallinátha*, we suppose several high-mountain lakes to be here meant, we may join with the *Mánasa* 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*, (*बानरपुच्छ* *Vánarapuchh'ka*, the tail of the Monkey *Hanumán*.) See Asiatic Researches, vol. xiii. pp. 189, 190. What the poet however says here, or seems to say, concerning the lake *Mánasa*,—he has elsewhere said of the *Ganges*, which had been commonly, but erroneously supposed to spring from it. For thus says *Ráma* to *Sitá* in the *Raghu-vansa*, Canto xiii. St. 51, when describing the mystic forest of the sage *Atri*.

अवामिषेकाय तपोधनाम् | प्रवर्तवामास किञ्चानुसूया  
 सप्तर्षिस्रोतुतहेमपद्मम् | विश्वोत्तमं श्रम्यकमौलिमालम् ॥

"Thither, for the due ablation of sages whose wealth is austerity, has *Anusúya* (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 *Cálidása* in this stanza, as his commentators truly say, is to close his description of *Himálaya* by a splendid instance of *अतिशयेति* or *hyperbole*, such a one as, in the words of the rhetorical poet *Dandi* whom they quote, is *लोकसीमातिवर्तिनी* i. e. *transcending the limits of the worlds*.

—*vivida vis animi pervicit et extra*

*Pervasis longe flammantia mœnia 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



## 17.

In him, then, the Father of Heav'n and of Earth  
Beholding a nature which freely gave birth

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 Vasistha,)—whose stations in the pre-eminently favoured seven stars of the Great Bear, are thence imagined 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 *lōka* 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 *lōka*, the abode of Brahmá : which makes it the fifth when the earth is not included. See Wilson's Dictionary, Art. लोका.

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 Manvantara,—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,” says Vyása, “*Naubaudhamam* or the *ship-binding* even to this day.” For so we read in the *Aranya-parva* or 3rd Book of the Mahábhárata, in the episode *Matsyópañkhyamam*.

ब्रह्मर्षीमहा मत्स्याकाश्वपोन् प्रचक्षन् ब्रह्मैः ।  
 कश्चिन् हिमवतः प्रहे मानं बभूव साषिदं ॥ ४७ ॥  
 वा ब्रह्मा तत्र तेषु र्ब्रह्मविभिरेतर्षभ ।  
 नैर्मत्स्याक वक्त्रः मुना प्रहे हिमवतस्त्रहा ॥ ४८ ॥  
 तत्र नौवन्धनं मानं प्रहे हिमवतः परं ।  
 स्नातमस्यापि कौन्तेय तद्विदि भरतर्षभ ॥ ४९ ॥

Though M. Bopp, in his ingenious preface to the German translation of this episode (published in 12mo. under the title of *Die Stundfut*, 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-Purána, the word *लोकाणां* in the 28th verse of the former (which cannot be properly translated *geschöpfe* or *leste*, “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 *opes*, &c.—The causal verb *प्रबोधयति* in this stanza is explained by the Scholiasts *विकसयति* i. e. “opens to full bloom.” This meaning does not occur in vocabularies : and I therefore mention it here. (Compare St. 32).

To each sev'ral 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 HIMÁLAYA ever by right  
 Should claim sov'reign power o'er each mountainous height.

18.

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

St. 17. *A nature that freely gave birth*

*To each sev'ral limb of the sacred oblation.*—These words are but the necessary expansion of a single Sanscrit compound, अन्नान्नोन्नितं which begins the stanza. The limbs (अन्नानि) alluded to, are the flowers and fruits—the sacred grasses, kusa, dárva, &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 Méru's sole worthy compeer.*—The adjustment of supremacy between Himálaya the highest of mountains in the world, and the peculiar glory of India on the one hand—and Mount Méru 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 Nyssa in the mountains of Hyrcania or Margiana, not far from the S. E. extremity of the Caspian in northern Khorásán), seems to be rather a difficult point with Híndú mythological writers. The celebrated mystical episode of the Mahábhárata, the Bhágvad-Gíta, gives the same supremacy among mountains to each separately : for where Crishna in the 13th chapter represents himself as identified with the chief of all orders of creation, as the *Bhriḡu* of Rishis, the *Sun* of A'dityas, the *Sáma-Véda* of sacred books, &c. &c. we find him v. 23, saying, मेवः शिखरिचामरं "I am the Méru of craggy mountains," and in v. 25 स्थावरानां हिमालयः "the Himálaya of hills,"—giving, apparently for the purpose of thus honouring Himálaya, 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 Mahábhárata and the Puránas, 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 Rámáyana, called respectively उन्नोन्नतिः उन्नोन्नतिः उन्नोन्नतिः and कुमारोन्नतिः i. e. the birth of Gangá, the great deeds of Umá, and the birth

