

THE
MÉGHA DÚTA;
OR,
CLOUD MESSENGER:
A POEM,

IN THE SANSKRIT LANGUAGE.

BY CÁLIDÁSA.

TRANSLATED INTO ENGLISH VERSE,
WITH NOTES AND ILLUSTRATIONS.

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DEDICATION

PRESENTED BY

TO THE RIGHT HONORABLE

THE EARL OF MINTO,

GOVERNOR GENERAL OF INDIA.

&c. &c. &c.

My Lord,

I HAVE taken the liberty of giving to the following little work the sanction of your Lordship's name, not with the idea, that so humble a tribute can add any thing to it's lustre; but with the hope, that it may reflect some credit upon the pages to which it is prefixed.

New to public criticism, and reasonably ambitious of public approval, I am naturally anxious to introduce this first production of my literary labors, under the most eligible auspices, to the notice of the world; and I am confident that the countenance of one who has always professed himself an encourager of letters, and who is known to merit the palm which he bestows, will ensure me, in the first instance at least, a favorable reception.

DEDICATION.

It must be a matter of indifference to Society, and still more so to your Lordship, that an unimportant individual should express his admiration of the firmness and energy which *India* has witnessed in your Lordship's political career, and which have been so successfully exerted in suppressing internal commotion, and prosecuting foreign conquest: I am unwilling however to pass over the present opportunity of joining in the voice of an English public, and applauding the justice that has crowned your Lordship's administration of the East, with the dignities of *Great Britain*.

Wishing that the country to which your Lordship's services are about to be transferred, may long continue to benefit by them,

I HAVE THE HONOR TO BE,

YOUR LORDSHIP'S,

MOST OBEDIENT SERVANT,

CALCUTTA, }
21th Sept. 1813. }

H. H. WILSON.

P R E F A C E.

THE antiquity and excellence of the sacred language of the *Hindus*, have naturally attracted attention, and excited curiosity: possessing considerable claims to be regarded as the most ancient form of speech with which mankind is acquainted, it appeals strongly to the interest that invests the early ages of the world; and constructed upon perhaps the most perfect plan, which human ingenuity has devised, it tempts us to an enquiry whether it's perfection be limited by it's structure, or whether the merits of *Hindu* compositions partake, or not, of the beauty of the language, in which they are composed,

It has fallen to the lot of the *English* nation especially, to prosecute these enquiries, and the result has been conformable to the patriotic wish of Sir Wm. Jones, that as the continental nations of *Europe* had been the most diligent cultivators of the other oriental tongues, the merit of *Sanscrit* research might chiefly belong to his own countrymen: influenced by his advice and example, his countrymen have labored with no contemptible success, in this interesting pursuit, and have rendered the language and literature of this division of the east accessible to the world. The efforts of *Sanscrit* Scholars have hitherto however been

directed rather to the useful, than the pleasing, rather to works of science than i magination. The complicated grammar of the *Hindus* has been most successfully investigated, their mythology amply illustrated, and much of their philosophy satisfactorily explained; their astronomical works have been exhibited to the philosophers whose modern attainments have rendered ancient science an object rather of curiosity than information, and their laws are no longer concealed behind the veil of an unknown tongue, from the knowledge of those who are charged with the administration of justice in *Hindoostan*. It only remains, to explore the field of their lighter literature, and transfer some of its most elegant flowers to a European soil.

The Drama of *Sacontala*, and the songs of JAYADĒVA have prepared the readers of the west, for the character of *Sanscrit* Poetry. To those who know how much poetical beauty depends upon poetical expression, it is needless to observe, that these works have been much injured by a translation into prose, although that prose proceeded from the elegant pen of Sir WM. JONES: even in this state however they have received the admiration of the Scholars of *Europe*; even in their present dress, it is impossible to avoid discovering, that they teem with fanciful imagery and natural feeling, and that beyond the pale of mythological allusion they offer little to offend the most fastidious taste.

It has been observed by Mr. COLNBROOKE,¹ and higher authority cannot be desired, that the profane Poetry of the *Hindus* affords better

¹ See the Appendix to ROBERTSON'S *Disquisition on India*.

² Essay on *Sanscrit* and *Pracrit* Prosody, Asiatic Researches, Vol. 10.

specimens of style and taste, than are to be found in the poems which are considered by them as sacred: such are the *Purāṇas*, the *Mahabharat*, and the *Rāmāyana*: the portions of these works therefore, which on various occasions have appeared before the public, cannot be allowed to detract from the general merits of *Sanscrit* composition, even though it should appear that they have more charms in the eye of literary curiosity, than of public taste: they are recommended to the *Hindus* themselves, not by their beauty, or sublimity, the conduct of the story, or the elegance of the style; but they owe their celebrity to their traditionary divineness, to the force of habit, and the power of religious faith: the stories related in them, the followers of BRAHMA have been accustomed to venerate, and the excellence of the compositions it would be sacrilege in them to deny: at the same time, there are few *Pandits* of real learning who would not rather peruse the *Mégha Dūta* than the *Rāmāyana*; there are few, who in the sincerity of unbiassed delight, do not transfer the palm of poetical pre-eminence from VALMÍCI¹ to CÁLIDÁS.

Of the latter of these eminent Bards little is ascertained by history, though much is detailed by tradition; he is the real or supposed author of a number of poetical works, each of which is of the highest merit. The Drama of SAONTALA is attributed to him, and the text of another of his works, the *Rītu Sanhāra* or *Assemblage of the Seasons*, has been printed under the inspection of Sir WM. JONES. The present poem is believed to be the offspring of his fertile imagination, and to the same source are ascribed the *Raghu Vanśa* or Race of RAGHU, an epic poem; *Cumāra*

¹ Author of the *Rāmāyana*.

Samb'hava, the birth of the deity COMARA, a poem chiefly mythological; a regular Drama entitled *Urvasī*, the name of one of the courtesans of Swerga; and a farce called *Hāsyaśrīṅgava*, or the Sea of laughter; the *Sringāra Tilaca* and *Praśnoṭtara Mūla*, two short amatory poems, and a small treatise in verse upon poetical metre, called *Sruta Bōdha*. Several other works are said to be the compositions of CĀLIDĀS, many of which it has been conjectured are attributed to him, merely in consequence of the reputation derived from those of which he was really the author.

The æra of CĀLIDĀS is generally asserted to be that of VICRAMĀDITYA, in whose court he formed one of the nine illustrious writers, characterised by the epithet of the *Nine Gems*; as the name VICRAMĀDITYA however has been undoubtedly applied to more than one monarch, the establishment of this fact leads us to no satisfactory result, with respect to the age of the poet. Sir WM. JONES¹ conceiving the VICRAMĀDITYA mentioned, to be the same as the sovereign from whom the present *Hindu* year, 1870, is dated, places the poet in the century preceding the *Christian* æra: Mr. BENTLEY,² trusting the *Bhoja Prabandha* and *Ayeen Achery*, conceives VICRAMĀDITYA to have been the same as *Raja VICRAMA*, successor to *Raja BHOJA*, and places the *Nine Gems* in the court of this monarch, in the end of the 11th, or the beginning of the 12th century after CHRIST; and Mr. COLBROOKE,³ relying chiefly upon the testimony of an inscription found at *Bud'dha Gaya* is inclined to consider

¹ Preface to *Sacontala*.

² Essay on *Hindu Chronology*, Asiatic Researches, Vol. 8.

³ Preface to the *Amera Cōsha* with Translation.

the age of AMARA SINHA author of the *Amara Cōḥa*, to be at least 900 years; and AMARA SINHA was also one of the *Nine Gems*, and consequently a contemporary of CALIDAS: this last opinion seems entitled to the preference.

To whatever name or period the *Cloud Messenger* may be assigned, it is the production of a poet: the circumstances of eastern society and climate, tend in a great measure to exclude sublimity, either moral or physical from their literary compositions, but the same circumstances are favorable to the less awful graces of poetry, to the elegantly minute observation of nature, and the tender expression of natural sensibility: the frowning rock, or foaming cataract, the furious tyrant, or undaunted patriot are not to be traced in *Sanscrit* verse, but we shall frequently meet with the impassioned lover, or affectionate husband, with the unobtrusive blossoms of the flower, and the evanescent tints of the sky: in point of language *Sanscrit* writers are certainly unsurpassed, and perhaps unequalled, and their style in general is as full as it is sweet, as majestic as it is harmonious; the exceeding copiousness of the language sometimes leads them into those tricks of composition, which formerly exercised the misdirected ingenuity of *Europe*, and puns, and quibbles and endless alliteration constitute the stanza; their attention also to minute objects sometimes terminates in quaintness, and affectation, but from the faults of either style, or fancy, the subject of our present enquiry is entirely exempt: there are also a copiousness and consistency in it, which are not often paralleled in oriental writings; a quick succession of thought and description, which the title of the work does not lead us to expect, and a successful avoiding of inconsistency or absurdity, which so

protracted in apostrophe as forms the theme of the poem might have induced us to apprehend ; the style of the work is at once exceedingly simple, while at the same time, it is exquisitely polished ; the merits of the work are so highly appreciated by the *Indus*, that notwithstanding its shortness, it is classed amongst their *Maha U'vya*s or Great poems, and notwithstanding its perspicuity, it is the object of much critical acumen, and learned elucidation : the manuscript from which the text of the following pages is printed, and for which the translator is indebted to the kindness of Mr. COLEBROOKE, unites with the original, no fewer than six Commentaries, the respective works of MALLI NÁT'H, CALYÁNA MALLA, SANÁTANA GÓSWÁMI, BHARATA MALLICA, RÁMANÁT'H TERCA, LANCA'RA and HARA GOVINDA VÁCHISPATI.

In the conversion of the *Mégha Dūta* into *English* the translator has in general endeavored to avoid being licentious, without attempting to be literal ; the idioms of the languages are too different to admit of a very precise transfusion of the one into the other, and it has been more the object of the following translation, to render thoughts, than words : with a few exceptions however, most of which are specified in the notes, it is believed that the ideas of CALIDÁŚ, will be found conveyed with tolerable fidelity : to the *English* reader, whose critical sagacity may discover, that the number of lines in the translation is nearly double the amount of those of the original, it may be sufficient to observe, that this excess is balanced by the number of syllables, of which one line of *Sanscrit* contains nearly double the syllables of which one line of *English* consists, and that the little connective particles which take up much space in the translation, are in a great measure unknown to the readily compounded language of the original text,

The translator believes that some apology may be requisite for the length, and nature of many of the notes accompanying the translation: some of them were indispensable; it was absolutely necessary to explain the allusions to customs, or notions, to domestic manners, or religious belief, to render the text intelligible in many places, and in others, to enable the *European* reader to judge of the beauty or propriety of the thoughts. The notes to the geographical part of the poem, it is hoped will not be regarded as useless or irrelevant, as they may perhaps throw some light upon the ancient geography of central *Hindoostan*. Illustrating passages in the poem, by extracts from other *Sancrit* authors, as well as a few verbal and etymological remarks, may possibly be serviceable or interesting, to the few and meritorious students of the beautiful though intricate language of the original. Tracing the analogies between *Greek*, and *Hindu Mythology*, furnished an amusement to the translator, which he thinks communicable to others; and the analogies between the poetry of the east, and west, are given especially for the benefit of those liberal critics, who admire upon the strength of prescription, the beauties of classical and modern writings, and deny all merit to the same or similar ideas, when they occur in the works of oriental writers. It is also entertaining to observe, how much men resemble each other, in spite of the accidental varieties of complexion or education of place, or time.

There are perhaps other subjects in the following pages which require explanation, or apology; as however this preface has already exceeded reasonable limits, they must be consigned to the forbearance of the reader, or they may be attributed to the inexperience of the translator, and the occupation of his time and attention in more serious pursuits.

THE

MÉGHA DÚTA;

OR,

CLOUD MESSENGER:

ARGUMENT.

A YACSHA, or Demigod so called, and a servant of the *Hindu* God of wealth, CURENA, had incurred the displeasure of his lord, by neglecting a garden entrusted to his charge, and allowing it to be injured by the entrance of AIRA'VATA, the elephant of INDRA, Deity of the firmament: as a punishment for his offence, he was condemned to twelve months banishment from *Alaca*, the city of the *Yaschas*, and consequent separation from his home and wife. The seat of his exile is the mountain *Ramagiri*, and upon the opening of the poem, he is supposed to have passed a period of eight months in solitary seclusion: the poem opens at the commencement of the rainy season, when heavy Clouds are gathering in the south, and proceeding in a northerly course, or towards the *Himála* mountains, and the fictitious position of the residence of the *Yaschas*. To one of these, the distressed Demigod addresses himself, and desires the Cloud, to waft his sorrows to a beloved and regretted wife. For this purpose he first describes the route which the messenger is to pursue, and this gives the Poet an opportunity of alluding to the principal mountains, rivers, temples, &c. that are to be met with on the road from *Rámagiri* to

Oujain, and thence, nearly due north, to the *Himālaya* or snowy mountains. The fabulous mountain *Cailāsa*, and the city of *Guvāra*, *Alaca*, which are supposed to be in the central part of the snowy range, are next described, and we then come to the personal description of the *Yacsha's* wife. The Cloud is next instructed how to express the feelings and situation of the exile, and he is then dismissed from the presence of the Deity, and the Poem of *CA'LI'DA'SA*.

N O T E.

It may be necessary to observe that in reading the *Sanscrit* names which occur in the following work the consonants are to be pronounced as in *English* with the exception of *C* which is uniformly used for *K* agreeably to Sir *Wm Jones's* system. The vowels have their natural pronunciation, and the accent above a vowel marks its being long. The vowels may be thus pronounced :

A	as	in	<i>America</i> .	A'	as	in	<i>Nor.</i>
I	as	in	<i>City</i> .	I'	as	in	<i>Italian</i> or like <i>ou</i> in <i>see</i> .
U	as	in	<i>Full</i> .	U'	do.	— — —	or like <i>oo</i> .
E	as	in	<i>Italian</i> or like <i>a</i> in <i>made</i> .				
O	as	in	<i>English</i> .				

THE
MÉCHIA DÚTA
OF
CLOUD MESSENGER.

WHERE *Rāmagiri*'s shadowy woods extend,
And those pure streams where *Sīta* bathed, descend;

कश्चित्त्वान्नाविरहगुणस्वाधिकारप्रमत्तः
शापेन स्तंगमितमहिमावर्यभोग्येनभर्तुः ॥

Annotations.

VERSE 1. *Rāmagiri*] Is a compound term signifying the mountain of *RĀMA*, and may be applied to any of those hills in which the hero resided during his exile, or peregrinations. His first and most celebrated residence was the mountain *Chitrakūṭa* in *Himāchaland*, now known by the name of *Comptah*, and still a place of sanctity, and pilgrimage. We find that tradition has ascribed to another mountain, a part of the *Amoor* range, the honor of affording him, and his companions, *SĪTA* and *LACSHMANA*, a temporary asylum upon his progress to the south, and it is consequently held in veneration by the neighbouring villagers: see Capt. BLUNR's journey from *Chunarghur* to *Yerpugoodum*, *Asiatic Researches*, 7. 60. An account of a journey from *Muzapore* to *Nuzpore*, however, in the *Asiatic Annual*

Spoiled of his glories, severed from his wife,
 A banished *Yacsha* passed his lonely life;
 Doomed by *Cuśra*'s anger to sustain,
 Twelve tedious months of solitude and pain.

4

यश्चञ्जेजनकतनयास्त्रनपुण्योदकेषु
 स्निग्धच्छायातरुषुवसतिंरमयिष्याम्येयु ॥ १ ॥

Annotations.

Register for 1806, has determined the situation of the scene of the present poem, to be in the vicinity of the latter city: the modern name of the mountain is there stated to be *Ramtéc*; it is marked in the maps *Ramtéc*, but I understand the proper word is *Ramtéc*, which in the *Mahratta* language has probably the same import as *Ráma*, the hill of *RÁMA*. It is situated but a short distance to the north of *Deopur*, and is covered with buildings consecrated to *RÁMA* and his associates, which receive the periodical visits of numerous and devout pilgrims.

VERSE 2. *Where Śīra bathed*] In his exile *RÁMA* was accompanied by his younger brother *LAŚHMANA*, and his faithful consort *ŚĪRA*, or as she is called in the original, the daughter of *JANACA*, until the latter was carried off by the demon or giant *RÁVANA*: s. c. the *Ráma-yana*. the performance of her ablutions in the springs of the mountain, is here stated to have rendered their water the object of religious veneration.

VERSE 3. *Spoiled of his glories*] In the original, "His greatness was gone to its setting" a figure with which *English* poetry is perfectly familiar; thus *Wolsy in Henry* the 8th,

Nay then farewell!
 I've touched the highest point of all my greatness,
 And from that full meridian of my glory,
 I haste now to my setting.

VERSE 4. *A Yacsha*] Is a demigod of which there exists a *Gatā* or class: they have few peculiar attributes, and are regarded only as the companions or attendants of *Cuśra*, the god of wealth; the word is derived from यज् to worship, either because they minister to *Cuśra*, are revered themselves by men, or are beloved by the *Aśaras*, the courtizans of *Indra*'s heaven: they have however their own female companions, or wives, as appears by the poem. One writer cited and censured by a Com-

To these drear hills through circling days confined,
 In dull unvaried grief, the God repined;
 And sorrow withering every youthful charm,
 Had clipped the golden bracelet from his arm,

8

तस्मिन्मन्त्रे कतिचिद्वलाविपुलताः श्वकभी
 नीत्वा मासान्वनकवलयभ्रंशरितः प्रयोक्तुः ॥

Annotations.

mentator on the *America Cosha*, derives the name from *जश्न* to eat, because he says they devour children; occasionally indeed the *Yaschas* appear asimps of evil, but in general their character is perfectly inoffensive.

VERSE 5. *CURLING*] In *Hindu* mythology performs the functions of the grecian *PLUTUS*; he is the lord of wealth, and master of nine inestimable treasures, his capital is situated on mount *Calāsa*, and inhabited by *Yaschas*, *Camaras*, and other inferior deities: he has a variety of appellation, alluding to these circumstances, but is most commonly designated by the one here employed, the term expressive of his deformity, being derived from *श्व* vile, and *क* body, and he is described as having three legs, and but eight teeth: no images of him occur, nor is any particular worship paid to him, and in these respects there is a considerable analogy between him, and his grecian parallel: *PLUTUS* is described as blind, malignant and cowardly, and seems to have received but very slender homage from *Grec* or *Roman* devotion. The term *Anger* here used is more literally, *Curse*; Imprecation is the great weapon of a *Brahman*, saint, and deity, and in either case is deadly and inexorable: The gods themselves are subject to its force whether denounced by other deities, or by holy men, this *INDRA* was cursed by the Sage, *GAUTAMA*, and the circumstance of *BRAHMA*, not receiving any peculiar worship from the *Hindus*, is still attributed to the operation of an Anathema pronounced upon him by *SIVA*.

VERSE 10. *Had clipped the golden bracelet from his arm.*] This is a favorite idea with *Hindu* poets, and repeatedly occurs; thus in the elegant drama of *Sacculala*, *DUSHMANTA* says:

इदमिशशिरैरवाक्षुपा निर्वर्णमणीकुलनिशि निशिगुडन्यस्तुषांगप्रहारिमिश्रिभः ।

अनमितुसिगञ्जाधवापुमुर्मणिबधनात्वनकावलयस्तद्वस्त्रंमया ॥

or in Sir *WM JONES*'s version, "This golden bracelet sullied by the flame which preys

When with *Āshārha*'s glooms the air was hung,
 And one dark *Cloud* around the mountain clung; 12
 In form some elephant, whose sportive rage,
 Ramparts, scarce equal to his might, engage.

Long on the mass of mead-reviving dew,
 'The heavenly exile fixed his eager view; 16
 And still the melancholy tear suppressed,
 'Though bitterest sorrow wrung his heaving breast;

आषाढस्यप्रथमदिवसेमेघमाश्लिष्टसानुम्
 वपुक्तीडापरिणतगजप्रेक्षणीयंददर्श ॥ २ ॥
 तस्यस्थित्वाकथमपिपुरःकोवताघनहो॥
 रत्नार्घ्याभश्चिरमनुचरोशशरजस्यदध्यौ ॥

Annotations.

on me, and which no dew mitigates, but the tears gushing nightly from my eye, has fallen again and again on my wrist, and has been replaced on my emaciated arm.

VERSE 11. *When with Āshārha's glooms*] The month *Āshārha* or *Āshārha* comprehends the latter part of June, and the commencement of July, and is the period about which the south-west monsoon, or rainy season usually sets in.

VERSE 13. *In form some elephant*] Thus in the *Purāna Sarasa* a cloud is described as महिषाश्वराश्चमत्तमातङ्गपिणः *Shaped like buffaloes, bears and wild elephants.* In CHAM-MAN'S *Busy D'Ambois* they are said to assume,

In our faulty apprehensions

The form of dragon, lion, elephants

And SHAKESPEARE although he omits the elephant, gives them with his usual overflow of imagery, a great variety of shapes.

Sometimes we see a cloud that's dragonish,
 A vapour sometime like a bear or lion,

Reflexion told what promise of delight,
 Sprang from such gathering shades to happier sight, 20
 Where the worn traveller is joyed to trace,
 His home approaching, and a wife's embrace;
 What hope alas was his! yet fancy found,
 Some solace in the glooms that deepened round, 24
 And bade him hail amidst the laboring air,
 A friendly envoy to his distant fair:

मेघालोके भवति सुखिनोऽप्यन्यथा वृत्तिचेतः
 कण्ठाश्लेषप्रणयिनिजने किंपुनर्दूरसंस्थे ॥ ३ ॥
 प्रत्यासन्नेन भसिदयिता जीवितां लम्बनार्थेन
 जीमूतेन स्वकुशलमयीं हारयिष्यन् प्रवृत्तिम् ॥

Annotations.

A towered citadel, a pendant rock,
 A forked mountain, or blue promontory,
 With trees upon 't that nod unto the world,
 And mock our eyes with air.

ANTHONY, and CLIOPEATRA.

Verse 20. *Sprang from such gathering shades to happier sight* | The commencement of the rainy season being peculiarly delightful in *Hindoostan*, from the contrast it affords to the sultry weather immediately preceding, and also rendering the roads pleasant, and practicable, is usually selected for travelling. Hence frequent allusions occur in the poets to the expected return of such persons, as are at this time absent from their family and home.

Who charged with grateful tidings might impart,
New life and pleasure to her drooping heart.

28

Cheered with the thought he culled each budding flower,
And wildly wooed the fertilizing power;
(For who! a prey to agonizing grief,
Explores not idlest sources for relief?

32

सप्रत्ययैः कुटञ्जकुसुमैः कल्पिता घायतस्मै
प्रीतः प्रीतिप्रमुखं वचनं स्वागतं व्याजहार ॥ ४ ॥
धूमज्योतिः सलिलमस्तं सन्निपातः क्रमेण
सन्देशार्थाः कपटुकरणैः प्राणिभिः प्रापणीयाः ॥

Annotations.

VERSE 32. The expression of this passage is somewhat different from its construction in the original, the simplicity of which perhaps unfits it for *English* verse: the sentiment has been translated rather than the words, which are to this effect: "A Cloud is but an assemblage of smoke, fire, wind and water, how the cloud should tidings be obtained from it by those who have life, and sensible organs. The *Guhya* from his excessive affliction not remembering this, addressed his guilt to it; and verily, those pained with desire, are unable to discriminate animated from inanimate beings." The author has here with great ingenuity apologized for the whole plan of his poem, and attributed the apparent absurdity of talking rationally to a Cloud, to the state of the *Yacsha's* mind. The term *Guhya* which occurs in the original, is an appellation of the same celestial being who is understood by the word *Yacsha* explained above. It is severally derived by Etymologists from गुह् to conceal, गुह् a disagreeable sound, or गुह् a privy, because these beings are in charge of the treasures of *Cuvlra*, emit unpleasant sounds, or are attached to sensual objects. A recent and pernick writer has derived it from गुह् the podex, founded upon a legend cited in an Essay upon mount *Caucasus*, by Mr. WILKINSON, Asiatic Researches, Vol 6, which has no relation to the followers of *Cuvlra*; and has asserted that the dark souls of men addicted in

And as to creatures sensible of pain,
To lifeless nature, loves not to complain?)
Due homage offered, and oblations made,
The *Yacsha* thus the *Cloud* majestic prayed.