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,  
 MAINÁCA, who since to old Ocean allied

of Cumára [I. p. 343—359 of Carey and Marshman, or I. 143—147 of Schlegel],—that this point is in a manner settled by making Méru the father-in-law of Himálaya, i. e. the father of that very noble nymph Méná, and through her the progenitor of Gangá and Umá, the illustrious daughters of Himálaya, as well as of the god of war Cumára or Cárticéya, the offspring by one of them of Siva. It may seem strange that Cálidása, when about to pursue at length, and in a style of more ambitious ornament, a story that Válmiki 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 Méná's origin from Méru, (who is here so distinctly mentioned with reference to Himálaya), by describing her as sprung from the *manas* or mental substance of the Dii Manes or paternal gods, (whose properties and order in the creation may be seen at length in Manú, Ch. iii. v. 192—201) : but he also in the succeeding stanzas, suppresses every mention of Gangá or Ganges as the elder sister of his heroine Umá : mentioning only in that rank of seniority, the comparatively unimportant Maináca.

Cálidása however has ample authority in the Puránas for his statement. Thus the Scholiast Mallinátha, (who explains *मानसी कन्या* here by *सुहृत्पत्नी* i. e. "born from the mere volition" of the Dii Manes or Pitris)—cites in confirmation of St. 18, 19, 20,—the following distich from the Brahmánda-Purána—where we have the same mutual relation of the Pitris, Méná, Himálaya, and Maináca laid down, (without mention of Umá),

तेषां तु मानसी कन्या मेना नाम महाजिरेः ।  
 पत्नी हिमवतो ब्रह्माः पुत्रा मेनाक उच्यते ॥

and also the following from the Vishnú-Purána, making Méná daughter of the Pitris—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 Háriní.

तेभ्यः प्रभा सुता उच्ये मेना वै हारिणीति च ।  
 ते उभे ब्रह्मवादिभ्यौ योगिभ्यौ चाप्युभे द्विज ॥

St. 19. This verse is omitted in my Malayalim 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. *Maináca* surnamed *Sunábha*, once a *mountainous island*, is now, since this act of "Vritra's foe" or Indra [see Mahábhárate IV. § 4 entitled *Vritra-badha*] a *sunken rock* in the gulf (or rather strait) of Menár, that separates Lancá or Ceylon from the Indian continent. He is introduced by Válmiki as himself telling the story of this catastrophe : which as it belongs to a part of the Rámáyana (the 5th book or *Sundara-kánda*, 8th section or *sarga*) which has not yet

In bands of strict friendship, alone scap'd the blow  
 Aim'd fall at each mountain by VAMTRĀ's stern foe.  
 Their wings were all cleft by the Thund'rer's fierce ire,  
 But his, the fell bolt left unscath'd and entire.

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

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

समद्रक्ष्याप्रमेचक्ष्य महामकरसंकुले ।  
 किं ब्रमन्मर्जले धीमन् विमूढो ब्रूहि कारणं ॥  
 रवमुन्नतः शुभं वाक्यं सुनामः पर्वतोत्तमः ।  
 प्रत्युवाच चक्षुर्मनं वाक्यं वाक्यकोविहं ॥  
 पश्यन्तः पुरा शैला बभूवुः श्रीमन्नमिनः ।  
 ब्रजन्ति क्व हिमः सर्वा मरुदानिहरंरसः ॥  
 ततश्चेपु ब्रजन्तेव देवसङ्गे महर्षयः ।  
 भूतानि च जयं जयुःशेषां पतनमश्नुवा ॥  
 ततः क्रुद्धः सहसाचः पर्वतानां सहस्रजः ।  
 पर्वतशिखरेषु बभूव तत्र तत्र ब्रतकतुः ॥  
 स मामुपगतः क्रुद्धो बभूवुर्मथ देवराट् ।  
 ततोऽहं सहसा विप्रः पवनेन महाकाया ॥  
 अस्मिन् अवचतोके च प्रवित्रो वामरर्षभ ।  
 नृपपद्यः समर्षेण तव पिबामिरक्षितः ॥

HANUMA'N.—In Ocean's boundless waste, o'erspread  
 With huge sea-monsters crowding nigh,  
 Why hid'st thou thus thy wave-merg'd head?  
 Tell me, sage Mountain, tell me why.

MAINA'CA.—Erst, mighty chief, on wings forth flew,  
 Free through all space, the Mountain bands,  
 Swift as the bird that bears Vishnu,  
 Or heaven's loud blast that scours the lands.  
 But as they soar'd aloft, strange fears  
 Did Rishis, gods and men surprise,  
 Dreading their fall ; and heaven's King rears  
 His bolt,—fierce lord of thousand eyes.  
 Then fell from thousand hills' sides low  
 The wings by vivid lightnings cleft.  
 But me, while yet the bolt-arm'd foe  
 Drew nigh,—unnerv'd, of hope bereft,—

## 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 Cálidasa as the friendly act of Ocean, hiding the mountain under its waters,—is made by Válmíki 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 Snorro, Fab. 11,) is not unfrequently alluded to in the legends of the Hindús. Thus in the Kást-kánda of the Skanda-Purána there is a soliloquy of the great mountain Vindhya, full of schemes of envy and ill-will against Méru, 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.

सत्यं बोधयता पूर्वमकस्त्रोपेक्षं चेतयित् ।

पञ्चदीनः क्षतो वन विमपचक्ष चेदित् ॥

St. 21. The voluntary burning of Satí, (whose name is here twice repeated सती सती, once as an epithet "pure" or "virtuous," and again as the proper name,) is among the best known and most constantly repeated tales of Hindú mythology ; and it is in memory of this that every self-devoted and self-immolating wife obtains the same sacred name of *Satí*, i. e. in another spelling of that very common but often mis-applied term, is a *Suffee*. 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 Brahmá, 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 continuance 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 Satí 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 Isis. (Of these places called पीडस्थानानि, which are 51 in number, and held in peculiar veneration by the votaries of the Saktis, one distinguished one is at Cálí-ghát in the neighbourhood of this capital, which received the goddess's *fangers*).

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 MĒ'NĀ, the mountain-king's wife.

The freedom with which the self-disembodied Satī chooses parents for a new birth to fresh life, (inferior indeed in station to the former one, inasmuch as Pitris, gods, and Munis, yield in dignity to the ten *Brahmādēvās*, of whom Daxa was one, i. e. the next after Brahmā, 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-Gītā, II. 22.

वाससि जीर्णानि यथा विद्याथ | तथा हरीराषि विद्याथ जीर्णान्  
 नवानि मृच्छसति नरो ऽपराधि । | नवानि संवाति नवानि देही ॥

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

Though Satī daughter of Daxa, is the first birth of the goddess *Sivā*, (or wife of Siva) a name which therefore equally designates Satī and Pārvatī or Umā,—we are not to consider this as the first emanation of the all-powerful energy so personified. As Mahā-Māyā, or Prakriti, or Ambicā, the Great Mother, the principle of all nature, and variable or transitory existence,—she is Dévī 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, Brahmā, Vishnu, Siva,—the triple form which the before quiescent and inactive deity (the neuter *brahma* or *numen*) assumed respectively for the Production, Support, and Destruction of the world. This characteristic feature of Gentile theology is detailed by Marcandéya, in that singular episode called the Dévī Māhātmyam, or exploits of this wondrous goddess—where, in the first chapter, she is described by the Rishi Médhas as lulling Vishnu the preserver into a deep sleep, by which the world's creator, Brahmā, is threatened with destruction: who accordingly invokes the goddess as *विश्वेश्वरी*, or lady of the universe, and superior to himself, Vishnu 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 Himālaya among the rest presented her with jewels and with her attendant lion: thus armed as the terrible Durgā, she destroys Mahisha, and receives the homage of all the immortals. Her incarnation in the beautiful form of Gāurī, Sivā, or Pārvatī the nymph of Himālaya (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 Cālī 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 Pārvatī is mentioned in that book, (IV. 33—35, and V. 40—43) is any allusion made to her preceding birth from Daxa as Satī: and the same omission is equally observable in the chapters respecting Umā in the 1st Book of the Rāmāyana.