36

इत्यै'सुक्व'दपरिगणयन्गृह्यकस्तंयय'चे
कामार्त्ताहिप्रकृतिरूपणाश्चेतनाचेतनेयु ॥ ५ ॥

Annotations.

this world to selfish gratification transmigrate into these demigods, a statement founded upon I know not what authority. On the contrary indeed they are amongst the highest forms which the second quality or that of passion attains,

गन्धर्वागुह्यकायक्षाविविधानुचरश्चये । तथैवाप्सुरसःसर्वाण्यसीपूतमागतिः ॥

Menu. 12. 47. See Sir Wm. Jones's translation.

Verse 35. *And oblations made,*] The oblation of the blossoms of the *Culaja*, (*Nerium antidyentericum*) is called *Argha* (अर्घ) in the original, a religious rite which seems to be analogous to the libation of the earlier periods of the *Chreem* ritual. अर्घ in the *Amra Cōsha*, is described as a species of worship, and is perhaps more properly the act of offering a libation to a venerable person, or to a deity, although it also implies the oblation itself, otherwise denominated अर्घ्य; this oblation, of which water forms the basis, is presented in a cup, a shell, or any metallic oblong and boat shaped vessel; the vessel in the spoken dialects is called by a similar name (اَرْغَا) *Argha*; indeed Mr. WILFORD states, *Asiatic Researches*, 3, 364, & 8, 274, that *Argha* in *Sanscrit* means a boat, whence he deduces the ship *Argo*, &c and whence with Mr. BRYANT's assistance we may deduce the *Ark* of scripture. the *Sanscrit* word however has not been found in any of the vocabularies of the language with the import Mr. WILFORD has assigned to it.

The oblation called *Argha* or *Arghya*, generally considered, comprises eight articles, thus enumerated,

आपःक्षीरंक्षुण्णमग्निर्दधिसर्पिश्चतस्रस्तथा । यवाःसिद्धार्थकश्चैवअष्टाङ्गार्घ्यं प्रकीर्त्तितं ॥

"The eight-fold *Arghya* is formed of water, milk, the points of *Cusa* grass, curds, clarified butter, rice, barley, and white mustard." In the *Āchāra Darsa* of *Śrīdatta*, in a passage quoted from the *Dēvī Purāna*, they are stated somewhat differently, thus,

रक्तविलाक्ष्णैःपुष्पैर्दधिदूनीकुण्डैस्त्रिभिः । सामान्यःसर्वदेवानामर्घ्योपरिधीयते ॥

Hail! friend of INDRA, counsellor divine,
 Illustrious offspring of a glorious line;

जातं वंशे भुवनविदिते पुष्करवर्त्तकानाञ्च
 जानामित्वा प्रकृतिपुरुषङ्गामरूपमद्योनः ॥

Annotations.

"The general *Argha* proper for any of the gods consists of Saffron, the *Bil*, unbroken grain, flowers, curds, *Dárva* grass, *Cusa* grass, and *Sesamum* " Water is not mentioned here, being considered as the vehicle of the whole: the same author adds, that should any of these not be procurable they may be supplied by the imagination,

आ वेदधिर्वादेम न संवाधकस्ये ॥

Besides the *Argha* common to all the Gods, there are peculiar ones for separate deities: thus we find a few new blown buds, are sufficient for a *Cloud*, and in the *Sarvaśa Purana* the *Argha* for the *Sun* is thus enumerated,

चन्दनोदकसंमिश्रदत्वाद्यैः सुसुमरैः ॥

"Having presented an *Arghya* to the *Sun* of water mixed with sandal, and flowers," and an oblation to the same planet as given by Mr. COLEMAN, Asiatic Researches, 5, 357; is said to consist of *Ti'a*, flowers, barley, water and red sanders. Water alone is also sufficient to constitute the *Argha*. In the articles which form the *Argha* of the *Hindus*, as well as in the mode of presentation, that of pouring it out or libating, we trace its analogy with the ancient libation; of course wine could never enter into *Hindu* offerings of this kind, but we find that the *Greeks* had their *νοφάλια* or *sober sacrifices*, from which wine was excluded: these were of four kinds; *τὰ υδρόσπονδα*, libations of water, *τὰ μελίσπονδα* of honey, *τὰ γαλακτοσπονδα* of milk, and *τὰ λαϊόσπονδα* of oil; which liquors were sometimes mixed with one another. According to PONTANUS most of the libations in the primitive times were *νοφάλια*. See PONTANUS's *Antiquities of Greece*. We have here then three of the four fluid substances of an *Argha*, as first enumerated above, if we may compare the clarified butter with the oil; honey would of course be omitted on the same account as wine, being a prohibited article in *Hindu* law: with respect to the solid parts of the offering, a reference to the same authority will show, that they consisted of green herb, grains, fruits, flowers and frankincense, analogous to the grasses, rice, barley, flowers, sandal, &c. of the *Sanskrit* formulae.

VERSE 37. Hail! friend of INDRA] INDRA is the sovereign deity of *Vāerā*, or the

Wearer of shapes at will; thy worth I know,
And bold entrust thee with my fated woe; 40
For better far solicitation fail,
With high desert, than with the base prevail.

तेनार्थित्वन्त्ययिविधिवशाद्दूरबन्धुर्गतेऽहं
याज्जामेघावरमधिगुणेनाधमे लब्धकामा ॥ ६ ॥

Annotations.

Hindu Olympus; the *Cloud* is here considered as his friend or counsellor, in allusion to his functions as regent of the atmosphere, where he appears in the character of the JUPITER IONANS, or *νεφεληγερέτα Ζεύς*; the appellative *मेघवत्* used in the original, is considered by Etymologists as irregularly derived from the passive form of *मेघ्* to adore, to worship.

VERSE 38. *Illustrious offspring of a glorious line*! According to the original, "Descended from the celebrated line of the *Pusheanúantacas*," translated in a prose version of this passage, "Diluvian Clouds;" see CORNBROOK, on *Sanskrit and Párali* prosody, Asiatic Researches, Vol. 10. Clouds, agreeably to the *Brahmańda Purána* are divided into three classes according to their origin from fire, the breath of BRAHMA, or the wings of the mountains, which were cut off by INDRA (पश्च). These latter are also called पुष्करवर्तका being especially the receptacles of water, thus in the *Purána Sarvasa*,

पुष्करवर्तकानामेघावृत्तस्तोयगत्सवः। पुष्करवर्तका स्तेनकारणेनेच्छन्ति ॥

"The name *Pusheanú* is applied to those Clouds which are swollen with abundant water, and which are on that account termed *Pusheanúantaca*, (or receptacles of that fluid) "

VERSE 39. *Wearer of shapes at will*] Or *Camarupa* from काम desire, and रूप form, shape; thus *Socrates*, in the *Clouds*.

ΣΟ. Τίνοντα παντ' ὅτι εἶν βολωνίαι

SOC: Why then,

Clouds can assume what shapes they will, believe me.

CORNBROOK'S Translation.

VERSE 40. *For better far solicitation fail, &c* This sentiment of rather in original strain, and indicates considerable elevation of mind; something of the same kind occurs

Thou art the wretch's aid, affliction's friend !
 To me, unfortunate, thy succor lend ; 41
 My lonely state compassionate behold,
 Who mourn the vengeance of the God of gold ;
 Condemned amidst these dreary rocks to pine,
 And all I wish, and all I love resign. 42

Where dwell the *Yacshas* in their sparkling field,
 And *Siva*'s crescent groves surrounding gild,

सन्तप्तानान्धमसिशरणान्तत्ययोदप्रियाया
 स्यान्देशमेहरधनपतिकोधविस्त्रेयितस्य ॥
 गन्तव्यातेवसतिरलकानामयक्षेश्वरगणां
 बाह्योद्यानस्थितहरशिरश्चन्द्रिकाधौतसम्या ॥ ७ ॥
 त्वामारूढम्पवनपदवीमुद्गृहीतालकान्ताः
 प्रेक्षिष्यन्तेपथिकवनिताःप्रव्ययादाश्वसन्त्यः ॥

Annotations.

in *Massinger's* play of the *Bondman*, where *Pisander* says,
 I'd rather fall under so just a judge,
 Than be acquitted by a judge corrupt,
 And partial in his censure.

VERSE 46. *The God of gold*] *Cuvēna*, see above.

VERSE 50 *Where Siva's crescent realms surrounding gild.*] The crest of *Siva* is the new moon, which is sometimes described as forming a third eye in his forehead; the *Himāla* mountains amongst which we shall hereafter find *Callas'a* to be situated are *Siva*'s favorite haunts; he also resides occasionally on that mountain, and is represented as the particular friend and frequent guest of *Cuvēna*.

Direct thy licensed journey, and relate,
 'To her who mourns in *Alaca* my fate; 52
 'There shalt thou find the partner of my woes,
 'True to her faith, and stranger to repose;
 Her task to weep our destiny severe,
 And count the moments of the lingering year; 56
 A painful life she leads, but still she lives,
 While hope its aid invigorating gives;

कस्यमज्जेविरहविधुशन्त्ययुपेक्षेत जायां
 नयादन्योऽप्यहमिवजनोयःपराधीनवृत्तिः ॥ ५२ ॥
 मन्दंमन्दंनुदतिपवनश्चानुकूलोऽयथात्मा
 वामश्चायंनदतिमधुरश्चातकस्तेसगर्भः ॥

Annotations.

VERSE 52. I have here taken a liberty with the order of the original, and brought the description of the *Yacsha's* wife a little in advance, in order to preserve the description which follows of the Cloud's progress more connected: the *Hindu* poets are not very solicitous in general about arrangement, but it is possible that in this case I may not have improved upon that of CALIDA's. The 10th stanza of the *Sanskrit* corresponds with the *allies*.

VERSE 53. *Alaca* is the capital of *CUVILRA*, and the residence of his dependant deities.

VERSE 56. *And count the moments of the lingering year.* |
Tempora si numeres bene quæ numeramus amantes. OVID.

Or count the time like those who faithful love.

VERSE 58. *While hope it's aid invigorating gives*] Thus in the *Tristia* of OVID, 3. 3. 16,
Spesque tui nobis causa vigoris erit.
 And hope in you shall be our cause of strength.

For female hearts, though fragile as the flower;
Are firm, when closed by hope's investing power. 60

Still as thou ridest on the friendly gale,
Shall widowed wives thy march advancing hail;
And all whom no tyrannic laws control,
Shall bless thy shadows, deepening as they roll: 61

गर्भाधानक्षमपरिचर्यनूनमावद्धमाला
स्सेविष्यन्तेनयनश्रुभगंखेभवन्तम्बलाकाः ॥ ७९ ॥
ताञ्चावश्यन्दिवसगणनातत्परमेकपत्नी
मव्यापन्नामविहृतगतिर्दृश्यसिभ्रानृजाया ॥
आशवन्धःकसुमसदृशंप्रायसोह्यजनानां
सद्यःपातिप्रणयिहृदयंविप्रयोगेस्त्वज्जि ॥ ८० ॥

Annotations.

VERSE 60. The thought is not explained much more fully in the original than in the translation, but the allusion is sufficiently obvious: the poet treating the heart as a flower, assigns to Hope the function of shutting up its petals, an office thus given by Dr. DARWIN to some of his, "*Pellucid forms*."

Guard the coy blossom from the pelting shower,
From each chill leaf the silvery drops repel,
And close the timorous floret's golden bell,
So should young Sympathy, &c. *Acton at Gt. Oden.*

VERSE 62. *Shall widowed wives thy march advancing hail.*] This refers to the circumstances mentioned above: Note on V. 20.

VERSE 63. *And all whom no tyrannic laws control.*] Or in the original, "Every one who is not dependant as I am upon the will of another."

The gentle breeze shall fan thy stately way,
In sportive wreathes the *Cranes* around thee play;

कर्तुं यच्च प्रभवति महीमुच्छिस्तींश्चातपचान्

Annotations.

VERSE 65. Nothing can be more beautifully harmonious than the original language of this stanza: the exact adaptation of sound to sense, is a school boy absurdity, founded upon the excessive admiration entertained by early scholars of the expressiveness of the *Greek* tongue, and is a thing which experiment does not verify: general notions are all that can be conveyed by mere sounds, and although the harshness, or softness of the lines, which describe the steady or clamorous march of the *Greeks* or *Trojans*, (see the opening of the third Book of HOMER'S *Iliad*), may convey some ideas of discipline or disorder, yet to those who are ignorant of the precise meaning of the words, they can convey even those ideas but very imperfectly; as far however as.

“The sound *can* be an echo to the sense,”

The present lines instance it very favorably, and the मन्दमन्दमुदति &c. of the text proceeds as equably and as smoothly as the gentle breeze which it describes.

VERSE 66. *Valāca*, (वलाका) is said in Mr. COLBROOK'S *Amara Cōsha*, to mean a small Crane; the word is always feminine, and perhaps therefore means the female bird only; indeed some of the Commentators on this poem call it the female of the *Vaca*, (वका) *Ardea Torra* and *Pulea*; the rainy season is that of their gestation, which explains their attachment to the Cloud, and the allusion to its impregnating faculty mentioned in the text of the original, मभीष्टानक्ष्मश्चिच्य—The periodical journeys and orderly flight of this kind of bird, have long furnished classical poetry with embellishments; they are frequently alluded to by HOMER, as are the wild geese, of which mention is also made below:—this in the passage of the *Iliad*, referred to in the preceding note, and again, B. 2, 459.

Τῶν δ', ὅτι δρυθόν πετιγνῶν ἔθυσσε πολλὰ,

Χηνῶν, ἢ γερᾶνων, ἢ κρήνων δουλιχῶδεϊσαν,

Ἄσπερον λιμῶνι, Καί στείρου ἄμφι πείθεα

Not less their number than th' embodied cranes,

Or milk white swans in *Asia's* watery plains,

That o'er the windings of *Cayster's* springs,

Stretch their long necks and clap their rustling wings. POPE.

Pleased on thy left the *Chātaca* along,
Pursue thy path, and cheer it with his song;

68

नच्छुत्वातिश्रवणशुभगङ्गज्जितम्मानसोत्ताः ॥

Annotations.

The translator has omitted the *geese*. MILTON also describes the flight of these birds,
So steers the prudent *Came*,
Her annual voyage borne on winds.
Paradise Lost, 7. 436.

And again line 442.

Others on silver lakes and rivers bathed,
Their downy breast,
Yet oft they quit,
The dank, and rising on still piers one tower,
The mid aerial sky.

VERSE 67. The *Chātaca* is a bird supposed to drink no water but rain water; of course he always makes a prominent figure in the description of wet or cloudy weather; thus in the rainy season of our author's, (चतुर्दश) *Ritu Samhāra* or assemblage of seasons.

नृषाकुलैश्चानकापक्षिणाकुलैः । प्रयाचितास्त्रोद्यमस्यलम्बिनः ॥
इयानिमद्धनववारिधारिणः । बलाहकाः श्रोत्रमनोहरस्वभाः ॥
The thirsty *Chātaca* impatient eyes,
The promised waters of the laboring skies;
Where heavy Clouds with low but pleasing song,
In slow procession murmuring move along.

In the translated *Amara Cōsha*, it appears that the *Chātaca* is a bird not yet well known, but that it is possibly the same as the *Pipilo*, a kind of cuckoo, (*Cuculius*, *lat. d.*). The term चाम is rendered by the Commentators in general *left*, on the left side, but RĀMANA'ṬI'ṬI TURCA'LANCA'RA interprets it *beautiful*, and maintains that the cry of birds to be auspicious should be upon the right side, not upon the left; HARRIS MALLICA however cites astrological writers to prove, that the *Chātaca* is one of the exceptions to this rule.

वर्चिष्मन्तकाश्चावाद्येषु सङ्गिताः खगाः । गुणावा वामगाह्वरा रौच्यस्य स्वमदाः ॥
“Peacocks, *Chātacas*, *Chashas*, (blue jays) and other male birds, occasionally also *Inti-*

And when thy thunders soothe the parching earth,
 And showers expected, raise her mushroom birth;
 The *Swans* for mount *Cailāsa* shall prepare,
 And track thy course attendant through the air.

72

श्रीकैलासाद्विसकिशलयच्छेदपाथेयवन्त
 सम्पत्त्यन्तेनभसिभवतोराजहंसासहायाः ॥ ११ ॥

Annotations.

"*lopes*, going cheerfully along the left, give good fortune to the host." The *Greek* notions agreed with those of *RA'MANA'T'II* and considered the flight of birds upon the right side to be auspicious, the *Romans* made it the left, but this difference arose from the situation of the observer, as in both cases the auspicious quarter was the east; the *οικονομος* facing the north and *Ausper* the south: in general, according to the *Hindus*, those omens which occur upon the left side are unpropitious. The musical accompaniment described in the text is perfectly classical, thus *VIRGIL* speaking of the birds has,

Variae circumque supraque

Aethra n ulciant cantu.

Around, above, the birds of various kind,
 Charmed all the air with song.

Aeneid 7. 32.

VERSE 71. "The *Rājānsas* desirous of going to the lake *Mānasa*, shall accompany thee as far as *Cailāsa*, having laid in their provisions for the road, from the new shoots of the filaments of the stalk of the lotus;" This is the closer reading of the text. The *Rājānsa*, is described as a white *Gander* with red legs and bill, and together with the common *Goose* is a favorite bird in *Hindu* poetry: not to shock *European* prejudice, I have in all cases substituted for these birds, one to which we are rather more accustomed in verse, the *Swan*; which however owes its dignity to the idle fable of its musical death: the motion of the goose is supposed by the *Hindus*, to resemble the shuffling walk which they esteem graceful in a woman, thus in the *Ritu Samhāra*, or the *Seasons*, of our poet,

हंसैर्जिह्मसुखसिनागनिरङ्गनानाम्

Nor with the goose treading fair,
 In graceful motion can compare,

3. 11

Short be thy greeting to this hill addressed;
 This hill with RĀMA's holy feet imprest;
 Thy ancient friend, whose scorching sorrows mourn,
 Thy frequent absence, and delayed return. 76

आपृच्छस्वप्रियसखममुन्तुङ्गमानिङ्गुशैलं
 वल्लैःपुंसारघुपतिपदैरङ्कितम्भोखलाभु ॥
 कालेकालेभवतिभवतोयस्यसंयोगमेव
 स्नेहव्यक्तिश्चिरविरहजन्मुञ्चतोवाचमुज्ज्वलम् ॥ १२ ॥

Annotations.

Mount *Caillāsa* is the destination of the Cloud, and the *Rājahansas* are supposed to migrate annually to the celebrated lake *Mānasa* or *Mamcarour*, which if it exists at all, lies in the bosom of the *Himālaya* mountains, the supposed situation of the mythological *Caillāsa*.

VERSE 73 The term आपृच्छस्व in the original does not seem to convey any very precise idea: if translated "ask," or "address," both which meanings may be affixed to it, is still leaves us in the dark as to the object of the address, or enquiry: one commentator explains it "ask the way," but this the *Yacsha* is to tell, not the mountain; the others seem to agree that it means to address, that is perhaps to take leave of it &c. previous to its departure; the cause of the friendship supposed to exist between the Cloud and mountain we shall have further occasion to notice.

VERSE 74. *With RĀMA's holy feet imprest*] In the original text we have, "marked with the venerable feet of RAGHUPATI." This appellation is given to RĀMA, as the most distinguished, the lord or master as it were, of the line of RAGHU, an ancestor of that warrior and himself a celebrated hero and sovereign. RĀMA is hence also termed RAGHAVA, (रघव) a regular derivative from RAGHU, implying family descent, the exploits of the two heroes form the chief subject of another poem by our author entitled *Raghuṛansa*, (रघुवंश) or *the race of RAGHU*. The Commentator *Bharata Muni* has taken much pains with the word पदैः which occurs in the original and which being in the plural number he is apprehensive may be translated "with many feet," he there-

Yet ere thy ear can drink what love inspires,
 The lengthened way my guiding aid requires;
 Oft on whose path, full many a lofty hill,
 Shall ease thy toils, and many a cooling rill; 80

मार्गन्तावच्छृणुकथयतस्त्वत्प्रयाणानुरूपं
 सन्देशं मे तदनुजलदश्रोयसि श्रोत्रपेयम् ॥
 खिन्नः खिन्नः शिखरिषु पदं न्यस्य गन्तासि यत्र
 क्षीणः क्षीणः परित्यज्य पयः श्रोतसाञ्ज्ञोपयुज्य ॥ १३ ॥

Annotations.

fore cites *Mc dini* to shew that it may have other senses, and that it also implies the mark of a foot, or a mark, an impression in general, and that consequently we may render the passage "the hill whose sides are marked with many traces of RÁMA, or, with many "impressions of his feet."

VERSE 77. To drink with the ear is a figurative expression, common in *English* and classical writers. Thus SHAKESPEARE.

My ear hath not yet *drunk* a hundred words,
 Of that tongue's utterance, yet I know the sound.

ROMEO and JULIET.

And Horace in the 13th Ode of the 2d Book.

*Pugnas et cunctos tyrannos,
 Densum humeris bibit aure vulgus.*
 But thronging crowds will press to hear,
 And *drink* the strain with eager ear,
 That tells of bloody fight, or sing,
 The down fall of tyrannic kings.

VERSE 80. In the construction of the text of the original, a pleasing artifice occurs, of which *Hindu* poets are in the frequent use; the repetition of the same word in order to increase its force, and heighten its effect, thus we have above, खिन्नः खिन्नः and क्षीणः क्षीणः or "weary, weary; feeble, feeble, you may repose, &c." In no language perhaps the figure has been carried farther than in the *English*, and it may be a question whether in the well known,

Rise from these streams and seek the upper sky :
 Then to the north with daring pinions fly :
 The beauteous *Sylphs* shall mark thee with amaze,
 As backward bent thou strik'st their upward gaze, 84

अद्रेःशृङ्गं वहति पवनः किं सिद्धिं त्युन्मखीभिः
 दुष्टोच्छ्रायश्च कितच कितं मुग्धसिद्धाङ्गनाभिः ॥

Annotations.

Fallen, fallen,
 Fallen, fallen,
 Fallen from his high estate.

we may not be justified in saying, "something too much of this." A fine instance of the figure occurs in HORACE's masterly *Ode* — *Iustum et Tenacem*, &c.

Ilion, Ilion.

*Totals incestusque iudex,
 Et mulier percipina certit in pulcrem.
 The stanger Harlot, and the judge unjust,
 Have levelled Ilion, Ilion, with the dust.*

VERSE 81. We now begin the geographical part of the Poem, which as far as it can be made out through the difference of ancient and modern appellations, seems to be very accurately conceived; the two extreme points of the Cloud's progress are the vicinity of *Nagpur*, as mentioned in the note on Verse 1, and the mountain *Calisa*, or rather the *Himālaya* range. During this course the poet notices some of the most celebrated places, with the greater number of which we are still acquainted. In the first instance we have here his direction due north from the mountain of *Rāmugiri*; and we shall notice the other points as they occur.

VERSE 83. Literally the wives of the *Siddhas*; the *Siddhas* are originally human beings, but who by devout abstraction have attained superhuman powers, and a station apparently intermediate between men and Gods; they tenant the upper regions of the air.

In doubt if by the gale abruptly torn,
 Some mountain peak along the air is borne;
 The ponderous *Elephants* who prop the skies,
 Shall view thy form expansive with surprize; 88
 Now first their arrogance exchanged for shame,
 Lost in thy bulk their long unrivalled fame.

स्थानादस्मान्तरसनिचुलादुत्पतोदङ्मुखः खं
 दिङ्गागानाम्पथिपरिहरन्स्थूलहस्तावलेपान् ॥ १४ ॥

Annotations.