## 22.

Of her, then immers'd in devotion's thoughts deep,  
 Begot by the monarch of ev'ry high steep,—  
 Did SIVA's lost love once again upon earth  
 Derive from new parents a fortunate birth.  
 Ev'n thus, in the womb of *Morality* pure,  
 'Midst earth's turbid toil still unshaken and sure,  
 By strong *Perseverance's* virtue, I wot,  
 The infant *Prosperity's* ever begot.

## 23.

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 :  
 And moving or fix'd, ev'ry bodily thing  
 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 *Raghu-vansa*, Canto xiii. St. 60—where the subject matter of comparison is the plucking of the lotus flowers from the parent lake of the Saryú river by the hands of the female Yaxa 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 Sákhya 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*. *NIRI* (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 *Raghu-vansa* of our author, II. 60, when the pious king Dilípa offered to devote his own life instead of that of the cow Nandini to Siva's lion before mentioned that guarded the sacred cedar of Párvatí,—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.

तस्मिन्मध्ये पालुषितुः प्रजानाम्  
 क्वचिन्नतः सिंहरिपातमुर्धं ।

शवाङ्गमुखसोपरि पुष्पहृदिः  
 पपात विशाधरहसमुत्ता ॥

24.

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 VIDU'RA's fan'd mine ;  
 When, cleft by electric new clouds' starting sound,  
 Its thunder-struck jewels dart out from their ground.

“ At this instant, over the protector of his subjects” (कोमेना लाव 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 *Vidyáharas*.” [This appro-  
 bation 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 Raghú, from which the great Ráma was to spring. Compare St. 2, *suprà*.]

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

*St. 24. Did she, the fair mother.* Some copies, and those not uncommon in  
 Bengal and Hindústan, instead of सुविधी or *mother*, have धरिणी *the earth* : thus  
 instead of the lovely Méná, 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 Malli-  
 nátha and Bharata-Mallica prove that they both read Savitrí.

*Ibid.* VIDU'RA, the Sanscrit for “ remote,” is also the proper name of a mountain  
 said to produce the *lapis lazuli*, which is thence called विदूरस्य and वैदूर्यं.  
 The curious native treatise on various subjects of natural history, called *Calpa-  
 yukti*,—opens its account of the *parísá* or test of this precious stone, by the  
 following extraordinary lines, which fully illustrate the meaning of Cálidása here.

कस्यामकासुभिताम्बराभेर | वैदूर्यं तत्र प्रमनेकवर्षं  
 निष्पादतुष्ठादितिजस्य माहात् | शैलाभिरामसुतिवर्षवीर्ण ॥  
 अविदूरे विदूरस्य निरेवस्युद्भवेत्ततः ।  
 कासुवदकरीमा च मनेकसाकरो ऽ भवत् ॥  
 तस्य माहसुतत्वाहाकरः स महागुहः ।  
 अमवसरितो लोके लोकस्यविभूषणः ॥  
 तस्यैव दानवपतेर्निजदानुरूप  
 प्राहत्पथोत्तरवार्जितचाचरुषाः ।  
 वैदूर्यं तत्र मन्वसौ विविधावभासात्  
 तस्मात् स्फुटिद्विवसप्रतिमा वभूवुः ॥

“ 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 *vidúryam* (*lapis lazuli*);  
 source of colours of a bright and ravishing splendour. Not far from the  
 declivity of Mount *Vidúras*, 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,



## 25.

As first, a thin streak of soft silvery light,  
The gleaming new moon in the West meets our sight,

eminent in its properties, the ornament of the three worlds : but ever since, on the muttering of the clouds of the rainy months (July and August), imitating the sound of that prince of demons, are those beautiful *vidūrya* gems emitted, of varied lustre, and rapid effulgence as of a multitude of fiery sparks."