VERSE 86. *Some mountain peak along the air is borne.*] Thus LUCRETIVS, 4, 110.

*Interdum magni montes avulsaque saxa,
 Montibus anteire and solem subcedere propter.*

Mountains hence,
 And mountain rocks torn from their base abrupt,
 Seem oft to hover, blotting now the sun.

Goon's translation. Also, B. 6. 188,

*Quum montibus adsimulata,
 Nubila portabunt venti transversa per auras,
 For mark what Clouds of mountain bulk the winds,
 Drive through the walkin when the tempests rage. Ibid.*

VERSE 87. Each of the four quarters, and the four intermediate points of the compass, has according to the *Hindus*, a regent or presiding deity; each of these deities also has his male and female elephant; the names of them all are enumerated in the *Amra Cōsha*: see Mr. CORENBROOK's translation.

Eastward where various gems with blending ray,
 In INDRA's bow o'er yonder hillock play, 92
 And on thy shadowy form such radiance shed,
 As *Peacock's* plumes around a CRISUNA spread,
 Direct thy course; to *Mālas* smiling ground,
 Where fragrant tillage breathes the fields around; 96

रत्नच्छायायतिकर इव प्रेक्ष्यमेतत्पुरस्ता
 ह्छम्भोकायात्प्रभवति धनुःखण्डमाखण्डलस्य ॥
 येन श्यामम्बपुरतितराङ्गान्तिमालक्ष्यते ते
 वर्हेणैव स्फुरितरुचिर्नागोपवेद्यस्य विष्णोः ॥ १५ ॥

Annotations.

VERSE 91. A reference to the map will show, that it was necessary for the Cloud to begin the tour by travelling towards the east, in order to get round the lofty hills which in a manner form the eastern boundary of the *Vindhya* chain. It would otherwise have been requisite to have taken it across the most inaccessible part of those mountains, where the poet could not have accompanied it, and which would also have offended some peculiar notions entertained by the *Hindus* of the *Vindhya* hills, as we shall again have occasion to remark.

VERSE 92 INDRA's bow is the *Rain-bow*.

VERSE 93 The body of CRISUNA is represented of a dark blue color, and the plumes of the peacock are frequently arranged upon the images of this deity: the plumage of this bird has been often compared to the *Rain-bow*, thus MIRROR in the 7th Book, line 415, of *Paradise lost*.

Whose gay train,
 Adorns him colored, with the florid hue,
 Of *Rain-bows*, and sunny eyes.

The color of the Cloud, and that of the deity being similar, we thus have a very close and pleasing comparison. (P)

VERSE 95. It is not easy after the lapse of ages to ascertain precisely the site of several places enumerated in the poem before us. The easterly progress of the Cloud,



Thy fertile gifts, which looks of love reward,
Where bright-eyed Peasants tread the verdant sward.

Thence sailing north and veering to the west,
On *Amracūtā*s lofty ridges rest;

100

त्वय्या यत्तच्छिष्यफलमितिभ्रूविकारात्तन्मिज्ञैः
प्रीतिसिन्धुधैर्जनपदबधूलोचनैःपीयमानः ॥
सद्यस्सोरोत्कषणसुरभिश्चेन्नमोर्ह्यमाल
ङ्गिञ्चित्पञ्चाङ्गजलधुगतिःकिञ्चिदेवोत्तरेण ॥ १६ ॥

Annotations.

and the subsequent direction by which he is to reach the mountain *Amracūtā*, prove that the place here mentioned must be somewhere in the immediate vicinity of *Ruttun-poor*, the chief town of the northern half of the province of *Chittagong*, and described in Captain BLUNT's tour, *Asiatic Researches*, Vol. 7, and also in that of the intelligent though anonymous traveller, in the *Asiatic Annual Register*, for 1806. The only modern traces that can be found of it are in a place called *Malda*, a little to the north of *Ruttun-poor*. In PROLIX's map there is a town called *Malta*, and situated with respect to the *Vindhya* mountains, similarly with the *Māla* of our poet. I should have supposed that the *Māla* mentioned from the geography of the *Purāṇas* by Mr. WILKINSON, (*Asiatic Researches*, 8, 336), was the same with the place alluded to in the text of CALIDAS: if however that gentleman is correct in applying the name to the *Mulbhoom* of *Midnapoor*, it will be much farther to the east than will do for our present purpose, and must be an entirely different place. There is little reason to think that either of these *Mālas* are the country of the *Mall* who are mentioned by PLINY, and who are more probably the same with the *Μαλλοι* of *Arrian*, and the inhabitants as is stated by Major RENNELL of the province of *Mullan*.

VERSE 100. The course pointed out to the Cloud, and an allusion which follows to the vicinity of the *Narmada* river, furnish us with reasons for supposing, that the mountain here mentioned, is that more commonly designated by the name of *Omercuntuc*. The change of sound is not more violent, than it is in a number of evident corruptions

Oft have thy showers the mountain's flames allayed,
 Then fear not wearied to demand its aid;
 Not e'en the vilest, when a falling friend,
 Solicits help it once was his to lend, 101
 The aid that gratitude exacts denies;
 Much less the virtuous shall the claim despise.

त्वामासारप्रशमितवनोपप्लवंसाधुमूर्द्ध्ना
 वक्ष्यद्यध्वमपरिगतं सानुमानाम्रकूटः ॥
 नक्षुद्रोऽपि प्रथमस्तु कृतापेक्षया संश्रयाय
 प्राप्ते मित्रे भवति विमुखः किमु नर्यस्तथोच्चैः ॥ १७ ॥

Annotations.

from the *Sanskrit* language, now current in the dialects of *India*. The term *Amracūṭā* means the *Mango Peak*, and refers to the abundance of Mango trees in the incumbent and surrounding forests. Should this conjecture be correct, it will invalidate the derivation assigned with some ingenuity to the word *Omercuntuc*, in a prefatory note to a pleasing little oriental poem, published in *England*, called the *Metamorphosis of Soma*. The author of that note imagines the proper name to be *Omer C'hunduca*, and he is happy in the affinity of the sound, though not in his definition of the sense, as "the district of *Omer*," is exceedingly unmeaning, and erroneous. *Amra C'handaca* might mean the "immortal portion," but I do not know of any reason for assigning such an epithet to the mountain in question.

VERS 103. The *Hindus* have been the object of much idle panegyric, and equally idle declamation; some writers have invested them with every amiable attribute, and they have been deprived by others of the common virtues of humanity. Amongst the excellencies denied to them, gratitude has been always particularized, and there are many of the *European* residents in *India*, who scarcely imagine that the natives of the country ever heard of such a sentiment. To them, and to all detractors on this head, the above verso is a satisfactory reply; and that no doubt of its tenor may remain, I add the literal

When o'er the wooded mountain's towering head,
 Thy hovering shades like flowing tresses spread; 108
 Its form shall shine with charms unknown before,
 That heavenly hosts may gaze at, and adore;
 This earth's round breast; bright swelling from the ground,
 And with thy orb as with a nipple crowned. 112

Next bending down-wards from thy lofty flight,
 On *Chitracūṭa*'s humbler peak alight;

कञ्जोपान्तःपरिणतफलवृत्तिभिःकाननाम्रै
 स्त्वय्यारूढैश्चिखरमचञ्चलसिग्धवेणीसवर्णै ॥
 नूनंथास्यद्यमरमिथुनप्रेक्षणीयामवस्था
 मध्येष्यामःस्तनूवमुवशेषविस्तारपाण्डुः ॥ १८ ॥
 अध्वला नम्यतिमुखगतं सानुमौलिसिचकूट
 कुङ्गेनवाञ्जलदशिरसरश्मिस्तिस्रधमानः ॥

Annotations.

translation of the original passage. "Not even a low man when laid hold of for support by a friend, will turn away his face with forgetfulness of former kindness; how therefore should the exalted act thus."

VERSE 112. We have something of this comparison reversed in SHAKESPEARE'S beautiful song,

Hide, oh hide, those hills of snow,
 Which thy frozen bosom bears,
 On whose tops the pinks that grow,
 Are of those that April wears.

VERSE 113. The mountain here mentioned must be in the vicinity of *Omercuntue*,

O'er the tall hill thy weariness forego,
 And quenching rain-drops on its flames bestow ; 116
 For speedy fruits are certain to await,
 Assistance yielded to the good and great.

Thence journeying onwards *Vind'hya's* ridgy chain,
 And *Rena's* rill that bathes its foot attain ; 120

आसारेणत्वमपिशमयेस्तस्यनैदाघमग्निं
 सद्भावार्द्रैःफलतिनेचिरेणोपकारेमहत्तु ॥ १०॥
 स्थित्वातस्मिन्वनचरवधूभुक्तकुक्षेभृष्टर्न-
 न्नोयोस्सर्गाद्भुततरगतिसुखपरव्यर्जनीर्षः ॥

Annotations.

and part of the same range; the name signifies, "the variegated or wonderful peak," and is applied to a number of hills; the most famous hill of this name, as was mentioned in the first note, is situated in *Bendel c'hand*.

Verse 119. The *Vind'hya* range of mountains holds a very distinguished station both in the mythology and geography of *Hindoostan*, these points are both discussed at some length in the *tour from Mirzapore to Nagpore*, already cited, and as in those passages which I have been able to investigate, I find a perfectly accurate statement, I shall here transcribe the words of its author.

"*Bind'h*, in *Sanscrit* named *Vind'hya*, constitutes the limit between *Hindoostan* and the *Deccan*, the most ancient *Hindu* authors assign it as the southern boundary of the region, which they denominate *Aryabhuma* or *Aryavarta*. Modern authors, in like manner make this the line which discriminates the northern from the southern nations of *India*. It reaches almost from the eastern to the western sea; and the highest part of the range, deviates little from the line of the tropic. The mountainous tract, however, which retains the appellation, spreads much more widely; it meets the *Ganges*, in several places towards the north; and the *Godavari* is held to be its southern limit.

Where amidst rocks whose variegated glow,
 The royal elephant's rich trappings show,
 Arduous she winds, and next through beds of flowers,
 She wins her way, and washes *Jambu* bowers; 124.

रेवान्द्रक्ष्यस्यपलविषमेविन्ध्यपादेविशीर्णा
 भूक्तिच्छेदैरिवविरचिताभूतिमङ्गेगजस्य ॥ २० ॥

Annotations.

Sanscrit etymologists deduce its name from a circumstance to which I have just now alluded; it is called *Vind'hya*, says the author of a Commentary on the *Amercosh*, because people think (ध्यायन्ति) the progress of the sun is obstructed (विन्ध्य) by it; suitably to this notion, the most elevated ridge of this tropical range of mountains is found to run from a point, that lies between *Chhota Nagpore*, and *Palamu*, to another that is situated in the vicinity of *Ouglin*. But the course of the *Narmada* river better indicates the direction of the principal range of the *Vind'h* hills. From *Amacuta*, where this river has its source, on the same spot with the *Sone*, and the *Hatsu*, to the gulf of *Cambaya*, where it disembogues itself into the sea, the channel of the *Narmada* is confined by a range of hills, or by a tract of elevated ground, in which numerous rivers take their rise; and by their subsequent course towards the *Sone* and *Jamuna* on one side, and towards the *Tapti* and *Oodaver* on the other, sufficiently indicate the superior elevation of that tract through which the *Narmada* has forced its way.

The vast extent of this mountainous tract, contrasted with the small elevation of these hills, viewed from the plains of *Hindoostan*, has furnished grounds for a legend, to which the mythological writings of the *Hindus* often allude; *Vind'hya* having once prostrated himself before his spiritual guide, *AGASTYA*, still remains in that posture by command of the holy personage. This humiliation is the punishment of his presumption in emulating the lofty height of *Himálaya* and *Meru*. According to this legend, *Vind'hya* has one foot at *Chunar*; and hence the real name of that fortress is said to be *Cherenuhr*, (चरणाद्वि) his other foot is, I think placed, by the same legend, in the vicinity of *Ugaya*: the vulgar, very inconsistently, suppose the head of the prostrate mountain, near the temple of *Vind'hya Varni*, four miles from *Muzapore*."

VERSE 120. The *Réca* is a name of the *Narmada* river, which as we have seen in

Here the soft dew's thy path has lost resume,
 And sip the gelid current's rich perfume,
 Where the wild Elephant delights to shed,
 The juice exuding fragrant from his head; 138
 Then swift proceed, nor shall the blast have force,
 To check with empty gusts thy ponderous course.

तस्य स्तुतैर्वनगजमदैर्वसितं कन्तवृष्टि
 जम्बूकुञ्जप्रतिहतरयन्तोयमादायगच्छे ॥
 अन्तस्सारङ्गनतुल्यितुन्नानिलाश्रयतिन्त्रा
 रिक्तस्मर्वैर्भवतिस्त्रिलघुः पूर्णतमैरवाय ॥ २१ ॥

Annotations.

the preceding note, rises from the mountain *Amraot'a* or *Omercuntuc*. It may be here observed that the rivers are always personified by the *Hindus*, and are in general female personifications. Thus we have *GANGA* the daughter of *JA'NU*, *YAMUNA*, the daughter of the *Sun*, and *Pera* or *Nermada* the daughter of *Amala*, as is said in the hymn, translated from the *Vayu Purāṇa*, and given by Captain BLUNT, *Asiatic Researches*, 7, 103. The names of the *Nermada* river are thus stated in the *Ameru Cosha*,

रैवानुनर्मदासेमोज्ज्वामेकलकन्यका

"*Riva, Nermadā, Sombābhavā and Mecala-Canyaka*" which are explained by the best Commentators, thus, "*who flows, who delights, who is descended from the line of the moon, and who is the daughter of Mecala*;" the last term is applied either to the *Vindhya* mountain, or is considered to be the name of a *Rishi* or saint, and progenitor of the river Goddess. Tradition has assigned to this river a very *Ovidian* kind of tale, which is related in Captain BLUNT's tour, and which has been repeated in verse, with much elegance and spirit, by the author of the *Metamorphosis of Sona*.

VERSE 124. *Jambu bowers.*] The rose apple (*Eugenia Jambou*).

VERSE 127. *The juice exuding fragrant from his head*] It is rather extraordinary that this juice which exudes from the temples of the elephant, especially in the season

Reviving nature bounteous shall di-pense,
 To cheer thy journey, every charm of sense; 132
 Blossoms with blended green and russet hue,
 And opening buds shall smile upon thy view;
 Earth's blazing woods in incense shall arise,
 And warbling birds with music fill the skies. 136

नीपन्दुष्वाहरितकपिशङ्खेशरैरर्द्धरुढै
 शविर्भूतप्रथममकुलाः कन्दलीश्चानुकच्छं ॥
 दग्धारण्येष्वधिकस्तुरभिङ्गन्धमाध्यायचोर्त्था
 शशारङ्गास्तेजलजवमुचस्सूचयिष्यन्तिमार्गम् ॥ २२ ॥

Annotations.

of rut, should have been unnoticed by writers on natural history. I have not found any mention of it in the works of BURTON, nor in the more recent publication of SHAW; neither do any other writers on this subject seem to have observed it: the author of the *Wild sports of the East* states that "on each side of the elephant's temples there is an aperture about the size of a pin's head, whence an ichor exudes;" but he does not appear to have been aware of its nature; indeed his descriptions though entertaining are frequently defective, owing to his extreme ignorance of the languages, the literature of which he so liberally devotes to the flames: in the *Amra Cōsha* this fluid is termed मदः and दानं and the elephant while it flows is distinguished by the terms प्रभिन्नो गज्जिनीमत्तः from the animal out of rut, or after the juice has ceased to exude, and who is then called उद्धान्तः or निर्मदः all these names are expressive of the circumstances; the exudation and fragrance of this fluid is frequently alluded to in *Sanskrit* poetry; its scent is commonly compared to the odor of the sweetest flowers and is then supposed to deceive and attract the bees: these circumstances occur in this passage from a work already referred to, the *Jētu Sanhāra*,

Respectful Demigods shall curious count,
 The chattering Storks in lengthening order mount;
 Shall mark the *Chātacas* who in thy train,
 Expect impatiently the dropping rain: 110
 And when thy muttering thunders speak thee near,
 Shall clasp their brides half ecstasy, half fear.

Ah! much I dread the long protracted way,
 Where charms so numerous spring to tempt delay; 111
 Will not the frequent hill retard thy flight,
 Nor flowery plain persuade prolonged delight?

अम्भोविन्दुग्रहणरुभसंश्चातकान्वीक्षमाणाः
 श्रेणीभूताःपरिगणनयानिर्दिष्टान्तोवत्ताकाः ॥
 त्वामासाद्यस्तुनितसमयेमानयिष्यन्तिशिखा
 स्सोऽन्वयानिप्रियसहचरीसम्भ्रमाजिज्ञितानि ॥ २३ ॥
 लक्ष्म्यामिदुतमपिसखेमत्प्रियार्थयियासेः
 कालक्षेपङ्ककुभसुरभौपर्वतेपर्वतेते ॥

Annotations.

वनदिपानानवतोययास्वनैर्मदग्वितानांस्वनतांमुञ्चन्ति ।
 कपोलदेशविमलोत्पलभास्त्रभुङ्गयूथैर्मदवारिभिश्चिताः ॥
 Roars the wild Elephant inflamed with love,
 And the deep sound reverberates from above;
 His ample front like some rich lotus shows,
 Where sport the bees, and fragrant moisture flows.

Or can the Peacock's animated hail,
The bird with lucid eyes, to lure thee fail? 148

शुक्लापाङ्गैस्सजलनयनैःस्वागतीक्ष्णकोकाः
प्रत्युद्घातःकथमपिभवान्गन्तुमाश्रयवस्येत् ॥ २४ ॥

Annotations.

Verse 147. *Or can the Peacock's animated hail*] The wild peacock is exceedingly abundant in many parts of *Hindoostan*, and is especially found in marshy places; the habits of this bird are in a great measure aquatic, and the setting in of the rains is the season in which they pair; the peacock is therefore always introduced in the description of cloudy or rainy weather, together with the *Cranes* and *Chatacas*, whom we have already had occasion to notice. Thus in a little poem descriptive of the rainy season, &c. entitled *Ghatacarpara*, (घटवर्षर) the author says, addressing his mistress,

नवान्मुमत्ताःशिखिनोदन्तिमेघागमेकुन्दसमानदन्ति ॥

Oh thou whose teeth enamelled vie,
With smiling *Cunda's* pearly ray;
Hear how the Peacock's amorous cry,
Salutes the dark and cloudy day.

And again in one of the *Satacas* or *Cantos* of BHARTHI HARI, where he is describing the same season,

शिखिकुलकलकोवाण्वरम्यावनान्ताः। सुखिनमसुखिनाञ्चासर्वमुत्तरयन्ति॥

When smiling forests whence the tuneful cries,
Of clustering pea fowls shrill and frequent rise,
Teach tender feelings to each human breast,
And please alike the happy or distressed.

Lo! where awhile the Swans reluctant cower,
Dasānā's fields await the coming shower:
 'Then shall their groves diffuse profounder gloom,'
 And brighter buds the deepening shade illumine: 152
 Then shall the ancient tree whose branches wear,
 The marks of village reverence and care,
 Shake through each leaf, as birds profanely wrest,
 The venerated boughs to form the rising nest. 156

पाण्डुच्छायेपवनवृत्तयःकेतकैस्सूचिभिर्नै
 नीडारम्भेगृहवन्निभुजामाकुलशामचैव्याः ॥
 त्वय्य सङ्गेफलपरिगातिश्यामजम्बूवनान्ता
 स्साम्यास्यन्तेकान्तपथदिनस्याधिहंसादशार्णाः ॥ २५ ॥

Annotations.

VERSE 150. *Dasarna's fields await the coming shower.*] No traces of this name are to be found in modern maps; it is enumerated in Major WILSON'S lists from the *Puranas*, Asiatic Researches, Vol. 8, amongst the countries situated behind the *Tu d'hya* mountains, and corresponds according to him with the *Dosarene* of *Ptolemy* and the *Periplus*; *Ptolemy's* map has also a *Dosara* and *Dosarous Iluvium*, and in the *Pauranic* list of rivers, there is also a *Dosarna* river, which is said to rise from the mountain *Chitrakūṭa*. It may possibly correspond at least in part with the modern district of *Chetresgarh*, as the etymology of both words refers to similar circumstances: *Chetresgarh* is so named from its being supposed to comprise *Thirty-six forts*, and according to BHĀṢARA, the Commentator on our text, *Dasarna* is derived from *Dasa*, (दश) Ten, and *Arva* (अरव), a strong hold or Durga, the Durg of the Peninsula, and thence means the district of the *Ten-citadels*.

VERSE 153. *Then shall the ancient tree, &c.*] A number of trees receive particular veneration from the *Hindus*, as the *Indian fig*, the *Holy fig tree*, the *Mymbāra tree*, &c. In most villages there is at least one of these which is considered particularly sacred, and is carefully kept and watered by the villagers, is hung occasionally with garlands, and

Where royal *Vidisa* confers renown,
 Thy warmest wish shall fruit delightful crown:
 There *Vitravati*'s stream ambrosial laves,
 A gentle bank with mildly murmuring waves, 160
 And there her rippling brow and polished face,
 Invite thy smiles, and sue for thy embrace.

तेषान्दिशुप्रथितविदिशलक्षणं राजधानी
 ज्ञत्वा सद्यःफलमतिमहात्मा मुक्तव्यमन्वा ॥
 तीरोपान्तस्तनितशुभगम्यास्यसिख द्युक्तम्
 सम्भूभङ्गं मुखमिपवयोवेत्रवयाञ्चलेर्मि ॥ २६ ॥

Annotations.

receives the *Prandm* or veneratory inclination of the head, or even offerings and libations. The birds mentioned in the text by the epithet गृहबलिमुञ्ज् are the *Vacas* or Cranes; the term signifies, "who eats the food of his female," गृह् commonly a *House*, meaning in this compound a *wife*; at the season of pairing it is said, that the female of this bird assists in feeding the male, and the same circumstance is stated with respect to the crow, and the sparrow, whence the same epithet is applied to them also.

V. 157. *Where royal Vidisa confers renown*] *Vidisa* is described as the capital of the district of *Dasarṇa*. It appears to be the modern *Bhilsah* in the province of *Makha*. It is still a place of some note, and is well known in *India* for the superior quality of the *Tobacco* raised in its vicinity.

V. 159 The *Vitravati* is the modern *Betwah*; it rises on the north side of the *Indhya* chain, and pursuing a north easterly course of 540 miles, traverses the province of *Makha*, and the south-west corner of *Allahabad* and falls into the *Jumna* below *Calpee*; in the early part of its course it passes through *Bhulsa* or *Vidisa*.

Next o'er the lesser hills thy flight suspend,
 And growth erect to drooping flowrets lend; 164
 While sweeter fragrance breaths from each recess,
 Than rich perfumes the hirelingwanton's dress.

On *Naga Nadi's* banks thy waters shed,
 And raise the feeble jasmin's languid head; 168
 Grant for a while thy interposing shroud,
 To where those damsels woo the friendly Cloud,

नीचैरख्यङ्गिरिमधिवसेस्तत्रविश्रामहेतो
 स्तत्रसम्पर्कात्पुलकितमिवप्रौढपुष्पैःकदम्बैः ॥
 यःपश्यस्त्रीरतिपरिमलोद्गारिभिर्नागराणा
 मुद्दामानिप्रथयतिशिलावेश्मभिर्यौवनानि ॥ २७ ॥
 विश्रान्तस्सन्वजनगनदीतीरजातानि सिञ्च
 क्षुद्यानानानवजलकणैर्युधिकाजालकानि ॥

Annotations.

VERSE 163. *Next o'er the lesser hills thy flight suspend*] The term in the text नीचैरख्यङ्गिरि is explained by the Commentators, to signify either the hill named *Nichais*; a mountainous range of little note; or, of little elevation. It is of no great moment but perhaps the latter, which meaning we select, is the most satisfactory.