Malinātha cites the second sloka of the above description, as from an anonymous *budha* or sage, to point out the mount Vidūra here meant by Cālidāsa : but the other Scholiast, Bharata-Mallica, erroneously explains Vidūra here as *prabāhīpattisthānam*, i. e. a place where coral is produced,—a sense unknown to Sanscrit vocabularies. Except for the substitution of coral for lapis lazuli, he coincides with the above quotation—citing for the extraordinary phenomenon here mentioned the same Cabalistic authority from which we have the blazing herbs of St. 10 and 30; प्रादुर्घनमर्जनात् प्रवाहरत्प्रज्ञाकाः श्रियस्यासाविर्भवन्तीत्यात्मः " From the muttering of the clouds in the rainy months (July and August), darts of coral gems make their appearance on the earth. So says the A'gama (or Tantra)."

The situation of VIDŪRYA, if we may trust the Scholiast on the following parallel passage from the 12th canto of the *Naiśhadha* of Śrī Harsha, is identified with that of mount *Rōhana* or Adam's Peak in Ceylon. Among the many unsuccessful suitors of the beautiful Damayanti in that canto, is a Malabar prince of great riches and liberality, whom the goddess Sarasvatī thus recommends to the fair virgin's acceptance :—

अनेन राज्ञार्थिषु दुर्मंगोक्तते  
भवन् वनध्यानधरत्पिबतः ।

तथा विदूराद्रिरदूरतां गमी  
यथा स गमी तव केचिद्वैसतां ॥

"Mount Vidūra, abundant in gems that spring forth at the sound of thunder-clouds, yet becoming unacceptable to the beggars (that before flocked to it) through this more munificent king,—shall, however remote as its name indicates, become so near (if you accept this Southern monarch) that it shall be to you as a pleasure mount." As the Scholia referred to illustrate the words of Cālidāsa before us, as well as those of Śrī Harsha, they may be added for the satisfaction of the Sanscrit student.

रत्नहरयोऽतिप्रसिद्धो विभवेव दूरोऽद्रिरक्ष रोहसाचलस्यथा नेन प्रकारेण अदूरतां  
शानीयं गमी गन्ता यथा येन प्रकारेण भवकेचिद्वैसतां श्रीडापर्वतत्वं गमी  
ममिच्छति किंभूतोऽतिवदान्येन राज्ञार्थिषु वाचकेषु विषये दुर्मंगोक्तत उपेक्षाविष-  
योभूतासयाचनीयतां प्रापितः अतएव व्याभावात्तथा वना मेधाशेषां ध्यानः ब्रह्म  
सखाज्जातेरनेःपीवरः परिपुष्टो भवन् विदूराद्रौ हि भवत्सेवब्रह्माद्रत्नप्रज्ञाका उत्पद्यन्ते  
ताश्च वाचकेर्नीयन्ते अस्मिन्नुपक्रमे सति वाचकस्त्वामभवात्स्वयमावाप्तमैः ज्ञाना  
नदुपवनं त्वं यावन्नेदुरा भवसि सरव रत्नमयजापव श्रीडापर्वतस्थाने ममिच्छति  
अति वदान्योऽयमिति भावः ।

St. 25. As daily new digits, &c.—The कृष्णा or Indian digit, is not as with European astronomers,  $\frac{1}{12}$  of the diameter of the Moon's disc, but  $\frac{1}{18}$  only.

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 PÁRVATI' 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 UM'Ā, " Oh no !" was the lovely girl's name,

There is therefore the accession of one of these for every *TWÁ* or lunar day of the *sukla-pāsa*, or waxing moon.