VERSE 164. *And growth erect to drooping flowrets lend.*] This passage more literally rendered is "that hill which with upright flowers is like the body with its hair on end," the erection of the hairs of the body is with the *Hindus* constantly supposed to be the effect of pleasure or delight.

VERSE 167. *On Naga Nadi's banks.*] Some of the Commentators notice various readings of the name of this river, which occurs as given in the translation *Nagamadi*, (नगनदी) the mountain stream; *Nava Nadi*, (नवनदी) the new river; and *Tananadi*, (तननदी) the

As while the garland's flowery stores they seek,
 The scorching sun beams singe the tender cheek, 172
 The ear-hung lotus fades, and vain they chase,
 Fatigued, and faint, the drops that dew the face.
 What though to northern climes thy journey lay,
 Consent to track a shortly devious way; 176

गरुडस्वेदापनयनरुजाङ्गान्तकर्णेत्पलानाञ्
 छायादानाक्षरपरिचितः पुष्पलावीमुखानां ॥ २८ ॥
 वक्रः पन्थाय दपि भवतः प्रस्थितस्योत्तरांशं
 सौधोत्सङ्गप्रणयविमुखे माचभूरुज्जयिन्याः ॥

Annotations.

forest river. It is probably one amongst a number of small streams falling from the *Vindhya* range of hills, and indeed the whole province of *Mahwa* abounds in water, so that as is stated in the *Ayeen Akbery*, "you cannot travel two or three *cose*, without meeting with streams of good water, whose banks are shaded by the wild willow and other trees, and decorated with the *hyacinth* and other beautiful and odoriferous flowers." GLADWIN'S translation, Vol. 2 I have given the preference to the *Naga Nadi* as above, from finding a river west of the *Betwah*, which we have crossed, named the *Parbutty*, and which rising in the *Vindhya* chain runs north-west, till it joins another called in ARROWSMITH'S map the *Septra*, and the two together fall into the *Chumbul*; the word *Parbutty* or *Purnti* means sprung from the mountains, and *Naga Nadi*, as I have mentioned, bears a similar import; so that they possibly are synonyms of the same stream.

VERSE 171. *As while the garland's flowery stores they seek.*] The use of garlands in the decoration of the houses and temples of the *Hindus*, and of flowers in their offerings and festivals, furnishes employment to a particular tribe or cast, the *Mālucāras* or wreath makers; the females of this cast are here alluded to.

To fair *Ujjain*'s palaces and pride,
 And beauteous daughters, turn awhile aside;
 Those glancing eyes, those lightning looks unseen,
 Dark are thy days, and thou in vain hast been. 180

विष्णुदामस्तुरगचक्रैस्तैः पौराङ्गनानां
 खेलापाङ्गैर्द्यदि न रमसे नोचनैर्वाञ्छतोसि ॥ १७९ ॥

Annotations.

VERSE 177. *Ujjain*, or the modern *Oujain*, is supposed to have been the residence of our poet, and the capital of his celebrated patron VISHNUNADITYA; few cities perhaps can boast of a more continuous reputation, as it has been a place of great note from the earliest periods of *Hindu* tradition, down to the present day. It is now in the possession of the family of *Sindiah*, and is the capital of his territories. A full and highly interesting account of it is to be found in the sixth Volume of the *Asiatic Researches*, in the narrative of a journey from *Agra* to this city by the late Dr. HUNTER; a gentleman, the activity of whose mind was only equalled by the accuracy of his judgement, and the extensiveness of whose acquirements was only paralleled by the unwearied continuance of his exertions. His recent death has inflicted a severe blow upon literature in general, and particularly upon the literature of the east.

VERSE 179. *Those lightning looks unseen*] Thus *Tasso* speaking of *Clorinda*

Lampeggiar gli occhi e folgorar gli sguardi

Keen flash her eyes, her looks like lightning glow.

VERSE 180. *Dark are thy days.*] The expression of the poet is simply "if you do not enjoy the glances, &c. you are defrauded," (वञ्चितोसि) and the Commentators explain it by adding, "of the object of your life." That is, if you have not seen these beauties, you might as well have been blind, or not have existed at all; this compliment is rather hyperbolical but we are acquainted with it in *Europe*, and the *Italian* proverb, "He who has not seen *Rome* has not seen any thing" conveys a similar idea.

Diverging thither now the road proceeds,
 Where eddying waters fair *Nirvind'hya* leads,
 Who speaks the language amorous maids devise,
 The lore of signs, the eloquence of eyes, 181
 And seeks with lavish beauty to arrest,
 'Thy course, and woo thee to her bridal breast.
 'The torrent passed, behold the *Sindhu* glide,
 As though the hair-band bound the slender tide; 182

वीचिक्षोभस्तनितविहगश्रेणि काञ्चीगुणाद्या
 स्तुं सर्पन्त्य स्वलितस्तुभगन्दर्शितावर्त्तनाभेः ॥
 निर्विन्ध्ययाः पथिभवरसाभ्यन्तरं संनिपत्य
 स्त्रीलामाद्युग्रणयिवचनं विभ्रमोहिप्रियेषु ॥ ३० ॥
 वेणीभूतप्रतनुसलिलातामतीतस्थसिन्धुः
 पाराङ्क्वायातटस्सहतरुभ्रंशिभिः शीर्णपणैः ॥

Annotations.

VERSE 182. *Famed Nirvind'hya leads*] This stream has not been found by name in the maps, but a number of small rivers occur between the *Parbatty*, and the river mentioned below, the *Sipa*, one of which must be the *Nrvind'hya* of the poet: the four following lines descriptive of the female personification of the current are englished, rather with respect to the sense, than the words, the plainness of which might perhaps offend European fastidiousness. There is not however any one of CALIDA'SA'S river ladies who behaves so indecorously as several of *Drayton's* similar personifications, and there is not one of them possessed of speech at all, to say nothing of such speech as is made use of by the *Maye*, and other like "lusty nymphs," of that author's *Poly olbion*.

VERSE 187. *Behold the Sindhu glide.*] This is a stream also with which the maps

Bleached with the withered foliage that the breeze,
 Has showered rude from overhanging trees;
 'To thee she looks for succor to restore,
 Her lagging waters, and her leafy shore. 1923

Behold the city whose immortal fame,
 Glows in *Avanti's* or *Viśālā's* name!
 Renowned for deeds that worth and love inspire,
 And bards to paint them with poetic fire: 196

सौभाग्यन्तेऽशुभगविरहावस्थयाव्यञ्जयन्ती
 काश्येयेनव्यजतिविधिनासत्त्वयैवोपपाद्यः ॥ ३१ ॥
 प्राप्यावन्तीमुदयनंकथाकोविदयामवृद्धा
 भ्रातृवैदिष्टामनुसरपुरीं श्रीविशालां विशालां ॥

Annotations.

are not acquainted by name; as however it is the nearest river to *Oujin*, it may probably be the same with the now called *Sāsurmutte*, the river having been diminished by the preceding hot weather, the poet compares it to a long single braid of hair, and conformably to the personification of it as a female, he supposes the braid to have been bound in consequence of the absence of the Cloud, after the fashion in which the hair is worn by those women whose husbands are absent: a custom we shall again be called upon to notice.

VERSE 192. The synonyms of *Oujin* are thus enumerated in the vocabulary of *Himachandra*.

उज्जयिनीस्याद्विशालावन्तीपुष्पकरशिङ्गिनी

Ujjayinī, Viśālā, Avanti, and Pushpacaranḍinī.

VERSE 195. *Renowned for deeds, &c.* I have here taken some liberty with the text, the literal translation of which is "famous for the story of UDAYANA, and the populous

CLOUD MESSENGER.

The fairest portion of celestial birth,
Of INDRA'S paradise transferred to earth;
The last reward to acts austerest given;
The only recompense then left to heaven. ११०

सखीभूतेषु चरितपात्रेस्वर्गिणाङ्गुलानां
शेषैः पुण्यैर्हृत्तमिव दिवः कान्तमत्स्यं डमेकम् ॥ ३२ ॥

Annotations.

residence of the learned," the story of UDAYANA, or VATSARAJA, as he is also named, is thus told concisely, by the Commentators on the poem: PRADYOTA was a sovereign of *Onjein*, who had a daughter named VASAVADATTĀ, and whom he intended to bestow in marriage upon a king of the name of SANJAYA. In the mean time the princess sees the figure of VATSARAJA sovereign of *Cusha Dampa* in a dream, and becomes enamoured of him; she contrives to inform him of her love, and he carries her off from her father and his rival. The same story is alluded to in the *Malavi Madhava*, a Drama by BHAVABHŪTI, but neither in that nor in the Commentary on the *Megha Duta*, is mention made of the author, or of the work in which it is related. Mr. COLERIDGE in his learned Essay on *Sanskrit*, and *Prakrit Prosody*, in the 10th Volume of the Asiatic Researches, has stated that the allusion by BHAVABHŪTI was unsupported by other authority, not having perhaps noticed the similar allusion in this poem. He has also given an abstract of the *Vasavadatta* of SUBANDHŪ; a tale which corresponds in many points with that of UDAYANA as here explained.

VERSE 200. *The only recompense then left to heaven*] To understand this properly it is necessary to be acquainted with some of the *Hindu* notions regarding a future state. The highest kind of happiness is absorption into the divine essence, or the return of that portion of spirit which is combined with the attributes of humanity, to its original source. This happiness according to the Philosopher is to be attained only by the most perfect abstraction from the world, and freedom from passion even while in a state of terrestrial existence, but there are certain places, which in the popular creed are invested with so much sanctity, as to entitle all who die within their precincts, to final absorption or annihilation; one of these is *Onjein* or *Avanti*, and they are all enumerated in this verse,

Here as the early Zephyrs waft along,
 In swelling harmony the woodland song,
 They scatter sweetness from the fragrant flower,
 That joyful opens to the morning hour;

201

दीर्घीर्कर्वन्पटुमदकलङ्कजितंसारसाना
 म्पुष्पेषुस्फुटितकमलामोदमैत्रीकषायः ॥

Annotations.

अयोध्यामथुरामायाकाशीकाञ्चीअवन्तिका । पुरीक्षारवतीचैवसुवैतामोक्षदायिका ॥

“ *Ayod'hya, Mal'hurā, Māyā, Cāsī, Cāncī, Avantikā,* and the city *Dvārāvātī*, are the “ seven places which grant eternal happiness.”

Besides this ultimate felicity the *Hindus* have several minor degrees of happiness, amongst which is the enjoyment of *INDRA'S Swerga* or in fact of a *MOHAMMEDAN* paradise. The degree and duration of the pleasures of this paradise are proportioned to the merits of those admitted to it, and “ *they, who have enjoyed this lofty region of “ Swerga, but whose virtue is exhausted, revisit the habitation of mortals:*” the case now alluded to seems however to be something different from that so described by Sir Wm. Jones; it appears by the explanation of the Commentators, that the exhausted pleasures of *Swerga*, had proved insufficient for the recompence of certain acts of austerity, which however were not such as to merit final emancipation; the divine persons had therefore to seek elsewhere for the balance of their reward, and for that purpose they returned to earth bringing with them the surest portion of *Swerga*, in which they continued to live in the discharge of pious duties, till the whole account was settled, and their liberated spirits were reunited with the great, uniform, and primeval essence. The portion of *Swerga* thus brought to earth was the city *Avanti*, whose superior sanctity and divine privileges are here alluded to, and thus explained by the poet.

VERSE 201. *There as the early Zephyrs waft along*] So in *Paradise lost*, 4, 611.

Sweet is the breath of morn, her rising sweet,
 With charm of earliest birds.

And again in *Samson Agonistes*.

The breath of heaven fresh blowing, pure and sweet,
 With day spring born.

With friendly zeal they sport around the maid,
 Who early courts their vivifying aid,
 And cool from *Sipra's* gelid waves embrace,
 Each languid limb, and enervated grace. 208

Here should thy spirit with thy toils decay,
 Rest from the labors of the wearying way,
 Round every house the flowery fragrance spreads;
 O'er every floor the painted footstep treads; 212

यत्र स्त्रीणां हरति सुरतगन्धनिमङ्गानुकूल
 सिप्रवातः प्रियतम इव प्रार्थनाचाटुकरः ॥ ३३ ॥
 जाले द्वीपैश्च वपुःकेशसंस्कारधूपै
 वैभुषीत्याभवतश्चिखभिर्दत्तव्ये पहारः ॥

अन्तः ॥

Annotations.

VERSE 207. The *Sipra* is the river upon the banks of which *Oujem* stands, and which is called *Sipparah* in the maps. In *ARROWSMITH* however there is another stream with a similar name, the *Sipra*, which appears to be a continuation of the *Sagarmuttee*, considerably to the north-east of *Oujem*; there can be no doubt of the position of the river mentioned by the poet.

VERSE 212. *The painted footstep.*] Staining the soles of the feet with a red color derived from the *Mehndee*, the *Lac*, &c. is a favorite practice of the *Hindu* toilet; it is thus elegantly alluded to in the ode to one of the female personifications of music, the *Ragini ASAUVERLE*.

{ 'The rose hath humbly bowed to meet,
 With glowing lips her hallowed feet,
 And lent them all its bloom. }

Hindu odes by JOHN DAVID PARERSON, Esq. published in the new series of GLADWIN'S *Oriental Miscellany*, Calcutta.

सिव

Breathed through each cirement, 'twell the scented air
 Soft odors shaken from dishevelled hair ;
 Pleased on each terrace dancing with delight,
 The friendly Peacock hails thy graceful flight : 216
 Delay then, certain in *Ujain* to find,
 All that restores the frame, or cheers the mind.

Hence with new zeal to SIVA homage pay,
 The God whom earth, and hell, and heaven obey : 220
 The choir who tend his holy fane shall view,
 With awe, in thee his neck's celestial blue ;

सूर्येष्वप्याःकुसुमसुरभिष्यध्वस्वन्नान्तरत्मा
 न्यक्त्वाखेदंललितवनिनापादशगाङ्गितेषु ॥ ३४ ॥
 भर्तुःकरच्छ्विरितिगणैस्सुन्दरंवीक्ष्यमाणः
 पुण्यंयायास्त्रिभुवनगुरोर्धामचण्डेश्वरस्य ॥

Annotations.

VERSE 219 The Commentators have thought proper in explaining this verse and the preceding, to transpose the order of the explanations; I do not see for what reason, and have therefore conformed to the text.

VERSE 220. *The God whom earth and heaven, and hell obey.*] Lord of the three worlds is the expression of the original text, the worlds are *Svarṛga* or heaven, *Puand* or hell, and *Bhūmi* or the earth.

VERSE 222. *With awe in thee the same celestial hue*] The dark blue of the Cloud is compared to the color of the neck of SIVA, which became of this hue, upon his swallowing the poison produced at the churning of the ocean; the story is thus related in WILKINS's translation, of an episode of the *Mahabharat*, affixed to his *Bhāgarat*

Soft through the rustling grove the fragrant gale,
 Shall sweets from *Gand'havati's* fount exhale; 221
 Where with rich dust the lotus blossoms teem,
 And youthful beauties frolic in stream.

Here, till the sun has vanished in the west,
 Till evening brings its sacred ritual, rest; 228

धूतोद्यानंकुवलयरजोगन्धिभिर्गन्धवत्या
 स्त्रोयकीडाविरतयुवतिस्नानतिकैर्मरुद्भिः ॥ ३५ ॥
 अप्यन्यस्मिन् जलधरमहाकालमासाद्य काले
 स्थातव्यन्तेनयनविषयं यावदभ्येतिभानुः ॥

Annotations.

Gita. "As they continued to churn the ocean more than enough, that deadly poison issued from its bed, burning like a raging fire, whose dreadful fumes in a moment spread throughout the world, confounding the three regions of the universe with its mortal stench, untill *Sri v* at the word of *BRAHMA* swallowed the fatal drug to save mankind, which remaining in the throat of that sovereign *Dev* of magic form, from that time he was called *NEER-KANT* because his throat was stained blue "

VERSE 228. *Till evening brings its sacred ritual rest.*] There are three daily and essential ceremonies performed by the *Brahmans* termed *Sand'hya*, (सन्ध्या) either from the word *Sand'hi*, (सन्धि) junction, because they take place at the joinings of the day as it were, that is, at dawn, noon, and twilight, or as the term is otherwise derived from (सम्) with, and (ध्यै) to meditate religiously. When the ceremonies of the *Sand'hya* are of a public nature they comprehend the ringing of bells, blowing the *Conch*, beating a tabor &c. and this kind of sound the Cloud is directed by the *Yacsha* to excite a an act of devotion.

Then reap the recompence of holy prayer,
 Like drums thy thunders echoing in the air.
 They who with burning feet, and aching arms,
 With wanton gestures, and emblazoned charms, 232
 In MAHADĪVA's sanc the measure tread,
 Or wave the gorgeous chowrie o'er his head;
 Shall turn on thee the grateful-speaking eye,
 Whose glances gleam like bees along the sky, 236

कुर्वन्सन्ध्यावलिपटहतांभूलिनःस्नायनीया
 मामन्त्राणाम्फलमविकलंलक्ष्यसेगर्जितानां ॥ ३६ ॥
 पादन्यासकनितरुसनास्तत्रलीलावधूतै
 रत्नच्छायाखचितवलिभिश्चामरैःक्लान्तहस्तः ॥

Annotations.

VERSE 231. *They who in SIVA's sanc the measure tread.*] The female attendants upon the idol.

VERSE 234. *The gorgeous Chowrie*—The *Chowrie* or more properly *Choumi*, (چولری) is a brush of Peacock's feathers, or the tail of a particular kind of Cow, &c. set in a handle of such materials as suit the fancy, or the means of the proprietor; it is used as a fan, or to whisk off flies and other insects, and this piece of attention is always paid by the *Hindus* to the figures of their gods.

VERSE 236. *Whose glances gleam like bees along the sky*] Although this allusion may be new to *European* imagery, it is just and pleasing; the consequence of the glance is well conveyed by the sting of the bee, while its optically radiating nature is not unaptly compared to the long flight of a line of these insects: the lengthened light of a glance is familiar to us, for SHAKESPEARE speaks of, "*Eyes streaming through the airy region,*" and the continuous flight of bees was noticed so long back as the time

As from thy presence, showers benign and sweet,
 Cool the parched earth, and soothe their tender feet :
 Nay more BHAVANI shall herself approve,
 And pay thy services with looks of love ; 210
 When as her SIVA's twilight rites begin,
 And he would clothe him in the rocking skin,
 He deems thy form the sanguinary hide,
 And casts his elephant attire aside ; 216

पेश्यास्त्वत्तेन खपदसुखान्प्राप्य वर्धय विन्दू
 नामोक्ष्यान्तत्त्वयि मधुकरश्रेणि दीर्घान्कटाक्षान् ॥ ३७ ॥
 पञ्चादुच्चैर्भुजतस्त्वनं मण्डलेनाभिलीन
 स्नान्द्यन्तेजःप्रतिनवजवापुष्य रक्तन्धनः ॥

Annotations.

of HORN, who describes them as proceeding in branches, a circumstance which his translator POTT has omitted.

Βότρυδες δὲ πετοῦσαι ἐπ' ἀνθόνων κλαυθίστων

Branching they fly abroad o'er vernal flowers,

Or as in POTT,

Clustering in heaps on heaps the driving bees, &c.

Etymologists might find a resemblance here between the *Greek* (πετοῦσαι) and the *Sanskrit* (पतन्ति) *Patanti*, they go, fall, or alight.

VERSE 218. *And soothe their tender feet.*] It is to be recollected that these ladies are dancing bare-footed. Divesting the feet of the shoes upon entering an apartment being a mark of reverence or respect exacted by oriental arrogance, and readily paid by oriental servility.

VERSE 239. *BHAVANI shall herself approve.*] BHAVANI is one of the many names of the consort of SIVA; the reason of her satisfaction, and indeed the whole of this passage, although familiar to a *Hindu* and although much amplified in the translation,

For at his shoulders like a dusky robe,
 Mantling impends thy vast and shadowy globe :
 Where ample forests, stretched it's skirts below,
 Projecting trees like dangling limbs bestow ; 218
 And vermil roses fiercely blooming shed,
 Their rich reflected glow, their blood-resembling red.

नन्द्यारम्भे हरपशुपतेर्द्दनागाजिनेच्छां
 शान्तोद्वेगस्तिमितनयनंदूषभक्तिर्भवाच्या ॥ ३८ ॥ *

Annotations.

requires a little explanation to be rendered intelligible to the *English* reader. SIVA is supposed to be dancing at the performance of the evening *Sand'hya* and to have assumed as his cloak the bloody skin of an elephant formerly belonging to an *Asur* destroyed by him ; as this is no very seemly ornament, BHAVANI is delighted to find it supplied by the Cloud which being of a dusky red, through the reflexion of the *China* roses now abundant, and being skirted, as it overhangs a forest, by the projecting branches of trees, resembles the elephant hide in color and it's dangling limbs, as well as in it's bulk, and is mistaken for it by SIVA in his religious enthusiasm ; the office performed by the Cloud has often been assigned to it in the west, thus HORACE Ode 2, Book 1,

*Nube candentes humeros amictus,
 Augur APOLLO.*

Or come APOLLO versed in fate, and shroud,
 Thy shining shoulders with a veiling Cloud.

So MILTON in his *Penseroso* speaking of the morning describes it as,
 " Kerchiefed in a comely Cloud.

LEE invests sentiments of the mind with a similar garb and has,
 For true repentance never comes too late,
 As soon as born she makes herself a shroud,
 The weeping mantle of a fleecy Cloud.

And a Poet of later day, but of no inferior name has made a very fine use of this figure,

Amidst the darkness palpable that shrouds,
 Deep as the touchstone's gloom, the night with clouds, 252
 With glittering lines of yellow lightning break,
 And frequent trace in heaven the golden streak:

गच्छन्तीनां रमणवसुतियोषितान्तत्रशत्रौ
 रुद्धालोकेन रपतिपथेस्त्वचिमेधौस्त्वमोभिः ॥

Annotations.

I've known her long, of worth most excellent,
 But in the day of woe she ever rose,
 Upon the mind with added majesty,
 As the dark mountain more sublimely towers,
Mantled in Clouds and storm.

MISS BAILLIE'S DE MONTRONT.

The action, the elephant skin, and other attributes of SIVA, are well described in a passage cited by Mr. COLEBROOK in his Essay on *Sanscrit* prosody, from the *Drama* of BHAVABHUTTI, though there assigned to a form of his consort DURGA.

प्रचलितकरिस्तपश्च्यन्तचंचनखाघातभिभेदुनिपद्यमानामृत
 स्त्रोतजीवत्कपालावलीमुत्तवाण्डादुद्वासचसङ्घूरिभूतपवृत्तमुक्तिः

Which, with the leading member of the sentence, may be thus rendered,

May from thy dance terrific spring success !
 The elephant hide that from thy waist depends,
 Swings to thy motions, and the whirling claws
 Have rent the crescent that adorns thy crest;
 From the torn orb immortal *Amrit* falls,
 And as the drops celestial trickle down,
 They dew thy necklace, and each hollow skull,
 Laughs loud with life: attendant spirits yield,
 The shout of wonder, and the song of praise.

VINAY 251. *Amidst the darkness palpable that shrouds*] So MILTON's celebrated expression,

And through the *palpable obscure* find out,
 His uncouth way.

The literal interpretation of the original passage is "the darkness that may be pierced with a needle."



To those fond fair who tread the royal way,
 The path their doubtful feet explore betray, 256
 Those thunders hushed, whose shower-foreboding sound,
 Would check their ardour, and their hopes confound.

On some cool terrace, where the turtle dove
 In gentlest accents breathes connubial love, 260
 Repose awhile, or plead your amorous vows
 Through the long night, the lightning for your spouse;
 Your path retraced, resumed your promised flight,
 When in the east the Sun restores the light; 261
 And shun his course; for with the dawning sky,
 The sorrowing wife dispels the tearful eye,

सौदामिन्या कनकनिकषच्छाययादर्शयोष्णी
 नोयोत्सर्गस्तनितमुखरोमाचभूर्विक्लवास्ताः ॥ ३९ ॥
 ताङ्कस्याश्चिह्नवनवडभैसुप्तपाशवतायां
 नीत्वाशत्रिश्चिरविलसनाविभ्रविद्युत्कलत्रः ॥
 दृष्टेः सूर्य्ये पुनरपि भवान्वाहयेदध्वशेष
 म्मन्दायन्तेन खलु सुहृदामभ्युपेतार्थकृत्यः ॥ ४० ॥
 तस्मिन्कालेनयनसलिलं योयिताङ्गुलिङ्गितानां
 शान्तिमेयम्प्रणयिभिरतोवर्त्मभानोऽस्यजाग्रु ॥

Annotations.

VERSE 255. *To those fond fair who tread the royal way.*] We must here make an allowance for Indian prejudices which always assign the active part of amorous intercourse to the female, and make the mistress seek her lover, not the lover his mistress.

Her Lord returned; so comes the Sun to chase,
 The dewy tears that stain the *Padma's* face, 268
 And fill his eager penitence will bear,
 That thou should'st check his progress thro' the air.

Now to *Gambhīra's* wave thy shadow flies,
 And on the stream's pellucid surface lies, 272
 Like some loved image faithfully impress'd,
 Deep in the maiden's pure unsullied breast:

प्राजेयाञ्छु मलवदनासोऽपि हर्तुं न लिन्याः
 प्रत्यावृत्तस्त्वयिकररुधिस्यादनल्पाभ्यसूयः ॥ ४१ ॥
 गम्भीरयाः पथसिसरितश्चेतसो बप्रसन्ने
 ह्यायात्मापि प्रकृतिशुभगो लभ्यते ते प्रवेशम् ॥

Annotations.

VERSE 268. *The dewy tears that stain the Padma's face*] The *Padma* is a name of that exquisitely beautiful flower the Lotus; comparing the dew to tears occurs thus in the *Latin Anthology* in the *Idyllium de Rosa*.

Quam matutinus plentem consperit Ros.

Whom weeping nalked the early eastern gale.

And again SHAKESPEARE in the *Mulsummer night's dream*.

That same dew which some time on the buds,
 Was wont to swell like round and orient pearls,
 Stood now, wll in the pretty flowret's eyes,
 Like tears.

VERSE 271. *Now to Gambhīras stream*] This river and the *Gandharatī* in the vicinity of the temple of ŚIVA which lately occurred, are probably amongst the numerous and nameless brooks with which the province of *Malva* abounds.

original phrase, from which all the *ἑλάντα* borrowed the expression, "and in *ἑλάντα* *πορτίων τε κερώντων* *ἀνθρώπων γέλασμα* . *ἑλ. ἑλ.*

And vain thy struggles to escape her wiles,
Or disappoint those sweetly treacherous smiles, 276
Which glistening *Sapharas* insidious dart,
Bright as the lotus, at thy vanquished heart:

तस्मादस्याःकुमुदविसदानीर्हसिन्नधैर्या
न्मोघोक्तिस्तुलसपारेर्हर्षितानि ॥ ४२ ॥

Annotations.

VERSE 277. *Which glistening Sapharas.*] The *Saphara* is described as a small white glistening fish, which darting rapidly through the water, is not unaptly compared to the twinkling glances of a sparkling eye. Assigning the attributes of female beauty to a stream ceases to be incongruous, when we advert to its constant personification by the *Hindus*; and it is as philosophical as it is poetical to affiliate a river and a Cloud: the smiles of rivers, nay of the ocean itself, have often been distributed by poetical imagination, thus *Lucretius* invoking *Venus* says,

Tibi ridet aquora ponti,

The ocean waves laugh on you.

for his late translator Mr. Good is very angry at the conversion of this laugh into a smile, as effected by less daring of his predecessors; MILTON again gives the Ocean nose as well as dimples,

Cheered with the grateful smell old Ocean smiles,

And *Metastasio* in his beautiful ode to *Venus* has,

E i flutti ridono,

Nel mar placati.

The waves now placid play,

And laugh amidst the deep.

All these however as well as our author are far surpassed by DRAYTON in his *Poly-Olbion*, where hill and dale, forest and river, are constantly described with male or female attributes: with respect to the streams he is not satisfied with wedding them to various objects, but fairly subjects them to the pains of parturition; the instances are frequent, but we may be content with the following, especially as it is explained and defended by his very learned illustrator,

What breast so firm unmoved by female charms?
 Not thine my friend; for now her waving arms, 280
 O'erhanging *Bayas*, in thy grasp enclosed,
 Rent her cœrulean vest, and charms exposed,
 Prove how successfully she tempts delay,
 And wins thee loitering from the lengthening way. 281

नस्याः किञ्चित्करधृतमिव प्राप्नवानीरशाखं
 हृत्वा नीलं सलिलवसनमुत्तरोधो नितम्बम् ॥
 प्रस्थानन्नेकयमपि सखे लम्बमानस्य भावि
 ज्ञातास्वादः पुञ्जिनजघनाङ्गे विहातुं समर्थः ॥ ४३ ॥

Annotations.

When *Pool*, quoth she, was young, a lusty sea-born lass,
 Great ALBION to this nymph an earnest suitor was,
 And bare himself so well, and so in favor came,
 That he in little time upon this lovely dame,
 Begot three maiden isles his darlings and delight.

“As *Albion* (son of NEPTUNE), from whom that first name of this *Britain* was supposed, is wel. fitted to the fruitful bed of this *Pool*, thus personated as a sea nymph, the plain truth (as words may certify your eyes saving all impropriety of object) is that in the *Pool* are seated three isles: *Bruntsey*, *Issey* and *St. Helen's*, in situation and magnitude as I name them, nor is the fiction of begetting the isles improper seeing *Greek* antiquities tell us of divers in the *Mediterranean*, and the *Archipelagus*, as *Rhodes*, *Delos*, *Hiera*, the *Ichmades* and others which have been as it were brought forth out of the salt womb of AMPHITRYTE.” SELDEN'S illustrations.

VERS. 281 *O'erhanging Bayas.*] The *Velasa*, (वेस) or *Bayas*, is a kind of reed growing near brooks. I am not aware if the botanists have yet assigned it any scientific name: the translation of the whole of this passage is not very literal.

Thence satiate lead along the gentle breeze,
 That bows the lofty summits of the trees,
 And pure with fragrance that the earth in flowers,
 Repays profuse to fertilizing showers; 288
 Vocal with sounds the elephants excite,
 To *Dévagiri* wings its welcome flight:

त्वन्निःसृत्यन्दोच्छ्वसितवसुधागन्धसम्पर्कपुण्य
 श्रोतोऽरन्ध्रध्वनितश्रुभगन्दन्तिभिःपीयमानः ॥
 नीचैर्द्वास्त्युपजिगमिषोर्देवपूर्वङ्गिरिन्ते
 श्रोतोवायुः परिणमयिताकाननोडुज्वरणाम् ॥ ४४ ॥

Annotations.

VERSE 286. *That bows the lofty summits of the trees.*] So SHAKESPEARE.

—As the wind,
 That ly the top doth take the mountain pine,
 And make him stoop to the vale. *Cymbeline.*

VERSE 287. *That the earth in flowers, &c.*] Thus in Sir PHILIP SYDNEY's "Remedie
 "for love."

And sweet as after gentle showers,
 The breath is of some thousand flowers.

VERSE 290. *Dévagiri* is the mountain of the deity, and may perhaps be the same
 with a place called in the map *Dewagur*, situated south of the *Chumbul*, in the centre of
 the province of *Malwa*, and precisely in the line of the Cloud's progress, which as we
 shall hereafter find has been continued nearly due north from *Oujain*. The hill is the
 site of a temple of *CAIRICĪYA*, which as well as that of *SIVA* described above, we
 must suppose to have enjoyed in the days of antiquity considerable reputation, or they
 would not have been so particularly specified in the poem.

There change thy form, and showering roses shed,
 Bathed in the dew of heaven, on SCANDA's head; 292
 Son of the Crescent's God, whom holy ire,
 Called from the flame of all devouring fire,
 To snatch the Lord of *Swerga* from despair,
 And timely save the trembling hosts of air. 296

नचस्कन्दन्नियतवसतिम्पुष्पमेघीकृतात्मा
 पुष्पासारैस्सपयतुभवान्व्योमगङ्गाजलाद्रेः ॥
 रक्षाहेतोर्नैवशशिभृतावासवीनाञ्चमूना
 मत्यादित्यं जेतवहमुखेसम्भृतन्तद्धितेजः ॥ ४५ ॥

Annotations.

VERSE 291. *Then change thy form, and showering roses shed*] The Cloud as the Commentators say is directed to fall in flowers, because it can take what shape it pleases; we generally understand a poet much better than we comprehend his learned and laborious annotators: raining flowers, or by authority, roses, is a common event in *English* poetry. Thus THOMPSON in the opening of his *Spring*.

Veiled in a shower,
 Of shadowing roses on our plains descend.

And MILTON, rather more intelligibly,

The flowery roof,
 Showered roses.

VERSE 292. *Bathed in the dew of heaven*] "Moistened with the waters of the *Mandacini*," the celestial *Ganges*. SCANDA, or CARTIKEYA, is the son of SIVA and PARVATI and the Mars of *Hindu* mythology; there are various legends respecting his birth one of which is presently noticed by the poet.

VERSE 293 Several instances of the solitary production of offspring, occur in the *Hindu* as well as in the *Græcian* mythology. Thus as PALLAS sprang from the brow of JUPITER, we have SCANDA generated solely by the deity SIVA; GUNGA

Next bid thy thunders o'er the mountain float,
 And echoing caves repeat the pealing note;
 Fit music for the bird whose lucid eye,
 Gleams like the horned beauty of the sky, 300
 Whose moulting plumes to love maternal dear,
 Lend brilliant pendants to BRAVĀNĪ's ear,

ज्योतिर्लखवलियगलितयस्यवर्हम्भवानी
 पुत्रप्रेम्नाकुवलयदलप्रापिकर्णकरोति ॥
 धौतापाङ्गंहरशशिर्चाप्याययेस्तम्मयूर
 म्यञ्चादद्रियहणगुरुभिर्गज्जितैर्नर्तयेथाः ॥ ४६ ॥

Annotations.

springs from the head of the same deity, and GANEŚA is the self-born son of the goddess PARVATĪ: the miraculous birth of the warrior deity SCANDA, was for the purpose of destroying TARAKA an *Asur* or demon, who by the performance of continued and severe austerities had acquired powers formidable to the gods: the eccentric genius of SOUTHEY, has rendered it unnecessary, by his last poem, *the Curse of Kichāma*, for me to explain the nature, or results of these acts of devotion. the gem of SCANDA was cast by SIVA into the flame of AGNI, the god of fire, who being unable to sustain the encumbering burthen, transferred it to the goddess GUNGA; she accordingly was ~~delivered~~ of the deity SCANDA, who was afterwards received and reared amongst thickets of the *Sara* reed, (*Saccharum Sara*) by the six daughters of a king named CARIKA or according to other legends by the wives of seven great *Rishis* or Saints; in either case they form in astronomy the asterism of the *Plades*: upon his coming to maturity SCANDA encountered and killed the demon, who had filled the region of INDRA with dismay,

*Emissumque ind de sede Typhoea ten d,
 Calatibus fecisse matum.*

To him whose youth in *Sāra* thickets strayed,
 Reared by the nymphs, thy adoration paid, 301
 Resume thy road, and to the world proclaim,
 The glorious tale of RANTIDĒVA's fame,
 Sprung from the blood of countless oxen shed,
 And a fair river through the regions spread. 308

आरधैनंशरवनभवन्देवमुह्नद्विताध्वा
 सिद्धद्वन्द्वैर्जलकणभयाद्धीणिभिर्दत्तमार्गः ॥
 व्यालम्बेधास्तरभितनयालम्भजाम्मानयिष्यन्
 श्रोतोमूर्त्यभिविपरिणतारन्तिदेवस्यकोर्त्तिम् ॥ ४७ ॥

Annotations.

Celestial hostilities and,

“ Things to our thought,

“ So unimaginable as hate in heaven,

“ And war so near the place of god in bliss,”

Form one of the many analogies between *Greek* and *Hindu* faith.

VERSE 301, &c. *Whose moulting plumes to love maternal dea*] SCANDA or CARTI-
 CIYA is represented mounted upon a Peacock, and BHAVĀNI we have already seen is
 the wife of SIVA, and half mother to this deity; we have also noticed the frequency
 of the allusion to the delight the Peacock is supposed to feel upon the appearance of
 cloudy, and rainy weather.

VERSE 306. RANTIDĒVA is the name of a king of the *Chandrabans* or family of
 the moon: from his performance of the *Gomēd'ha*, (गोमेधा) or sacrifice of the cow,
 which is prohibited in the present period of the world, he must belong to one of the
 preceding Yugs or ages: I find in Sir Wm. JONES's lists, (see his *Chronology of the*
Hindus, *Asiatic Researches* Vol. 2), the eighteenth name in the line of the moon, i
 the second age, is RANTINA'VA, and as that is the only name resembling the appellation
 in our text, it is perhaps a corruption or error for RANTIDĒVA.

VERSE 307. *Sprung from the blood of countless oxen shed*] The sacrifice of the

Each lute armed spirit from thy path retires,
 Lest drops ungemal damp the tuneful wires;
 Celestial couples bending from the skies,
 Turn on thy distant course their downward eyes, 312

त्वय्यादातुञ्जलमवननैशार्ज्जिणोवर्णचौरे
 नस्यासिन्धोःपृथुमपितनुर्दूरभावात्प्रवाहम् ॥

Annotations.

horse or of the cow, the गोमेधा or अश्वमेधा appears to have been common in the earliest periods of the *Hindu* ritual; It has been conceived that the sacrifice was not real but typical, and that the form of sacrificing only was performed upon the victim, after which it was set at liberty: the text of this passage however is unfavorable to such a notion, as the metamorphosis of the blood of the kine into a river, certainly implies that blood was diffused. The expression of the original literally rendered is, "come from the blood of the daughters of SURIBHI," that is, kine; SURIBHI being a celebrated cow produced at the churning of the ocean, and famed for granting to her votaries whatever they desired. "Daughter of SURIBHI" is an expression of common occurrence to denote the cow.

VERSE 308. *And a fair river through the regions spread*] The name of this river, is not mentioned in the text of the poem, but is said by the Commentators to be the *Charmanvati*, and such a name occurs in Major WILFORD's lists from the *Purāṇas*, amongst those streams which seem to arise from the north-west portion of the *Vind'hya* mountains: the modern appellation of the *Charmanvati* is generally conceived to be the *Chumbul* which corresponds with it in source and situation, and which as it must have been traversed by the Cloud in it's northerly course, would most probably have been described by the poet. It may be curious to trace the change of *Charmanvati* into *Chumbul*, which seems very practicable notwithstanding their present dissimilarity. *Tao rivi* describing the route from *Surat* to *Agra* by way of *Brampore*, calls this river the *Chammelnadi*; the possessive termination *Vati* (वती) having been confounded with *Nadi* (नदी) a river; *Chammelnadi* is therefore the *Chammel* river: again the addition *Nadi*, being regarded as superfluous it has been dropped altogether, and we have the *Chammel* or *Chambel*; the word *Chammel* may readily be deduced from *Charman* as in the

And watch thee lessening in thy long descent :
 To rob the river's scanty stores intent ;
 As clothed in sacred darkness not thine own,
 Thine is the azure of the costly stone ; 316
 A central sapphire, in the loosened girth,
 Of scattering pearls, that strung the blooming earth.

The streamlet traversed, to the eager sight,
 Of *Dāsapura's* fair impart delight ; 320
 Welcomed with looks that sparkling eyes bestow,
 Whose arching brows like graceful creepers glow,

प्रेक्ष्यन्ते गगनगतयो नूनमावर्ज्यं दृष्टी
 रेकमुक्तागुणमिव भुवःस्थूलमध्येन्द्रनीलम् ॥ ४८ ॥
 तामुत्तीर्य ब्रजपरिचितभ्रूलताविभ्रमाणाम्
 पक्ष्मोक्षेपादुपरिविलसत्कृष्णशरप्रमाणाम् ॥

Annotations.

dialects of *Hindoostan*, the letters N. and L. are constantly interchangeable, and careless pronounciation may easily convert *Chamel* into *Chammel*, or *Chambel*.

VERSE 310. These two lines occur a little earlier in the *Sanscrit*, but as they seemed more connected with the two following, and to be rather awkward in their original position, they have been introduced here.

VERSE 315. *In sacred darkness not thine own*] Being of the same dark blue color as *CRISTINA*; a hue the poet charges the Cloud with having stolen.

VERSE 317. *A central sapphire, &c.*] This comparison when understood is happily imagined, but to understand it, we must suppose ourselves *above* the Cloud, and to be looking obliquely downwards upon its dark body, as shining drops of rain form a continuous line on either side of it, and connect it with the earth.

VERSE 320. *Dāsapura* according to its etymology should mean a district; that of

Whose upturned lashes, to thy lofty way,
The pearly ball, and pupil dark display; 324
Such contrast as the lovely *Cunda* shows,
When the black bee sits pleased amidst her snows.

Hence to the land of BRAHMA'S favored sons,
O'er *Curu's* fatal field thy journey runs; 328
With deepest glooms hang o'er the deadly plain,
Dewed with the blood of mighty warriors slain;

कुन्दक्षेपानुगमधुकरश्रीयुवामात्मविम्बम्
पात्रीकूर्ध्वेन्दुशुपरवधूनेत्रकौतूहलानाम् ॥ ४७ ॥
ब्रह्मवर्तज्ञानपदमधश्चाययागाहमानः
क्षेत्रक्षेत्रप्रधनपिप्पुनक्षैरवन्तज्ञज्ञेयाः ॥

Annotations.

the *ten cities*, it is said however by the Commentators to be the name of a city, and by one of them, MALLINĀTH, to be that of the city of RANINDĪVA: if he is correct it may possibly be the modern *Rantimpore* or *Rantampore*, especially as that town, lying a little to the north of the *Chumbul*, and in the line from *Oujain* to *Tuhmsar*, is consequently in the course of the Cloud's progress, and the probable position of *Darapma*.

VERSE 325. *Such contrast as the lovely Cunda shows.* The *Cunda* (*Jasminum pubescens*) bears a beautiful white flower, and the large black bee being seated in the centre of its cup, they afford a very delicate and truly poetical resemblance to the dark *Iris*, and white ball of a full black eye.

VERSE 327. *Hence to the land of BRAHMA'S favored sons.* *Brahmāṛanta* (ब्रह्मवर्त) is the abode of BRAHMA or the holy land of the *Īmulus*, it is thus described by *Mnu.* 2, 17.

सरस्वतीदृषद्वयोर्देवतुष्टोर्दन्तरम् । तद्देवनिर्भिद्येश्वरज्ञानैर्गुप्यक्षणे ॥

“Between the two divine rivers *Saraswatī* and *Dṛishadvatī*, lies the tract of land which the sages have named *Brahmāṛanta*, because it was frequented by the Gods.”

VERSE 328. *Curu-Cshetra* (कुरुक्षेत्र) the field of the *Curus*, is the scene of the cele;

There ARJUN's wrath opposing armies fell,
 And countless arrows strong *Gāndīva* dealt, 332
 Thick as thy drops, that in the pelling shower,
 Luceasant hurtle round the shrinking flower.

राजानां सितशरैश्चैव त्रिगुणैश्चैव
 धातुपातैस्त्वमिव कमलान्यभ्यविञ्चन्मुखानि ॥ ५० ॥

Annotations.

brated battle between them and the PANDU's, which forms the subject of the *Mahāb'hārata*; it lies a little to the south-east of *Tahnesar*, and is still a place of note and pilgrimage. It is not far from *Panniput*, the seat of another celebrated engagement, that between the assembled princes of *Hindoostan*, and the combined strength of the *Mahrattas*. This part of the country indeed presenting few obstacles to the movement of large armies, has in every period of the history of *Hindoostan* been the theatre of contention.

VERSE 331. ARJUN was the friend and pupil of CRISHN'A, and the third of the PANDAVA princes. He has been long ago introduced to *European* readers, especially in Mr. WILKINS's masterly translation of the *B'hāgarat Gita*, and appears in the opening of that philosophical poem, in a very amiable light.

अशेषतमस्तुत्यार्पकं नृपव्यवसितावयं । यद्वाज्यस्तुखलोभेन हन्तुं स्वजनमुद्यताः ॥ ४४ ॥

यदि मामप्रतीकारमशस्त्रपाणयः । धार्तराष्ट्रस्यो हन्तुं युद्धे मत्तमं भवेत् ॥ ४५ ॥

“Alas! that for the lust of the enjoyments of dominion, we stand here ready to murder
 “the kindred of our own blood; I would rather patiently suffer that the sons of DHARTI-
 “RASTRA, with their weapons in their hands, should come upon me and unopposed, kill
 “me unguarded in the field.”

VERSE 332. As the horses and swords of Chivalry received particular names, so the weapons of the *Hindu* knights have been similarly honored; *Gāndīva* is the bow of ARJUN.

VERSE 333. *Thick as thy drops that in the pelling shower*—This verse has abundant analogies in western composition; thus, in *Lucretius*,

Lucida tela diei.

The lucid arrows of the day.

O'er *Saraswati's* waters wing your course,
 And inward prove their purifying force; 330
 Most holy, since oppressed with heaviest grief,
 The ploughshare's mighty Lord, here sought relief;
 From kindred strife, and *Révatī* withdrew,
 And to these banks, and holy musing flew. 340

हिवाहाता मभिमतरसो रेवती लोचमाङ्गा
 बन्धुप्रीत्य समरविमुखे लाङ्गली यास्त्रियवे ॥
 कृत्वा तासा मभिगममपांसौम्यसारस्वतीना
 मन्तःशुद्धस्वमपि भवितावर्णमात्रेण कृष्णीः ॥ ५१ ॥

Annotations.

The "sharp sleet of arrowy shower," of *MIRION*, and its imitation by *CHAY*,
 Iron sleet of arrowy shower,
 Hurtles in the dusky air.

Are passages well known.

VERSE 335. The *Sarasatī*, or as it is corruptedly called, the *Sarsooty*, falls from the southern portion of the *Himālaya* mountains, and runs into the great desert where the maps lose it. It flows a little to the nor-west of *Curushētra*, and though rather out of the line of the Cloud's progress, not sufficiently so to prevent the introduction into the poem of a stream so celebrated, and so holy.

VERSE 331. We have here the reason why the waters of the *Saraswati* are objects of religious veneration: *BALARAMA* is the elder brother of *CRISHNA*, he is called (साङ्गलीय) *LAṄGALĪYA*, (बलभृत्) *HALABHĪT*, &c. from his being armed with a ploughshare, which he is said to have employed as *Bills* were formerly used, for pulling his enemies down from their horses, &c. which enabled him then to dispatch them with his club: although *CRISHNA* took an active part in the warfare between the *Curus* and *Pandus*, *BALARAMA* refused to join either party, and retired into voluntary seclusion, filled with grief at the nature of the contest, deserting even according to *CALIDĀSA*, the *inebriating eyes of his wife*.

VERSE 339. *RÉVATĪ* is the wife of *BALARAMA*; see the preceding note.

Thy journey next o'er *Canac'hala* bends,
Where *Jánu*'s daughter from the hills descends,

नखादुष्करेन कनखलं शैलस्रजावतीर्णा
कुक्षोः कन्यां सगरतनयः स्वर्गसोपानमङ्गिम् ॥

Annotations.