*St.* 26. PÁRVATI'.—This feminine noun पार्वती is the regular patronymic derivative from पर्वत *parvatas* or "mountain." The ascription of these two names, PÁRVATI' and UMA', to the goddess in her second birth, is related at length in the *Siva Purána*, 2nd part (or *ustara-khanda*), 13th chapter.

*Ibid.* When bent upon mortification, &c.—The same is told of Umá (as distinguished from her elder sister Gangá), by *Válmíki*, *Rámáyana*, I. cap. 37, *St.* 19.—(Vol. i. p. 148, ed. Schlegel.)

*Ibid.* That U-MA' " Oh no !" &c.—The latter Sanscrit particle ऋ má is (like its cognate *me*, *o* or *o* in Persic, *μη* in Greek) the dehortative "no," commonly prefixed to the imperative or optative mood ; as *na* (the same with the Persic, Latin, and Teutonic particle) is the simple negative "no" or "not," prefixed to the indicative. The former particle ऋ *U*, 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 *Védas*. There it may be found often annexed as if it were a termination to the several cases of the demonstrative pronoun *इत्त*, or to prepositions in composition, when in that ancient Sanscrit (as in Greek and in German, though the *smesis* 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 ऋ) "precisely" or "merely." Thus we find it in the following verses from the *Pśá-váśya* Upanisad, which is the closing 40th chapter of the great *Sāhitá* of the *YAJUR VÉDA*, the *Vája-Sanéya-Sāhitá* of *Dādicī 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. Roem, in his *Specimen of the Rig. Veda*, published at London in 1830, p. 6, describes *udu* for *ut*, and *abudu* for *abut*, as mere variations or licences of the most ancient language. They are rather the annexations to the universal form of this expressive particle *U*.

## 27.

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.

अन्धं तमः प्रविशन्ति ये अविद्यामुपासते  
ततो भूय इव ते तमो व उ विद्यायां रताः । १२ ॥  
अन्धदेवाडविद्याया अन्धदेवाडविद्यायाः  
इति मनुम जीराणां ये नलद्विचचचिरे ॥ १३ ॥  
विद्यां अविद्यां च बलदेदोमयं सड  
अविद्याया अत्यं तीर्ना विद्यायाडतमनुते ॥ १४ ॥

Blind darkness do they incur, who cherish ignorance (i. e. action without contemplation).

But greater darkness, as it were, than this do they incur, who delight in knowledge merely [उ].

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 अन्ध or अन्धत (Cháts or Anvita) is one of the common-places of Hindú poetry. See the songs of Jayadéva, as translated by Sir W. Jones, Works, vol. iv. p. 242, (8vo. edition). But a more elegant example of this cannot be found than what is furnished by Cálidása himself in the 5th Act of his justly celebrated drama, the Sakuntalá, where the following song from behind the scenes reminds King Dashmanta of his inconstancy to his first attachment.

Prácrit text.

Or in Sanscrit.

अद्विचच मडलोहमात्रुषो

*Abhinava-madhu-lóha-bhávatkas*

तुह परिचुम्बिच चूचसंजरीं

*Tava parichumbita-chátsa-manjarím*

कमलरसदिनेनमिषुदे

*Kamala-rasátimátra-nivrttib,*

मडकर विखरिसेसि चं कडं

*Madhukara ! vismarishyasi namu katham ?*

i. e. word for word. { In-novi-mellis-cupidinem-conversus,  
Tui oculum-olim-expertum-Mangiferæ-surculum  
Loti-asporè-nimium-occupatus  
O mellifer ! oblivisceris sane 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 pourrait-il, abeille volage, &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 *Ótí*, (but *Udgáthá* 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 *विष्णुमरिचिचि* for *विष्णुमरिचि* 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 *Agar-naktram*; the distribution of which is, { 1 and 3. Proceleusm. Anapæst. Dijamb. 2 and 4. Proceleusm. Choriamb. Dijamb.

*St. 28. Of far flowing fame.*—In the original *त्रिसार्धया* 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.

वीन् पयो हेतुना केन ज्ञावयेद्योक्तपावनी ।  
 त्रिषु लोकेषु धर्मज्ञ कर्मभिः केः समन्विता ॥

“ 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 *संसारवन्विता* in the third, is meant the utmost perfection and correctness of *Sanskrit* speech.