VERSE 311. The name is *CALAC'HALA* in the original but it more properly is as given above; the meaning of the word agreeably to a forced etymology, is thus explained in the *Gangádhara Mahátmya* section of the *Secunda Purána*,

सलकोनाचमुक्तिर्धौजतेनमज्जानात् । अतः कनखलं येनादचमुनीम्पुः ॥

"That man (कः) so wicked, (सल) as not to obtain, (न) future happiness from bathing
"there, thence the holy sages have called this *Títhi* by the name of *Canac'hala*."
It also occurs in this passage of the *Heri Pansa* portion of the *Mahabharat*,

गङ्गाद्वारं कनखलसोमं यैश्च संस्थितः ॥

"*Gangádhara*, *Canac'hala*, and where the moon impends "

And in both instances is applied to the place where the *Ganges* descends into the low ground of *Hindoostan*. The name is still retained as appears from the testimony of an impartial witness, Lieut. WILKINSON, in his survey of the sources of the *Ganges*, a survey which has essentially improved the geography of those regions; "the party arrived at *Haridwára* and encamped at the village of *Canac'hala*," (*Kan'hál*) on the west bank of the *Ganges*, at the distance of about two miles from the fair." *Asiatic Researches* 11, 449.

VERSE 312. Where *JÁNU*'s daughter from the hills descends] *JÁNU*'s daughter is *GUNGA* or the *Ganges*, which river "after forcing its way through an extensive tract
"of mountainous country here first enters on the plains." It is rather extraordinary that *CALIDÁSA* should have omitted the name of *Haridwára* (*Hurdwára*), and preferred *Canac'hala*; especially as the former occurs in the *Puranas*, in the *Secunda Purana* as mentioned in the note, page 450, Vol. 11. of the *Researches*, and in this passage from the *Matsya Purána* cited in the *Purána Sarvaswa*.

सर्वत्र सुखागङ्गाभिपुष्यानेषु दुर्लभा । हरिद्वारे यथा मेघगङ्गा सागरसंगमे ॥

"The *Ganges* is every where easy of access except in three places, *Haridwára*, *Prayága*,
"and her junction with the sea." *JÁNU* is the name of a sage who upon being disturbed in his devotions by the passage of the river, drank up its waters. Upon relenting

Whose lengthening stream, to SĀGAN's virtue given,
 Conducts his numerous progeny to heaven; 311
 She who with smiling waves disportive strayed,
 Through SAMBINU's locks, and with his tresses played;
 Unheeding as she flowed delighted down,
 The gathering storm of GOURI's jealous frown. 313

गौरीवक्त्रभुक् टरचनायाविहस्यैवफेनै
 शम्भोःकेशग्रहणमकरोदिन्दुलम्बोर्मिहस्ता ॥ ५२ ॥

Annotations.

however, he allowed the stream to re-issue from his car, and the affinity of GUNGA to the saint arises from this second birth.

VERSE 313. *To SĀGAN's virtue given.*] The *Ganges* according to the legend was brought from heaven, by the religious rites of BHĀGIRATHA the great grandson of SĀGAN, who as well as that king had engaged in a long series of acts of austerity, for the purpose of procuring the descent of the river to wash the ashes of SĀGAN's 60,000 sons; the youths had been reduced to this state, by the indignation of CAPILA, a saint, whose devotions they had disturbed in their eager quest of the horse, that was to be the victim of an *Asvamedha* by their father; their misfortunes did not however cease with their existence, as their admission to *Swarga* depended according to the instructions of GARUDA, upon the use of the water of the *Ganges* in the administration of their funeral rites. At this period the *Ganges* watered the plains of heaven alone, and it was no easy undertaking to induce her to resign those for an humble and earthly course. SĀGAN, his son ANUMAN, and grandson DWILITA, died without being able to effect the descent of the heavenly stream, but his great grandson BHĀGIRATHA was more fortunate, and his long continued austerities were rewarded by the fall of the *Ganges*, the bathing of the ashes of his ancestors with the holy water, and the establishment of them in the enjoyments of *Swarga*; the whole story is told in the first Book of the *Ramāyana*, from the 32d, to the 55th, section; see the *Ramāyana* with translation, by the worthy and indefatigable missionaries, Messrs. CANEY and MARSHMAN.

VERSE 315. *She who with smiling waves disportive strayed,*] The earth being unable

Should her clear current tempt thy thirsty lip,
 And thou inclining bend the stream to sip,
 Thy form like INDRA's Elephant displayed,
 Shall clothe the crystal waves with deepest shade, 352
 With sacred glooms the darkening waves shall glide,
 As where the *Jumna* mixes with the tide.

तस्याः पातुं सुरगज इव व्योम्नि पूर्वार्द्धे लम्बी
 त्वञ्चेदच्छस्फटिकविसदन्तर्कयेस्तिर्यग्गम्यः ॥
 संसर्पन्त्यास्तपदिभवतः श्रोतसिच्छाययासौ
 स्यादस्थानीपगतयमुनासङ्गमेनाभिगमौ ॥ ५३ ॥

Annotations.

to bear the sudden descent of so great a river as the *Ganges*, SIVA was induced at the intercession of BHAGIRATHA, to interpose his sacred head: accordingly GUNGA first alighted on the head of the deity and remained for a considerable period wandering amongst the tresses of his long and entangled hair, to the extreme jealousy and displeasure, according to CALIDASA, of the Goddess GOURI or PARVATI, SIVA's consort.

VERSE 351. *Thy form like INDRA's Elephant*] We have already noticed that presiding deities are attached to the various points of the compass, and that each of these deities is furnished with a male and female Elephant; amongst these the most distinguished is AIRA'VARA; the Elephant of INDRA in his capacity of *Regent* of the east.

VERSE 354. *As where the Jumna mingles with the tide*] The waters of the *Jumna* or *Yamuna* are described as much darker than those of the *Ganges* at the point of their confluence, from the circumstances of the stream being less shallow and less discolored with clay or sand: occasionally indeed the waters of the *Ganges* there are so white from the diffusion of earthy particles, that according to the creed of the natives, the river flows with milk. The confluence of rivers always forms a sacred spot in *India*, but the meeting of the *Ganges* and *Jumna*, at *Prayaga* or *Allahabad*, from the sanctity of both the currents, and from the supposed subterraneous addition of the *Saraswati*, is a place of distinguished holiness.

As SIVA's Bull upon his sacred neck,
 Amidst his ermine, owns some sable speck, 356
 So shall thy shade upon the mountain show,
 Whose sides are silvered with eternal snow;
 Where GUNGA leads her purifying waves,
 And the Musk Deer spring frequent from the caves. 360

From writhing boughs should forest flames arise,
 Whose breath the air, and brand the Yae supplies,

आसीनानां सुरभितशिलन्नाभिगन्धैर्मृगाणां
 न्तस्याख्यप्रभवमचलमप्यगौरन्तुधारैः ॥
 वक्ष्यत्यध्वमविनयनेतस्य शृङ्गेनियस्य
 शशेभं शुभ्रत्रिनयनवृषोत्खातपङ्कोपमेयाम् ॥ ५४ ॥
 तच्चेद्वायौ सरतिसरलस्कन्धसङ्घवृजन्मा
 बाधेतोक्ताक्षयितचमरीवालभाशेदवाग्निः ॥

Annotations.

VERSE 355. *As SIVA's Bull upon his sacred neck*] The Bull is the vehicle of SIVA, and the animal of the God is always painted of a milk white color.

VERSE 360. *And the Musk Deer spring frequent from the caves*] The animal is what is called the *Thibet Musk* "but its favorite residence is among the lofty *Himalley* " (*Himalaya*) mountains, which divide *Tartary* from *Hindoostan*." See the best account of the Musk Deer yet published, in GLADWIN'S *Oriental Miscellany*, Calcutta 1818, accompanied with accurate drawings by Mr. HORN of the figure, teeth, hoofs, &c.

VERSE 361. *Should forest flames arise.*] The conflagration of the woods in *India*, is of frequent occurrence, and the causes of it are here described by the poet. The intertwining branches of the *Saral*, (*Pinus longifolia*) of the *Bambu*, and other trees, being set in motion by the wind, their mutual friction engenders flames; thus

Instant afford the aid 'tis thine to lend,
 And with a thousand friendly streams descend; 364
 For still on earth prosperity proceeds,
 From acts of love, and charitable deeds.

अर्धस्येनंश मयितुमलंवारिधारासहस्रै
 शपन्नार्तिप्रशमनफलाःसम्पदोह्युत्तमानाम् ॥ ५५ ॥

Annotations.

spread abroad by the air, and according to the Poet by the thick tails of the *Tac* of *Tartary* or *Bos Grunniens* (from which *Chozries* are made), readily communicates to the surrounding foliage, dried up by the heat of the sun and exceedingly inflammable; the burning of a forest is so well described in the *Ritu Samhita* that I cannot avoid citing the passage although its length perhaps requires an apology.

पटुतरवनदाहानलुष्टशम्पपरेष्वाः । पक्षपवनवेगात्क्षिपसंश्लुष्कपर्णाः ।
 दिनकरप्रतिपातक्षीनोयांसमन्तात् । विदधतिभयमुच्चैरीक्ष्यमनावनान्ताः ॥ २२ ॥
 विवाचनवाक्स्तुम्भस्त्वच्छसिदूरभासा । पक्षपवनवेगोद्धूतवेगेनतुर्ध्वं ।
 तत्खिण्वितपलनाग्रालिङ्गनव्याकुलेन । दिशिदिशिपरिदग्धाभूमयपावकेन ॥ २३ ॥
 ध्वनितिपवनविद्धःपर्वतानांदरीषु । स्फुरतिपटुनिनादःश्लुष्कवंशस्थलीषु ॥
 प्रसरतिनृणामध्येलभ्यरक्षिःक्षणेन । क्षणयतिमृगवर्गंघान्तलस्रोदवाग्निः ॥ २४ ॥
 बहुतरङ्गजातःशाल्मलीनां वनेषु । स्फुरतिवनवगौरःकोठरेषुदुमाना ॥
 परिणतदलशाखादुत्पतन्त्याश्लुवृक्षान् । भ्रमतिपवनघूतसर्वतोऽग्निर्वनान्ते ॥ २५ ॥

Which omitting a few repetitions and excrecences may be thus translated:

The forest flames; the foliage sear and dry,
 Bursts in a blaze beneath the torrid sky;
 Fanned by the gale the fires resplendent grow,
 Brighter than blooming *Safflower's* vernal glow,

Shame is the fruit of actions indiscreet,
 And vain presumption ends but in defeat; 368
 So shall the *S'arabhas* who thee oppose,
 Themselves to pain, and infamy expose;
 When round their heads, amidst the lowering sky,
 White as a brilliant smile, thy hail stones fly. 372

येत्वाम्मुक्तध्वनिमसहनाः स्वाङ्गभङ्गाय तस्मिन्
 दर्पात्सेकादुपरिशरभालङ्घयिष्यन्त्यलङ्घ्यम् ॥
 तान्कुर्वीथास्तु मुलकरकावृष्टिहासावकीर्णा
 न्कोवानस्युःपरिभवपदं निष्कलारम्भयन्नाः ॥ ५६ ॥

Annotations.

Brighter than *Minium's* fierceness, as they wind
 Around the branch, or shoot athwart the rind,
 Play through the leaves, along the trunk ascend,
 And o'er the top in tapering radiance end:
 The crackling *Bambu* rushing flames surround,
 Roar through the rocks, and through the caves resound;
 The dry blade full to their rage supplies,
 And instant flame along the herbage flies;
 Like palest gold the towering ray aspires,
 And wafting gusts diffuse the wasting fires,
 Wide fly the sparks, the burning branches full,
 And one relentless blaze envelops all.

VERSE 369. The *S'arab'ha* is a fabulous animal described as possessing eight legs, and of a fierce untractable nature; it is supposed to haunt these mountains especially.

VERSE 372. *White as a brilliant smile.*] It is remarkable that a laugh or smile, is always compared to objects of a white color by *Hindu* writers.

Next to the mountain with the foot imprest,
Of him who wears the crescent for his crest,
Devoutly pass, and with religious glow,
Around the spot in pious circles go:

376

तत्र व्यक्तन्दुषदिचरणान्या समर्द्धन्दुमौले
पुण्यसिद्धैरुपचितबलिभक्तिनम्रः परीयाः ॥

Annotations.

VERSE 373. *Next to the mountain with the foot imprest.*] The fancied or artificial print of some saint or deity; on hills or detached stones, is a common occurrence in the creeds of the east; the idea is not confined to the inhabitants of Hindoostan, but is asserted similarly by those of Nepal, Ceylon, and Ara, as may be seen in TURNER'S journey to Nepal, SYMS'S Embassy to Ara, &c. The Mussulmans also have the same notion with respect to many of the Prophets, for they believe that the marks of ADAM'S feet remain on a mountain in the centre of Ceylon, and that those of ABRAHAM were impressed upon a stone which was formerly at Mecca, and which he had used as a temporary scaffold in constructing the upper part of the primary Caaba: a number of similar stories may be found in *Mulhond*, and other *Mohammedan* authors. The *Himalaya* mountains are the scene of most of SIVA'S adventures, his religious abstraction, his love, marriage, &c. and the place here mentioned may have some connexion with the *Ghât*, and neighbouring hill at *Haridwara*, mentioned in Capt. RAPER'S account of the survey of the *Ganges*, by the name of *Haraca Pauri*, the foot of HAILA or SIVA.

VERSE 376. *Around the spot in pious circles &c.* Circumambulating a venerable object, or person, is a usual mark of profound respect; thus in *Sacontala*, CANNA thus addresses his foster daughter on the eve of her departure,

यत्सेइतःसञ्ज्ञो उज्जताग्नीन्द्ररक्षिणीकुसुम्ब ।

“ My best beloved come and walk with me round the sacrificial fire.”
And again in the *Ramayana* we have the same ceremony described thus;

जनकस्तुवचःशुचापाशीन्पाणिभिरपृशन् । च चारुक्षेत्रेनसृणावशिष्टममनेक्षितम् ॥

आग्निं दक्षिणोद्वाचावेदिं सज्जानमेव च । चर्चपिश्वापिमद्यान्मनःसहभार्यारूढः ॥

For there have Saints the sacred altar raised,
 And there eternal offerings have blazed;
 And blest the faithful worshippers, for they,
 The stain of sin, with life shall cast away: 380
 And after death a glad admittance gain,
 To SIVA's glorious, and immortal train:

Here wake the chorus: bid the thunder's sound,
 Deep and reiterated roll around, 381
 Loud as a hundred drums; while softer strains,
 The swelling gale breathes sweetly through the canes;

यस्मिन्दृष्टे करणविगमाद्भूरुमङ्गूतपापाः
 कल्पन्तेऽस्यस्थिरगणपदप्राप्तयेऽङ्गधानाः ॥ ५७ ॥
 शब्दायन्तेमधुरमनिलैःकीचकाभूपूर्यमाणाः
 संरक्ताभिस्त्रिपुरविजयोगीयतेकिन्नरीभिः ॥

Annotations.

"Hearing the words of JANAKA the four supporters of RAGHU's race previously placed
 "according to the direction of VASHIS'THA, took the hands of the four damsels within
 "their's, and with their spouses circumambulated the fire, the altar, the king, and the
 "races" *Ramayana with translation, I, 60, 37.*

VERSE 380 *The swelling gale breathes sweetly through the canes*] The whistling of
 the wind in the hollow reeds, or *Bambus*, may easily be conceived to afford the music
 of the pipe or flute, of which it was the origin if we may believe *Lucretius*.

Ut Zephyri caru per calamorum sibilu primum,

Agrestis docuere carus inflare cicutas.

And Zephyr whistling through the hollow reeds,
 Taught the first swains the hollow reeds to sound.

Goop's translation.

And from the lovely songsters of the skies,
Hymns to the victor of TRIPURA rise. 388

Thence to the snow clad hills thy course direct,
And Crouncha's celebrated pass select;
That pass the swans in annual flight explore:
And erst a Hero's mighty arrows tore. 392

निह्नादीते मुरजइ वचेत्कन्दरेषु ध्वनिः स्यात् .
सङ्गीतार्थी ननु पश्यते स्तत्र भावी स मयः ॥ ५८ ॥
प्राजेयाद्रेरुपतटमतिक्रम्यतां स्नान्विशेषान्
हंसद्वारम्भुगुपतिवशो वर्त्मयत्क्रौञ्चरन्ध्रम् ॥

Annotations.

VERSE 387. *The lovely songsters of the skies*, are the females of the Cinnaras or demigods attendant upon CUBEKA, and the musicians of Swerga.

VERSE 388. *Hymns to the victor of Tripura rise*] *Tripura* is the name of a city or rather as its etymology implies, *three cities* collectively; these formed the domain of a celebrated Demon or *Asur* destroyed by SIVA, and were reduced to ashes by that Deity: according to the Commentators we have here a full and complete concert in honor of MAHADEVĀ.

VERSE 389. *And Crouncha's celebrated pass select.*] I have not been able to make any thing of this pass or hole (क्रौञ्चरन्ध्र) the original text states it to be on the very skirt (उपतट) of the snowy mountain, and calls it also हंसद्वार the gate of the geese, who fly annually this way to the Manasarovara lake: *Crouncha* is described as a mountain in the *Mahabharat*, and being personified is there called the son of *Mandata* a mountain also called *Crouncha Man* occurs in Mr. WILSON's lists amongst those mountains situated in the north. It must lie at some distance from the plains, and perhaps the Poet by using the term उपतट implies its relative situation with the loftiest part of the range or proper snow clad mountains.

VERSE 390. *And erst a Hero's mighty arrows tore*] The *Crouncha* pass, or defile

Winding thy way, due north through the defile,
 Thy form compressed, with borrowed grace shall smile :
 The cable foot that BALI marked with dread,
 A God triumphant o'er creation spread. 396

तेनोदौची दिशमनुसरेस्तिर्यगायामशोभी
 श्यामःपादोबलिनियमनाभ्युद्युतस्येवविष्णोः ॥ ५९॥

Annotations.

in the *Croucha* mountain, is said to have been made by the arrows of *BIRĪKUPATI*, or *PARASURĀMA* who was educated by *ŚIVA* on mount *Calasa*, and who thus opened himself a passage from the mountains upon the occasion of his travelling southward to destroy the *Chetuya* or military race. *PARASURĀMA* is an *Avatar* or descent of *VIṢṆU* in the person of the son of the Saint *JAMADAGNI*, and this saint being also descended from the celebrated sage *BRIHĀSU* his son is named *BIRĪKUPATI*, or, *Chief of the military race*.

VERSE 390. *The cable foot that BALI marked with dread.*] The story of *BALI* and the *VĀMANA* or dwarf *Avatar* has been frequently repeated from the account of *SONNERAT* and the relations in the *Asiatick Researches*. As the former is not very precise it may be here inserted to save the trouble of further reference. "The fifth incarnation was in a *Bramin* dwarf, under the name of *VĀMAN*, it was wrought to restrain the pride of the giant *BIRĪ*. The latter, after having conquered the Gods, expelled them from *Sargon*; he was generous, true to his word, compassionate, and charitable. *Vishnou*, under the form of a very little *Bramin*, presented himself before him, while he was sacrificing, and asked him for three paces of land to build a hut. *BIRĪ* ridiculed the apparent imbecility of the dwarf, in telling him, that he ought not to limit his demand to a bequest so trifling; that his generosity could bestow a much larger donation of land. *VĀMAN* answered, that being of so small a stature, what he asked was more than sufficient. The prince immediately granted his request, and to ratify his donation, poured water into his right hand, which was no sooner done, than the dwarf grew so prodigiously, that his body filled the universe! He measured the earth with one pace—and the heavens with another—and then summoned *BIRĪ* to give him his word for the third. The prince then recognized *VISHNOU*, adored him, and presented his head to him; but the God, satisfied with his submission, sent him to govern the *Pandalan*, and permitted him to return every year to the earth, the day of the full moon, in the month of *Novemher*."

SONNERAT's Voyages in the East Indies, Calcutta edition, Vol. 1, p. 22.

Ascended thence a transient period rest,
 Renowned *Cailāsa*'s venerated guest ;
 That mount whose sides with brightest lustre shine,
 A polished mirror, worthy charms divine ;

400

गत्वा चोद्धुन्दश्चमुखभुजोच्छ्वाशतप्रस्थसन्धेः
 कैलासस्य त्रिदशवनितादृपशस्यातिथिस्थिता ॥

Annotations.

VERSE 398. *Cailāsa's venerated guest.*] *Cailāsa*, as it here appears, a part of the *Himala* range, is in fable a mountain of costly gems or of crystal, the seat of *CUVERA*'s capital, and the favorite haunt of *SIVA* ; I shall borrow from the notes to *SOUTREY*'s *Chuse of Kehāma*, a description of it from *BARBATUS*, curious enough in itself, but still more so for its strange medley of accuracy and incorrectness, and its uncouth transformation, and commixture of the *Sanscrit* names. "The residence of *IXONA* (*Isvara* or ईश्वर) is upon the silver mount *Calaja* (*Cailāsa* or कैलास), to the south of the famous mountain *Mahameru*, being a most delicious place, planted with all sorts of trees, that bear fruit all the year round. The roses and other flowers send forth a most odoriferous scent ; and the pond at the foot of the mount is inclosed with pleasant walks of trees, that afford an agreeable shade whilst the Peacocks and divers other birds entertain the ear with their harmonious noise, as the beautiful women do the eyes. The circumjacent woods are inhabited by a certain people called *Munis* or *Rixis*, (*Rishis* or ऋषि), who avoiding the conversation of others, spend their time in offering daily sacrifices to their God.

It is observable, that though these *Pagahs* are generally black themselves, they do represent these *Rixis* to be of a fair complexion, with long white beards, and long garments hanging cross-ways, from about the neck down over the breast. They are in such high esteem among them that they believe whom they bless are blessed, and whom they curse are cursed.

Within the mountain lives another generation, called *Jaxaguthnera* (*Yacsha* or यक्ष and *Cinnara* or किन्नर) and *Quendra*, (*Indra* or इन्द्र) who are free from all trouble, and spend their days in continual contemplation, praises and prayers to God. Round about the mountain stand seven ladders by which you ascend to a spacious plain, in the middle whereof is a bell of silver and a square table, surrounded with nine precious stones of

Whose base a RĀVAN from its centre wrung,
 Shaken not sundered, stable though unstrung:
 Whose lofty peaks to distant realms in sight,
 Present a SIVA's smile, a lotus white: 401

नुज्जोच्छायै कुमुदविषदैर्यौवितव्यस्थितः खं
 राशीभूतः प्रतिदिशमिव च्छम्बकाद्याट्टहासः ॥ ६० ॥

Annotations.

divers colours: upon this table lies a silver rose called *Tamarapua* (?) which contains two women as bright and fair as a pearl: one is called *Harasini*, (?) i. e. the lady of the mouth, the other *Tarasini*, (?) i. e. the lady of the tongue. *Because they praise God with the mouth and tongue.* In the centre of this rose is, the triangle of *Quichinga*, (*Siva-linga*) which they say is the permanent residence of God." *BALDWIN.* The latter part of this description is quite new to the *Pandits* and I suspect is rather *Mohammedan* than *Hindu*.

V. 402. *Shaken not sundered, stable though unstrung.*] This alludes to a legend of RĀVANA's having attempted to remove the mountain from its situation, although he did not succeed as well as *Satan* and his compeers, when:

"From their foundations loosening to and fro,

"They plucked the seated hills,"

He considerably unhinged its foundations. The story perhaps originates with the curious vibrating rock at *Mahabalipuram*, of which it may be said as is observed by *SERGEN* of *Main-amher* i. e. *Ambrase's stone* in *Cornwall*, not far from *Penzance*, that "it is so great that many men's united strength cannot remove it, yet with one finger you may wag it."

V. 403. *Whose lofty peaks to distant realms in sight.*] The lofty peaks of the *Himalaya* range of mountains are very justly stated by the Poet, to be visible to surrounding regions (तुज्जोच्छायै) they are seen in the south from situations more remote than those in which any other peaks have been discerned, and the supposition of their exceeding even the *Andes* in elevation, has been confirmed by recent enquiries, which will become public with the appearance of the 12th Volume of the *Asiatic Researches*.

And lo ! those peaks than ivory more clear,
 When yet unstained the parted tusks appear,
 Beam with new lustre, as around their head,
 Thy glossy glooms metallic darkness spread; 408
 As shews a HALABHĪTA's sable vest,
 More far the pallid beauty of his breast.

अल्पश्यामित्वयितटगतेस्निग्धभिन्नाञ्जनाभे
 सद्युःकृतहिरददशनच्छेदगौरस्यतस्य ॥
 शोभामद्रेस्त्रिमितनयनर्षेण गीयाम्भवित्री
 मंशन्त्यस्तेसतिहलभूतेमेचकेवाससीव ॥ ६१ ॥

Annotations.

VERSE 408. *Thy glossy glooms metallic darkness spread.*] The expression in the original (स्निग्धभिन्नाञ्जनाभे) may be rendered, "shining like antimony mixed up with oil," a mixture used for darkening the eye lashes or the edges of the eye-lids, a practice common to the females of the east. It is also explained to mean merely, "black divided antimony," and the shining greyish blue of the sulphuret of antimony, the substance alluded to, may often be observed in the hue of heavy Clouds.

VERSE 409. HALABHĪTA is a name of BALARĀMA, and implies as has been before explained his use of a plough share as a weapon; he is represented of a white color, clothed in a dark blue vest, and is thus alluded to in the introduction to the *Gita Govinda* of JAYADĒVA.

वत्सिपुषिषिदेवसनञ्जलदामं च लघुनिमीतिमिलितयगुनाभम् ॥

केशवधृतहलधररूपजयजगदीशचरे ॥

Thus translated by Sir WM. JONES in his Essay on the Chronology of the *Hindus*. "Thou
 " hearest on thy bright body a mantle shining like a blue Cloud, or like the water of the
 " Yamuna tripping towards thee through fear of thy furrowing ploughshare, Oh GĪTĀVA
 " assuming the form of BALARĀMA, be victorious Oh Heri! Lord of the universe."

Haply across thy long and mountain way,
 In sport may Gouri with her SIVA stray, 412
 Her serpent bracelet from her wrist displaced,
 And in her arms, the mighty God embraced;
 Should thus it fortune, be it thine to lend,
 A path their holy footsteps may ascend; 416
 Close in thy hollow form thy stores compest,
 While by the touch of feet celestial blest.
 Next let each maid of heaven, each blooming girl,
 Thy graceful form in sportive mischief whirl; 420

हित्वा तस्मिन् भुजगवलयं शम्भुना दत्तं हस्ता
 क्रीडाशैले यदि च विहरेत्पादचारेण गौरी ॥
 भङ्गी भक्त्या विरचितवपुस्तन्मिता नर्जलौघः
 सोपानत्वं व्रजपटसुखस्पर्शमशेषं हरेषु ॥ ६२ ॥
 तत्रावश्यं वलयकुलिशोद्भूतोद्गीर्णतोय
 नेयन्ति त्वंसुरधुवतयो यच्च धारागृह्यत्वम् ॥

Annotations.

VERSE 412. *In sport may Gouri with her SIVA stray.*] I have already noticed that these mountains are the scene of SIVA's loves and sports; they may still be considered as his favorite haunts for some traces of him seem to start up in every direction amongst them. See the late travels to the source of the *Ganges*, and Col. HARDWICKE's *Tour to Shinagur*

VERSE 420. *Thy graceful form in sportive mischief whirl.*] The meaning of this can

While I lightning gems around each wrist that wind,
 Release the treasures in thy breast confined ;
 Nor fear, their aim thy progress to delay ;
 A grateful succor in the sultry day ; 401
 For soon thy thunders shall disperse a train,
 Of heart as timid, as of purpose vain.

Where bright the mountain's crystal glories break,
 Explore the golden lotus-covered lake : 428

नाभ्योमीक्षस्तवयदिसखेघर्मजलस्यनस्यात्
 कीडालोलाःश्रवणपद्मैर्गर्जितैर्भाययेस्ताः ॥ ६३ ॥
 हेमाम्भोजप्रसविसलिलम्मानसस्याददानः
 कुर्वन्कामाक्ष्यणमुखपटप्रीतिमैश्वरस्य ॥

Annotations.

only be readily conceived by those who know what a *Goolab-pash* is; a small vessel for sprinkling rose water, &c. In such a capacity is the Cloud to be used by the youthful goddesses.

VERSE 421. *While lightning gems around each wrist that wind*] The diamond and thunderbolt according to *Hindu* notions are of one substance, and are called by the same appellation, (वज्र) as the fall of the thunderbolt is usually followed by rain, and may thus be considered as it's cause, the propinquity and the mutual friction of the same substance upon the wrists of our young ladies, is in like manner supposed to occasion the dispersion of the fluid treasures of the Cloud.

VERSE 426. *Of heart as timid as of purpose vain.*] "Unsteady in their sports," is the literal expression of the original, but the Commentators dilate the sentiment in the manner here adopted: our joint want of gallantry may find a precedent even in the poet of this science, for OVID makes Hero write thus to Leander.

Tū corpus teneris ita mens infirma puellis,
 Weak as her frame the tender virgin's mind.

Imbibe the dews of *Mánasa*, and spread,
 A friendly veil round *Airavata's* head;
 Or life dispensing with the *Zephyrs* go,
 Where heavenly trees, with fainting blossoms blow. 432

Now on the mountain's side like some dear friend,
 Behold the city of the Gods impend;

धुन्वन्वातैस्सज्जलपृथतैः कल्पवृक्षांशुकानि
 छायाभिन्नस्फटिकविषदंनिर्विशेषस्तन्नगेन्द्रम् ॥ ६४ ॥
 तस्योत्सङ्गेप्रणयिनश्च वञ्चस्तगङ्गादुकूलः
 ब्रह्मन्मृद्वानपुनरुज्ज्वालांशुस्यसेतामचारिन् ॥

Annotations.

VERSE 429. *Mánasa*, *Manasarovara* or commonly *Man-sarovar* is a celebrated lake situated in the centre of the *Himálaya* mountains, and was long said to be the source of the *Ganges*, and *Brahmaputra* rivers; with respect to the first of these the statement has been found to be erroneous, and we have no positive proofs of its accuracy with regard to the latter. Some period has elapsed since it was visited by *Europeans*, and the chief information possessed at present, has been derived from the vague reports of *Hindu* Pilgrims, the lake being of great note in their sacred books and an object of their veneration.

We here take leave of the geographical part of the poem which is highly creditable to CALIDASA's accuracy, and now come to the region of unmixed fable, the residence of CUVĒRA and his attendant den igods.

VERSE 430. *A friendly veil round AIRAVATA's head.*] INDRA's Elephant *et supra*, Verse 351.

VERSE 432. *Where heavenly trees, with fainting blossoms blow.*] Literally the *Culpa* trees, one of the five kinds which flourish in INDRA's heaven. They are thus enumerated in the *Amara Cosha*.

पञ्चै देवतर्षोमन्त्रारः पारिजातकाः । सन्तानाः कल्पवृक्षश्च पुंशिवारिचन्द्रनः ॥

VERSE 434. *The city of the Gods impend.*] *Alaca* the capital of CUVĒRA.

Thy goal behold, where *Ganga's* winding rill,
 Skirts like a costly train the sacred hill; 436
 Where brilliant pearls descend in lucid showers,
 And Clouds like tresses, clothe her lofty towers.

There every palace with thy glory vies,
 Whose soaring summits kiss the lofty skies; 440
 Whose beauteous inmates bright as lightning glare,
 And labors mock the thunders of the air;
 The rainbow flickering gleams along the walls,
 And glittering rain, in sparkling diamonds falls. 444
 There lovely triflers wanton through the day,
 Dress all their care, and all their labour play;

यावःकालेवह्नितिसलिलोद्गारमुच्चैर्विमानै
 मुक्ताजालग्रथितमलकङ्कामिनीवाब्धवृन्दम् ॥ ६५ ॥
 विलुप्तान्तललितवनितास्त्रेन्द्रचापसचित्रा
 स्सङ्गीतायप्रहतमुरजाःस्निग्धगम्भीरघोषम् ॥
 अन्तस्त्रेयम्भुगिमयभुवन्तुङ्गमभ्रंलिहयाः
 प्रासादास्त्वान्तुलयितुमलंयन्नतैस्तैर्विशेषैः ॥ ६६ ॥

Annotations.

VERSE 440. I have availed myself of the aid of the Commentators to make out this passage rather more fully than it occurs in the original, and consequently more intelligibly to the *English* reader: the poet describes the toilet of the *Yacshus*, or female *Yacshas*, through the six seasons of the year, by mentioning as the selected flowers, those

One while the fluttering lotus fans the fair,
 Or *Cunda* top-knots crown the jetty hair, 418
 Now o'er the cheek the *Lod'h's* pale pollen shines,
 Now 'midst their curls the *Amaranth* entwines;
 These graces varying with the varying year,
Sirisha blossoms deck the tender ear; 352
 Or new *Cadambas* with thy coming born,
 The parted locks, and polished front adorn.

हस्तेलीलाकमलमलकम्बालकुन्दानुविद्धं
 नीतालोध्रप्रसवरजसापाण्डुतामाननश्रीः ॥
 चूडापाशेनवकुर्वकृञ्चास्वकर्णेशिरीषं
 सीमन्तेऽपिचटुपगमजंयत्रनीपम्वधूनाम् ॥ ६७ ॥

Annotations.

peculiar to each period. Thus the *Lotus* blooms in *Sarat* or the sultry season, two months of our autumn; the *Cunda* (*Jasminum pubescens*) in *Sirisha* or the dewy season, the *Lod'h*, a species of tree, (*Symplocos racemosa* Rox.) is in blossom in *Himanta* or winter; the *Cururaca* (*Gomphrena globosa*) in *Vasanta* or spring, the *Sirisha* (*Mimosa Sirisha*) in the hot months or *Grishma*, and the *Nipa* or *Cadamba* (*Nauclea Cadamba*) at the setting in of the rains: it is to the Commentators also, that I am indebted for the sole occupation of the Goddesses being pleasure and dress: the fact is,

To sing, to dance,

To dress, and troll the tongue, and roll the eye,

constitutes a very well educated female according to the customs of *Hindustan*: we cannot help however being pleased with the simplicity and propriety of taste, which gives to the graceful ornaments of nature so prominent a part in the decoration of feminine beauty.

Thus graced they woo the *Yacshas* to their arms,
 And gems, and wine, and music, and their charms; 456
 The strains divine with art celestial thrill,
 And wines from grapes of heavenly growth distil;
 The gems bestrew each terrace of delight,
 Like stars that glitter through the shades of night. 460
 There when the Sun restores the rising day,
 What deeds of love his tell-tale beams display;

यथायथास्मिन्मार्गि मयान्येत्यहर्ग्यस्थलानि
 ज्योतिष्कायाकुसुमरचितान्युत्तमस्त्रीसहायाः ॥
 आसेवन्तेमधुरतिरसङ्कल्पवृक्षप्रसूतं
 तद्गुम्भीरध्वनिद्युशनकैःपुष्करेष्वहतेषु ॥ ६८ ॥
 गत्युत्कम्पादलकपतितैर्यत्रमन्दारपुष्पैः
 झृप्सुच्छेदैःकनकनलिनैःकर्णविभ्रंशभिश्च ॥

Annotation.

VERSE 458. *And wines from grapes of heavenly growth distil,*] So MILTON, *Paradise lost*, 5, 426.

In Heaven the trees,
 Of life ambrosial fruitage bear, and vines yield nectar,
 ——— And again line 835,
 Rubied nectar flows,
 Fruit of delicious v'nes the growth of Heaven.

VERSE 460. *Like stars that glitter through the shades of night* | Thus B. JONSON.
 The Stars that are the Jewels of the night.

The withered garlands on the pathway faded,
 The faded lotus prostrate on the ground, 464
 The pearls that bursting zones have taught to roam,*
 Speak of fond maids, and wanderers from home.

High on its costly stem with diamonds bright,
 The splendid lamp glows vivid through the night ; 468

मुक्ताजालैस्सुनपरिसरच्छिन्नसूत्रैश्चहारै
 नैशोमार्गस्सवितुर्दयेस्सूचतेकामिनीनाम् ॥ ६७ ॥
 नीवीबन्धोच्छसितशिथिलंयत्रयक्षाङ्गनानां
 वासःकामादनिभृतकरेष्वक्षिपत्सुप्रियेषु ॥

Annotation.

VERSE 466. *Speak of fond maids and wanderers from home.*] I have already mentioned that the *Hindus* always send the lady to seek her lover, and they usually add a very reasonable degree of ardor and impatience; our poet in another place, compares the female so engaged to a rapid current: thus in the *Ritu Samhāra*.

उत्पातयन्त्याः परितस्तट्टुमान्पवृद्धयेगैस्सलिरैरनिर्मलैः ।
 स्थिरः प्रकामाद्बजातविधमाः प्रयान्तिनद्यस्वरितं पयोनिधिं ॥
 Fast flow the turbid torrents as they sweep,
 The shelving vallies to rejoin the Deep,
 And like the damsel prodigal of charms,
 Who seeks impatiently her lover's arms,
 Bound o'er each obstacle with headlong force,
 And banks and trees demolish in their course.

VERSE 468. *The splendid lamp glows vivid through the night*] The meaning is given more nearly in an Epigram in the *Anthology*.

Laudis, sed vigilas nolite extinguere lychnos.

I have indeed in this place concentrated and in part omitted, two verses of the original, as offensive to our notions of the decorum of composition. I cannot admit however

Or the soft glories of the lunar beam,
In gems condensed, diffuse their grateful gleam:

अर्चिस्तुङ्गानभिमुखगतान्प्रप्यरत्नप्रदीपान्
ह्रीमूढानाग्भवतिविफलप्रेरणाचूर्णमुष्टिः ॥ ७० ॥

Annotation.

That *Hindu* literature, speaking generally, is more liable to the reproach of indecency than that of *Europe*: nothing can be found in their serious works half so licentious as are many passages in the writings of OVID, CATULLUS, PROPERTIUS, and even the elegant FLACIUS; to descend to modern times ARIOSTO and BOCCACCIO amongst the *Italians*; BRANTOME, CREBILLON, VOLTAIRE, LA FONTAINE, and the writers of many recent *philosophical* novels amongst the *French*, furnish us with more than parallels for the most indelicate of the *Hindu* writers; with respect to ourselves, not to go back to the days in which "obscenity was wit," we have little reason to reproach the *Hindus* with want of delicacy, when we find the exceptionable though elegant poetry of LITTLE generally circulated, and avowedly admired. We should also recollect the circumstances of *Indian* society before we condemn their authors for the ungarbled expressions, which we conceive to trespass upon the boundaries of decorum. These authors write to men only, they never think of a woman as a reader: now even in polished *European* society, amongst men alone, conversation takes commonly greater liberties than any *Hindu* composition, and it is fair to infer that were our writings addressed only to the male portion of society, they would partake of a similar character: extreme attention to delicacy would in that case be regarded as puerile or fastidious; it is so now in works of science, and GIBBON and HUMPHREYS seem to consider it so in historical writing: if then we were not apprehensive of sully-
ing those minds whose purity we are interested in preserving, the breach of the rules of delicacy would take place to a greater extent than it has done in works of imagination. I am not sure that were this to happen the quantity of virtue in the world would be much diminished, what is natural cannot be vicious: what every one knows, surely every one may express; and that mind which is only safe in ignorance, or which is only defended by decorum, possesses but a very feeble defence and impotent security. I have said more upon this subject than was perhaps necessary, but I am anxious that the *Hindus* should have justice done to them, and not be held up to the world, as they have been by a mistaken, and I am afraid, a spiteful zeal, as monsters of impurity.

VERSE 469. The moon gem or *Chandraakanta* (चन्द्रकान्त).

What though while Śiva with the God of gold,
 Delights a friendly intercourse to hold; 472
 The *Lord of Love*, remembering former woe,
 Wields not in *Alaca* his bee-strung bow :
 Yet still he triumphs, for each maid supplics,
 The fatal bow, with love-inspiring eyes, 476
 And wanton glances emulate the dart,
 That speeds unerring to the beating heart.

नेत्रानीतास्सुततगतिनायेविमानायभूमी
 राखेख्यानंखजलकणिकादोयमुत्पाद्युसर्जः ॥
 शङ्कास्पृष्टाद्वज्रमुचस्वातृशायत्रालै
 र्जूमोद्गारानुक्कतिनिपुणाजर्जरनिष्पतन्ति ॥ ७१ ॥
 यत्रस्त्रीणाम्प्रियतमभुजोच्छ्वासितालिङ्गिताना
 मङ्गलानिंसुरतजनितानन्तुञ्जालावलम्बाः ॥
 त्वसंरोधापगमविशदैःप्रेरितश्चन्द्रपादै
 र्वालुम्पन्तिस्फुटजललवयन्दिनश्चन्द्रकानाः ॥ ७२ ॥

Annotation.

VERSE 472. *The Lord of Love remembering former woe.*] This alludes to the fate which befell the *Hindu* CURU upon his assault of ŚIVA, whom at the desire of the Gods he inflamed with the love of PARVAT: ŚIVA in his wrath reduced the little deity to ashes by a flame from the eye in his forehead, and although he was subsequently restored to animation, he is here supposed to remain in dread of his former enemy; the whole story is spiritedly told in Sir Wm Jones's hymns to CAMBIO and to DURGĀ.

VERSE 477. *And wanton glances emulate the dart.*] The eye darting arrows is an idea

The gale that blows eternally, their guide,
 High over *Alaca* the Clouds divide, 480
 Scattered they lie, as if dispersed by fear,
 And conscious crime spoke retribution near:
 Some just award, for showers that lately soiled,
 The painted floor, or gilded roof despoiled. 481

North-ward from where *Cuvéra* holds his state,
 Where *INDRA*'s bow surmounts the arching gate;

मत्वा देवन्धनपतिस्त्वं यत्र साक्षाद् सन्त
 म्प्रायश्चापन्नवहति भयान्मन्मथः पदं पदं ॥
 सभूभङ्गप्रहितनयनैः तामिच्छन्त्येव मेघै
 स्तस्यारम्भश्च दुर्लभानिता विभूभैरेव सिद्धः ॥ ७३ ॥
 अत्रागारन्धनपतिगृहदुत्तरेणास्मदीयं
 दूरात्तन्मध्यं सुरपतिधनुश्चारुणा तोरणेन ॥

Annotations.

familiar to *English* poetry, as in these instances.

Her eye darted contagious fire. MILTON.

Her eyes carried darts of fire,

Feathered all with swift desire. GREENE'S *Never too late*.

I more perceive how in her glancing sight,

Legions of loves with little wings did fly,

Darting their deadly arrows fiery bright. SPENSER. *Sonnet*, 16.

And those loose darting eyes shall roll no more. POPE'S *Elegy*.

VERSE 484. *The painted floor.*] It is customary amongst the *Hindus* upon festival occasions to smooth and paint the ground on which worship is to be performed, or the

Where on rich boughs, the clustering flower depends,
 And low to earth, the tall *Mandāra* bends; 488
 Pile of the grove, whose wants my fair supplies,
 And nurtures like a child; my dwelling lies.
 There is the fountain emerald steps denote,
 Where golden buds, on stalks of coral float, 492
 And for whose limpid waves the Swans for ake,
 Pleased at thy sight, the mount encircled lake:

यस्योद्भूतानेकतक्तनयःकान्तयावर्द्धितोमे
 हस्तप्राप्यस्तवकनमितोबालमन्दारवृक्षः ॥ ७४ ॥
 बापीचाख्यम्पारकतशिलावद्धक्षेपानमार्गा
 ह्यैमैश्वर्यनाकमलमुकुलैस्त्रिधैवैदूर्यनालेः ॥
 यस्यास्तोयेक्षतवस्तयोमानसंमन्त्रिकष्टं
 नद्याह्यन्निष्पगतश्चक्षुषामपिप्रेक्ष्यहंसाः ॥ ७५ ॥

Annotations.

assembly to be held; as this spot is generally in an open area within the walls of the house, a shower of rain is of course very hostile to such decoration.

VERSE 488. *The tall Mandāra*] The Coral tree, *Erythrina Indica*.

VERSE 490. *And nurtures like a child*] Tender attachment to natural objects is one of the most pleasing features in the poetical compositions of the *Hindus*. It is very frequently expressed, and perhaps in few places with more beauty than in the Drama of *SACONATA*, where upon departing from the bower of her foster father, she bade adieu to the plants she had carefully tended, and the orphan fawn she had reared. The whole of this scene must be read with pleasure, and may be classed with the departure of *GORDON* from his village family from Auburn, and the farewell of *Eve* to the bowers of Paradise.

Soft from the pool ascends a shelving ground,
 Where shades devoted to delight abound; 496
 Where the carulean summit towers above,
 The golden circle of a plaitain grove:
 Lamented haunts; whom now in thee I view,
 As glittering lightnings gild thy base of blue. 500
 See where the clustering *Mád'havi* entwines,
 And bright *Curuvaca* the wreath confines;

यस्यास्तोरु रचितशिखरः पेशलैरिन्द्रनीलैः
 कीडाशैलः कनककदलीवेष्टनः प्रेक्षणीयः ॥
 मद्भेहिन्याः प्रियङ्गुतिसुखेचेतसांकतरेण
 प्रेक्ष्योपाजास्फुरिततडितन्त्रान्तमेवस्यार्णम ॥ ७६ ।

Annotations.

VERSE 498. *The golden circle of a plaitain grove*] MILTON, applies the epithet *golden* to the fruits of heaven, as often as CALIDAS, thus in the fourth book within a few lines we have.

Blooming ambrosial fruit,
 Of vegetable Gold,

And again,

Others whose fruit burnished with *Golden* rind,
 Hung amiable, Hesperian fables true

VERSE 501. *The Mád'havi entwines*] This creeper, (*Cleratocria racemosa*, or *Banisteria Bengalensis*) is often alluded to by the Poets for its superior elegance, and the beauty of its red blossoms.

VERSE 502. *Curuvaca* is the crimson Amaranth, the *Sanscrit* name is also applied to a blue species of *Barleria*.

Profuse, *Asoca* shed its radiant flower,
 And budding *Cesara* adorns the bower; 501
 These are my rivals; for the one would greet,
 As I would willingly, my charmer's feet,
 And with my fondness, would the other sip,
 The grateful nectar of her honied lip, 503

रक्ताशोकश्चलकिशलयःकेशरस्तनकान्तः
 प्रत्यासन्नःकुर्वकवृतेर्मधवीमण्डपस्य ॥
 एकस्मिन्वास्तवसहमयावामपादाभिजाधी
 काङ्क्षन्त्यन्योवदनमतिरन्दोहदच्छलानास्याः ॥ ७७ ॥

Annotations.

VERSE 503. *Profuse, Asoca sheds its radiant flower.*] *Jonesia Asoca*, speaking of which Sir WM. JONES says, "The vegetable world scarcely exhibits a richer sight, than an *Asoca* tree in full bloom.

VERSE 504. *And budding Cesara*] A tree yielding a strong smelling flower, (*Mimusops elengi*).

VERSE 505. *These are my rivals, &c*] These allusions refer to some particular notions of the *Hindus* respecting the *Cesara* and *Asoca*, which plants are said to blossom upon being touched respectively by the face, or foot of a female; the story is probably originally poetical, thus DRAYTON in his *Shepherd's Sonnet*, expatiates upon a similar idea.

The verdant meads are seen,
 When she doth view them,
 In flesh and gallant green,
 Straight to renew them:
 And every little grass,
 Broad itself spreadeth,
 Proud that this bonny lass,
 Upon it treadeth.

A golden column on a crystal base,
 Begirt with jewels rises o'er the place;
 Here when the evening twilight shades the skies,
 'The blue necked Peacock to the summit flies, 512
 And moves in graceful circles to the tone,
 My fair awakens from her tinkling zone.