[To be concluded in the September number.]

## उभोत्पत्तिः

अख्युत्तराणां दिशि देवतात्मा  
विभाज्यो नाम नगाधिराजः ।  
पूर्वापरौ तोयनिधी\*विभाज्य  
स्थितः प्रथिवा इव मानदृष्टः ॥१॥

यं सर्वत्रैसाः परिकल्प्य बलं  
नेरौ स्थिते दोम्बरि दोहदधे ।  
आस्त्वनि रत्नानि मधोपधीष  
प्रयूपदिष्टां दुदुडुर्धरिणीं ॥२॥

अनन्तरप्रभवस्तु यस्तु  
चिन्म न सौभाग्यविलोपि जातं ।  
एवो हि दोषो मधुसन्निपाते  
मिमज्जतीन्द्रोः किरसेष्विवाहः ॥३॥

अथासुरोविधममख्यमानां ।  
अन्वाद्यिषीं शिखरैर्विभर्षि ।  
अलाहकच्छेदविभक्ताराम्  
अकाशसन्ध्यामिव घातुमर्ता ॥ ४ ॥

† आमेकस्य संहरतां कर्मानां  
ह्याचामधः † सानुमतां निषेध ।  
उद्वेजिता दृष्टिभिरान्यसन्ने  
प्रज्जानि अस्मात्पवन्ति सिद्धाः ॥ ५ ॥

पदं तुषारवृत्तिषोमरत्नं  
अस्मिन्नदृष्ट्यापि अतस्त्रिपानां ।  
विदन्ति मार्गं नखरग्रसुहृद्  
मुक्ताफलेः कोशरिणां किराताः ॥ ६ ॥

अथाधरा घातुरसेव यत्र  
भूर्जकचः कुञ्जरविन्दुशोभाः ।  
अस्त्वनि विद्याधरसुन्दरीशाम्  
अनन्तसेकत्रिसयोपशोमं ॥ ७ ॥

यः पूरयन्कीचकरग्रभामाम्  
दरीशुशोलेन समीरसेन ।  
उद्गास्यतामिच्छति किन्नराणां  
तामप्रदायिजसिधोपमन्तुं ॥ ८ ॥  
कपोलकक्षुं § करिषिर्विबेत्तुं  
विषद्वितावां सरसकुमारां ।  
यत्र कुतधीरतया प्रकृतः  
सानुनि नमः सुरभीकरोति ॥ ९ ॥

वनेचरणां वनितासुखानां  
दरीशुशोत्यङ्गनिपन्नभासः ।  
भवन्ति यथैवचयो रज्यन्वाम्  
अतैश्चपूराः सुरनप्रदोषाः ॥ १० ॥  
उद्देवयत्यङ्गुलिपार्थिभामाम्  
मार्गं शिखीधतचिन्नेऽपि यत्र ।  
न दुर्ध्वनोश्चिपयोधरार्ता  
भिन्दन्ति मन्दां व्रतिसन्धुसुहः ॥ ११ ॥

दिवाकराद्गच्छति यो मुष्ठासु  
शीर्षं दिवाभीतसिवात्मकारं ।  
सुद्रेऽपि नूनं हरसं प्रपन्ने  
मममसुषैः शिरसामतीव ॥ १२ ॥

आङ्गुलविषेपविसर्पिशोभैर्  
इतस्तत्रान्द्रमरीचिमैरैः ।  
यस्मार्थयुक्तं गिरिराज्यमन्दं  
कुर्वन्ति वासुधजनेचमर्थः ॥ १३ ॥

यथाग्नाशेषविच्छिन्नानां  
यत्कथा किन्नुवहाङ्गमानां ।  
दरीशुद्वारि विच्छम्बिन्वासु  
विरस्करिषो अश्वदा भवन्ति ॥ १४ ॥

\* Some Malayalim MSS. have चारिनिधी.

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

‡ Some Bengal MSS. have ह्याचामिधे.

§ Some MSS. have कपोलकक्षुः in the plural.

भाभीरधीमिउर्भरधीकराधां  
 मोहा बुडःकथितदेवदाहः ।  
 बहासुरन्विष्टमनेः किरातेर्  
 चायेवते मित्रशिशुविबर्हः ॥ १५ ॥

सप्तर्षिदद्यावचितावशेषाम्  
 चधो विवसागपरिवर्तमानः ।  
 पद्मानि यथापसरोरहादि  
 प्रबोधयत्यूर्ध्वमुखैर्धूमैः ॥ १६ ॥

यथाहोमिजमभवेद्य यथा  
 सारं चरिधीवरकाचमं च ।  
 प्रजापतिः कथितयज्ञमामं  
 श्रेष्ठाधिपत्यं स्ववमन्तिष्ठत् ॥ १७ ॥

स मानर्षी मेवसहः पितृणां  
 कन्यां कुलस्य स्थितवे स्थितिज्ञः ।  
 मेनां शुनीमानपि माननीयाम्  
 आत्मानुत्सुपां विविनोपयेते ॥ १८ ॥

\* काशकसेवाय तयोः प्रहते  
 स्वरूपयोस्ये सुरतप्रसङ्गे ।  
 मनोरमं यौवनमुद्भवत्या  
 ममाऽभवदुधरराजपत्न्याः ॥ १९ ॥

सखत सा नामवधूपनोम्यं  
 मेनाकमधोनिधिवदसखं ।  
 क्रुद्धेऽपि पचष्टिदि दधमवात्  
 चवेदनामं कुचिद्वचतामां ॥ २० ॥

चयापमानेन पितुः प्रसुक्ता  
 दचस्य कन्या भवपूर्वपत्नी ।  
 सती सती योत्रविद्वद्वदेहा  
 मां जन्मने श्रेष्ठवधूं प्रयेदे ॥ २१ ॥

सा धुधरराजमधिपेक्ष तस्यां  
 समाधिस्त्यासुद्गपादि भया ।  
 सम्यक् प्रबोधादपरिचितायां  
 श्रीवाविनोत्यादनुकेन सम्पत् ॥ २२ ॥

प्रसन्नदिक् पांशुविविज्ञवातं  
 ब्रह्मसमानमरपुष्यष्टि ।  
 शरीरिणां स्थावरकर्मजानां  
 सुखाय तज्जन्मदिनं वभूव ॥ २३ ॥

तथा दुहिषा सुतरां सवित्री †  
 सुदुरत्प्रभामखडवा चकासे ।  
 विदूरभूमिर्भवनेवशब्दाद् ‡  
 उक्लिञ्जवा रजशकाकवेव ॥ २४ ॥

दिने दिने सा परिवर्द्धमाना  
 क्षुब्धोद्वा चान्द्रमसीव खेषा । §  
 पुषोव चावस्यमथान् विज्ञेषान्  
 योद्धाकराधीव कृत्वाकरादि ॥ २५ ॥

मां पार्थ्वीत्याभिमन्नेव भात्या  
 वन्मुत्रिणां वन्मुजने जुहाव ।  
 उमेति माया तपसे ॥ निषिद्धा  
 यथादुमाक्षां सुसुखी जगाम ॥ २६ ॥

मदीष्टतः पुषवतोऽपि दडिष्ट  
 तश्चिद्वपत्वे न जगाम कर्मिं ।  
 चननापुष्यस्य मधोर्षिं चूने  
 द्विरेफमासा † सविश्वेवसङ्गा ॥ २७ ॥

प्रभामपत्या शिशवेव हीपस्  
 विमार्गयेव विदिवस्य मार्गः ।  
 संस्कारवत्वेव त्रिरा मनीषी  
 तथा स पूतश्च विभूषितश्च ॥ २८ ॥

\* This sloka is omitted in a Malayalim MS.  
 † Several MSS. have here चरिधी for सवित्री.  
 ‡ Some MSS. have जादात् for शब्दात्.  
 § Some MSS. have रेखा.  
 ‖ Some MSS. have तपसे.  
 ‡ Some MSS. adding *Visarga* in these two places, make the whole phrase  
 द्विरेफमासाः सविश्वेवसङ्गाः