These be thy guides; and faithfully preserve,
 The marks I give thee; or e'en more, observe, 516
 Where painted emblems holy wealth design,
 CUVĒRA's treasures; that abode is mine:

तन्मध्ये च स्फुटं कफलककाञ्चनोवासायष्टि
 मूलेवद्धामणिभरणेनैवैकं शङ्खशैः ॥
 तालैश्चाञ्चल्यधुमगैः काचयनैर्नर्मणे
 यामध्यास्ते दिवसविगमेनीलकण्ठसुहृदः ॥ ७८ ॥
 अभिरुद्धाश्चेहृदयनिहितैर्लक्ष्मणैर्लक्षयेथाः
 द्वाशेषान्तर्निखिवपुष्यैश्च पद्मैश्च वृद्धा ॥

Annotations.

VERSE 512. *The blue necked Peacock to the summit flies*] The wild Peacock although it lays its nest upon the ground is said by Capt. WILLIAMSON, to roost constantly on the loftiest trees.

VERSE 514. *My fair awakens from her tinkling zone*] A girdle of small bells (धनुषपल्लव) is a favorite *Hindu* ornament; also silver circles at the ankles and wrists which emit a ringing noise as the wearer moves.

VERSE 518. *CUVĒRA'S Treasures.*] Thick with sparkling oriental gems.
 The portal shone. *Paradise lost*, 3, 107.

I aply its honors are not now to boast,
 Dimmed by my fate, and in my exile lost; 520
 For when the sun withdraws his cheering rays,
 Faint are the charms the *Camala* displays.

मन्दच्छायावन्मधुनामद्विद्योगेन नूनं
 द्यूत्योपायेन खनूकमक्षरपुष्पनिर्मलमिष्याम् ॥ ५२१ ॥

Annotations.

For such CUVĀRA's nine treasures are sometimes supposed to be: *Rāmāśrama* commenting upon *Amara*, thus enunciates them from the *Śabdāntara*.

एवमिदं नामधेयं नवमं कविकल्पितं । सुकुटुम्बद्वन्द्वीयं मन्दच्छायावन्मधुना ॥

"The *Padma*, *Mahapadma*, *Sanc'ha*, *Macara*, *Cach'hapu*, *Macunda*, *Nanda*, *Nila* and *C'hara*, are the nine *Nal'ha*." The *Śabda Retnawali* also lists the same ten or so. In *Hemachandra* and the *Śabda Mālā* कुन्द is substituted for मन्द. *Nal'ha* (नल'ह), is the generic name, but how it should be rendered into *English*, I am not prepared to say. Mr. COLERIDGE, calls the particular *Nal'ha*, *auriferous gems*. See his translation of the *Amara C'ha*. Some of the words bear the meanings of precious or holy things, thus *Padma* is the lotus, *Sanc'ha* the shell or *conch*; again, some of them imply large number, thus *Padma* is 10,000 Millions and *Mahapadma* is 100,000 Millions, &c. but all of them are not received in either the one or the other acceptation: we may translate almost all into *Things*, thus, a lotus, a large lotus, a shell, a certain fish, a tortoise, a crest, a mathematical figure used by the *Jains*, *Nila* refers only to color, but *C'hara* the ninth means a Dwarf. Mr. KINDERSLEY translating through the medium of the *Tamil* has called eight of CUVĀRA's gems, the coral, pearl, cat's eye, emerald, diamond, sapphire, ruby and topaz. The ninth he leaves undetermined. In Dr. HENRIE's Dictionary, I find one only of the nine in the *Hindustani* language, नील or نیل *Neelum*, or *Neelam*, derived from नीलमणि a blue gem, and interpreted the *Sapphire* पद्मपद्म *Padma-color* means a *ruby*, and possibly the *Padma* may be the same, perhaps कच्छप the *tortoise*, means *tortoise shell*, and *Macara* may be an error for *Maraca* or *Maracata* an *emerald*, or it may imply the *emerald* from the green color of the fish these however are mere conjectures. Agreeably to the system of the *Tantras* the *Nal'ha* are personified, and upon certain occasions, as the worship of *Lakṣmī*, the goddess of prosperity, &c. come in for a share of religious veneration; they have also their peculiar *mantras*, or mystical Verses.

Verse 522. The *Camala* is a name of the lotus.

To those loved scenes repaired, that awful size,
 Like a young Elephant, in haste disguise; 521
 Lest terror seize my fair one, as thy form
 Hangs o'er the hillock, and portends the storm.
 Thence to the inner mansion bend thy sight,
 Diffusing round a mild and quivering light, 528
 As when through evening shades, soft flashes play,
 Where the bright fire-fly wings his glittering way.

शत्वासद्युःकस्तमन्तुगन्तपरिवाहहेतोः
 कीडाशैलेप्रथमकथितेरम्यसानौनिधयः ॥
 अर्हस्यन्तर्भवतपविताङ्गर्तुमल्लाल्यभासं
 खड्गनालीवितस्वितनिभाविद्युदुन्मोयदृष्टिम् ॥ ५० ॥

Annotations.

VERSE 530. *Where the bright fire-fly wings his glittering way*] The fire-fly presents a very beautiful appearance, as it's soft and twinkling light is contrasted with the deep shade of the bushes, in which it may be seen in great numbers during the wet season. The phenomenon is common to the east and the west *Indes*, and it may be amusing to see the effect produced by it on different persons and at different periods: Moore meeting with it in *America*, writes some elegant stanzas on the subject, and adds to the lightness of his verse, the solidity of prose in the authority of this note "The lively and varying illumination with which these fire-flies light up the woods at night gives quite an idea of enchantment *Puis ces mouches se developpant de l'obscurité de ces arbres, et s'approchant de nous, nous les voyons sur les oranges voisines, qu'ils mettent tout en feu, nous rendant la vue de leurs beaux fruits, que la nuit avoit rendue* &c. *Le II. HISTOIRE DES ANTILLES*" See Moore's Odes and Epistles. We have now to hear the description of a traveller of 1672, the learned and very devout, JOHANNES P'RYER, M. D.

"The next Day at Twelve a Clock at Noon we struck into our old Road at *Mobbar*, from whence before we were misguided; we packed hence by Five in the

The 'e in the fane, a beauteous creature stand;
 The first best work of the Creator's hand; 532
 Whose slender limbs inadequately bear,
 A full orb'd bosom, and a weight of care;

तन्वी श्यामा शिखरद शनापक्वविभ्रधरैष्टी
 मध्यस्थामा चकितहरिणी प्रेक्षणा निव्वनाभिः ॥

Annotations.

Afternoon, and left our Burnt Wood on the Right-hand, but entered another made us better Sport, deluding us with false Flashes, that you would have thought the Trees on a Flame, and presently, as if untouch'd by Fire, they retained their wonted Verdure. The Coolus beheld the Sight with Horror and Amazement, and were consulting to set me down, and shift for themselves; whereof being informed, I cut two or three with my Sword, and by breathing a Vein, let *Shitan* (the Devil) out, who was crept into their Fancies, and led them as they do a startling Jade, to smell to what their Wall-Flyer represented amiss; where we found an Host of Flies, the Subject both of our Fear and Wonder, which the sultry Heat and Moisture had generated into Being, the certain Prodromus of the ensuing Rain, which follow'd us from the Hills.

This gave my Thoughts the Contemplation of that Mysterious Bush crowned with Innocent Flames, *that gave to Moses so pleasant and awful a Prospect*; the fire that consumes every thing, seeming rather to dress than offend it."

VERSE 532. *The first best work of the Creator's hands*] Literally the first creation of BRAHMA and *first* may refer to time, or to degree; it most probably here means best; So MILTON speaking of EVE.

Oh Fairest of creation, best and best,
 Of all God's works. *Paradise lost* 9, 896.

We now enter upon perhaps the most pleasing part of this elegant little poem, the description of the YACCHA's wife. I may perhaps come under the denomination of those who according to the illiberal and arrogant criticism of such a writer as a Mr. PINKERTON prove, "That the climate of *India*, while it inflames the imagination, impairs the judgment," when standing in very little awe of such a poetical censor, I advanced an opinion, that we have few specimens either in classical or modern Poetry, of more genuine tenderness or delicate feeling.

Whose teeth like pearls, whose lips like *Bimbas* show,
And fawn like eyes still tremble as they glow. 536

Lone as the widowed *Chacravāci* mourns,
Her faithful memory to her husband turns,

श्रीगोभाणदलसगमनास्तोकनम्रस्तनाभ्यां
यातत्रस्याद्युवतिविषयेऽष्टिश्चैवधातुः ॥ ८१ ॥
ताञ्जानीयाःपरिमितकथाञ्जीवितमोद्वितीयं
दूरीभूतेमयिसहचरेचक्रवाकोमिवैकाम् ॥

Annotation.

VersE 535. *Whose lips like Bimbas show.*] The *Bimba* (*Nyonia grandis*) bears a red fruit to which the lip is very commonly compared.

VersE 537. The *Chacravāci* is the ruddy goose (*Anas Casarca*), more commonly known in *India*, by the appellation, *Brahmany Duck* or *Goose*. These birds are always observed to fly in pairs during the day, but are supposed to remain separate during the night: in the *Hindostance Philology* of Messrs. GILCHRIST and ROEBUCK, an amusing account of the popular belief on this subject is thus given, “ This bird in the
“ poetry of the *Hindus* is their turtle dove, for constancy and connubial affection,
“ with the singular circumstance of the pair being doomed for ever to nocturnal separa-
“ tion for having offended one of the *Hindu* divinities (*Munis* or *Saints*) whence,

“ *Chukwa chukwa ce do junc in mul maro ho,*

“ *Ye rare kurtar ke ruen buch hora ho,*

“ Mark heaven's decree and man forbear.

“ To aim thy shafts or puny thunder,

“ At these poor fowls a hapless pair,

“ Who pass the lonely nights asunder.

“ If we believe popular tradition and assertions, the cause is so far confirmed by the
“ effect observable in the conduct of these birds to the present day, who are said to
“ occupy the opposite banks of a water, or stream regularly every evening, and exclaim
“ the live long night to each other, thus

And sad, and silent, shalt thou find my wife,
Half of my soul, and partner of my life, 540

गाढोत्तराङ्गं युदिवसेष्वेषु गच्छन्नुवासाञ्
जाताम्न्येषिशिरमथिताम्यद्विनीवान्तरूपाम् ॥ ८२ ॥

Annotation.

"Chucku,ee mun a,oon? Nuheen nuheen chuckwa,
"Chuckwa mun a,oon? Nuheen nuheen chucku,ee,
"Say shall I come my dear to thee,
"Ah no indeed that cannot be,
"But may I wing my love to you,
"Nay chuck alas this will not do "

VERSE 540. *Half of my soul and partner of my life.* | So MILTON,
Part of my soul I seek thee and thee claim,
My o'her half,

(जीविनमैद्वितीयं) "My second existence," are the words of the original, and the other expression, my half, is not more uncommon in *Sanskrit* than in western poetry; thus these tender, and as Mrs. MALABROR thinks, profane expressions of endearment, seem to have obtained a very extensive circulation: *my life, my soul* are common to most of the *European* languages, and the most frequent epithet, by which a mistress is addressed in *Persian* or *Hindoostanee* جان is of a similar import. Amongst the *Romans*, *vita* and *anima* were used in the same manner, or even in the temperate warmth of friendship, as HORACE calls VIRGIL,

Anime dimidium meae,
Half of my soul,

And PROPERTIUS addressing his mistress calls her his life,
Ærulas rumpam, mea vita, catenas,
I'll burst, my life, the brazen chains.

We may suppose the *Romans* derived these pretty words from the *Greeks*, and indeed as we learn from JUVENAL 6, 194, they were very fond of employing, though not in the most becoming manner, the original terms Ζωὴ καὶ ψυχὴ, the *English* translation of which has been given at some length by Mrs. TIGHE, in her poem of *Psyche*, and with some addition by LORD BYRON in his *Anglo-Greek* song, the burthen of which is the old sentiment in a modern antique shape, or *my life I love you* in the Ζωὴ καὶ ψυχὴ of the *Greek* of the *Morea*.

Nipped by chill sorrow, as the flowers enfold,
Their shrinking petals, from the withering cold.

I view her now ! long weeping swells her eyes,
And those dear lips, are dried by parching sighs ; 511
Sad on her hand her pallid cheek declines,
And half unseen through veiling tresses shines ;
As when a darkling night the moon enshrouds,
A few faint rays break straggling through the Clouds. 543

नूनन्तस्याः प्रवलरुदितोच्छूननेत्रमिष्याया
निश्वसनामशिशिरतयाभिन्नवर्णाधशैष्ठम् ॥
हस्तोन्मत्तमुखमसकलव्यक्तिलग्न्यालकत्वा
दिन्देदिन्द्यन्त्यदनुखरणास्त्राष्टकानोर्द्ध्वमर्त्ति ॥ ८३ ॥

Annotation.

VERSE 511. *Nipped by chill sorrow as the flowers enfold.*] So in Lord LYTTELTON'S Monody.

A sudden blast from *Appenninus* blows,
Cold with perpetual snows ;
The tender blighted plant shrinks up its leaves, and dies.

VERSE 543. *Long weeping swells her eyes.*] In this she resembles the *Lesbia* of *Catullus*.

Flendo turgidula rubent oculi,
Her swollen eyes are red with weeping.

Now at thy sight I mark fresh sorrows flow,
 And sacred sacrifice augments her woe;
 I mark her now, with fancy's aid retrace,
 This wasted figure, and this haggard face; 552
 Now from her favorite bird she seeks relief,
 And tells the tuneful *Sāricā* her grief,
 Mourns o'er the feathered prisoner's kindred fate,
 And fondly questions of its absent mate. 556

श्रालोकेतेनिपततिपुरेसावलिब्याकुलावा
 मत्साक्ष्यं विरहं तनुताभावगम्यं लिखन्ती ॥
 पृच्छन्ती वामधुरवचनं सरिताम्यज्ञरस्था
 क्वचिद्भर्तुः स्मरसिनिभूतेष्वहितार्थाप्रयेति ॥ ८४ ॥

Annotation.

VERSE 550. *And sacred sacrifice augments her woe*] Thus LAODAMEIA to PROTESILAVS in OVID.

Thura damus lacrymamque super,
 We offer incense up, and add our tears.

The commentators however are not agreed how to interpret this passage in the original text, (यलिव्याकुला) nor the expression, (निपततिपुरे) "She falls before thee," they seem however to conceive it means, that the approach of the Cloud reminding her of its being the period at which absent husbands usually return home, she recollects that the return of her own lord is proscribed, and therefore either falls in a swoon, or with excess of affliction: the sacrifice is to be performed to render the Gods propitious, or it is a sacrifice called कालवलि usually performed by women at the beginning of the rainy season: some interpret पुरे "In the city," not, "Before, in front."

VERSE 554. *The Sāricā (Gracula religiosa)* is a small bird better known by the name of *Myna*, it is represented as a female, while the *Parrot* is described as a male

In vain the lute for harmony is strung,
 And round the robe-neglected shoulder slung;
 And faltering accents strive to catch in vain,
 Our race's old commemorative strain: 560

उत्सङ्गेवाभलिनवसनेसौम्यनिक्षिप्यवीणा
 ममूरोनाङ्कविरचितपदङ्गेयमुद्गानुकामा ॥

Annotations.

bird, and as these two have in all *Hindu* tales, the faculty of human speech, they are constantly introduced, the one inveighing against the faults of the male sex, and the other exposing the defects of the female: they are thus represented in the fourth story of that entertaining collection the *Baelal Panchesse*.

मैना बोली कि पुरुष अधर्मी पापी दगाबाज़ म्नीहत्या करने वाले होते हैं । यह
 सुनकर मोता ने कहा कि नारी भी दगाबाज़ गुठी वेदवुध सार पी छायारी होती है ॥

Ladies have always been distinguished for mantling pet animals, and the fancy seems to have been equally prevalent in the east and west, and in ancient or modern times: the swallow of *Lesbia*, *Parser delicatior merce puellæ*, may rival the *Sûria* of the wife of the *Yacsha*, and Bullfinch of Mrs. *Tibrookmorton*: see *Cowper's Poems*.

VERSE 557. *In vain the lute for harmony is strung*] The lute is here put for the *Veena* or *Been*, a stringed instrument of sacred origin, and high celebrity amongst the *Hindus*. In *Bengal* however players on this instrument are very rarely met with, and amongst the natives of this province, the *English* fiddle is its substitute: in the *Jatras* or *Dramatic* performances still current amongst them, I have seen the entrance of *Nârada*, the traditional inventor of the *Veena*, bearing in its stead a violin. The *Veena* is much the most harmonious and scientific of all the *Hindu* instruments of music: a description of it may be found in the first Volume of the *Asiatic Researches*.

VERSE 558. Robe-neglected is here put for मलिनवसने *dirty clothes*, so *LAODAMIA* says

Et quæ possum squalore tuos imitare labores, &c.

And with my squalid vesture ape thy toil.

VERSE 560. *Our race's old commemorative strain.*] “The verse made in honour of my kinsman” is a circumstance that points out some affinity to the songs of the ancient minstrels, and family bards.

The falling tear that from reflexion springs,
 Cries incessantly the silvery string;
 Recurring woe still pressing on the heart,
 The skilful hand forgets its grateful art, 564
 And idly wandering strikes no measured tone,
 But wakes a sad wild warbling of its own.

At times such solace animates her mind,
 As widowed wives in cheerless absence find; 568
 She counts the flowers now faded on the floor,
 That graced with monthly piety the door,

तस्मिन् नयनसंचितैस्सारयित्वा कथञ्चि
 ह्रूयेभूयस्त्वयमपि क्वतामूर्च्छनां विस्मरन्ती ॥ ८५ ॥
 शेषान्मासान्गमनादिवसस्थापितस्यावधेर्वा
 विन्यस्यन्ती भुवि गणनया देहली मुक्तपुष्पैः ॥

Annotations:

VERSE 568. *As widowed wives in cheerless absence find*] So in Hero's epistle to Leander,

Femineo tardas fallimus arte moras,

With arts, as women use, we cheat the lazy time.

VERSE 570. *That graced with monthly piety the door.*] The *Hindus* pay a species of adoration to many inanimate objects: amongst others the door way, or door post receives such homage as is rendered by hanging up a flower or a garland there once a month.

Thence reckons up the period since from home,
 And far from her, was I compelled to roam; 572
 And deeming fond my term of exile run,
 Conceives my homeward journey is begun.

Lightened by tasks like these the day proceeds,
 But much I dread a bitterer night succeeds: 576
 When thou shalt view her on the earth's cold breast,
 Or lonely couch of separation rest,
 Disturbed by tears those pallid cheeks that burn,
 And visions of her dearer half's return. 580

संयोगं बह्वृदयनिहितारम्भमासादयन्ती
 प्रायेणैतेरमणविरहे ह्यज्ञानां विनोदाः ॥ ५६ ॥
 सव्यापारमहानिमतथापीडयेन्मद्वियोगः
 शङ्केशचौगुस्तरश्रुचं निर्विणोदां सखीने ॥
 मत्सन्देहैस्तु खयितुमक्षम्यस्य साध्वी निशीथे
 तामुन्निद्रामवनिशयनां सन्नवातायनस्थः ॥ ५७ ॥

Annotations.

VERSE 576. So CATULLUS.

Nunc et amara dies, et noctis amarior umbra est,
 The day is bitter now, but bitterer still,
 Will be night's shadows.

Now seeking sleep, a husband to restore,
 And waking now, his absence to deplore;
 Deprived of slumber by returning woes,
 Or mocked by idle phantoms of repose; 581
 Till her slight form, consumed by ceaseless pain,
 Shews like the moon, fast hastening to it's wane.

Crisp from the purifying wave her hair
 Conceals the charms, no more her pleasing care; 582
 And with neglected nails her fingers chase,
 Fatigued, the tresses wandering o'er her face.

आधिक्षामां विरहं यने सन्निकीर्णं कपार्श्वं मू
 प्राची मूनेतनुमिव कलामात्रशेषां हि मांशेः ॥
 नीतारविः क्षणमिव मया सार्द्धं मिच्छारतैर्या
 तामेवोक्ष्यैर्वरहजितैरशुभिर्यापयन्तीम् ॥ ५८५ ॥
 विश्वासेनाधरकिशलयक्ते शिना विक्षिपन्तीं
 शुद्धस्नानात्पश्यमलकं नूनमागण्डलम् ॥

Annotations.

VERSE 582. In the 11th *Idyll* of THEOCRITUS, we have the same circumstances stated:

Φο τῆς δ' αὖθ' ἔτως ὅκκα γλυκὺς ὕπνος ἔρχη με,

Ὅτ' ἔρχη δ' αὖθ' ὅττα ὅκκα γλυκὺς ὕπνος ἀνῆ με.

You come when pleasing sleep has closed mine eye,

And like a vision with my slumbers fly. TAYLOR'S Translation.

In the translation of the *Sanskrit*, I have here intermixed two stanzas and part of a third, and slightly altered the arrangement.

Firm winds the fillet, as it first was wove,
 When fate relentless forced me from my love; 595
 And never flowery wreathes, nor costly pearls,
 Must hope to decorate the fettered curls;
 Loosed by no hand, until the law divine,
 Accomplished, that delighted hand is mine. 596

मत्संयोगः क्षणमपि भवेत्तल्लज्जोऽपीति निद्रा
 माकांक्षन्ती नयनसखिलोत्पीडरुद्धावकाशाम् ॥ ८९ ॥
 आद्यो वद्धाविरहदिवसेयां शखादामहिजा
 शापस्यान्ने विगलितमुखायामयोद्वेष्टमीमा ॥
 स्पर्शक्लिष्टामयमितनखेनासक्तसारयन्तीङ्
 गण्डाभोगात्कठिनविषमामेकवेणीङ्करेण ॥ ९० ॥

Annotations.

VERSE 591. *Firm winds the fillet, as it first was wove.*] The *Urn* is a braid into which the long hair of the *Hindoostanee* women is collected, when they have lost their husbands: the dancing girls also wear their hair in this manner. Neglecting the ornament of this part especially, has been in all ages, except the present perhaps an indication of grief; we have thus in *OVIN*,

*Nec mihi pectendos cura est præbere capillos,
 Nor yield I now my tresses to the comb.*

THEOCRITUS takes the hair off entirely, from one of his amorous damsels,

Ἰ ῥῥον δ' ἐν κεφαλῇ πρὶς αὐτὴν τριχὺς αὐτὴ δὲ λοιπὴ
 ὅς ἐστιν ἔτι καὶ δέρμα

Idyll 2, 89.

Soon from my cheeks the crimson color fled,
 And my fair tresses perished on my head:
 Forlorn I lived, of body quite bereft,
 For bones and skin were all that I had left.

FAWKLER'S Translation.

Dull as the flower when clouds through æther sweep,
 Not wholly waking, nor resigned to sleep;
 Her heavy eyelids languidly unclose,
 To where the moon its silvery radiance throws 600
 Mild through the chamber; once a welcome light,
 Avoided now, and hateful to her sight,
 Those charms that glittering ornaments oppress,
 Those restless slumbers that proclaim distress, 601
 That slender figure worn by grief severe,
 Shall surely gain thy sympathizing tear;
 For the soft breast is swift to overflow,
 In moist compassion, at the claims of woe. 603

पादानिन्द्योरमृतशिशिरान्जालमार्गप्रविष्टान्
 पूर्व्वप्रीत्यागतमभिमुखं सन्निवृत्तन्तथैव ॥
 चक्षुःखेदात्सलिलगुल्भिः पक्ष्मभिश्छादयन्ती
 साभ्रेऽह्नीवस्थलकमलिनीमप्रवुद्धा मसृजाम् ॥ ६१ ॥
 सा सन्द्यस्ताभरणमवलाकोमलभारयन्ती
 शय्योत्सङ्गे निहितमसकृद्दुःखदुःखेन गात्रम् ॥
 त्वामप्यश्रुज्जलजवमयमोचयिष्यत्यवश्य
 म्प्रायः सर्व्वैर्भवति कुरुणा वृत्तिर्द्रान्तरात्मा ॥ ६२ ॥

Annotations.

VERSE 607. *For the soft breast is swift to overflow.*] This sentiment is rather diluted from the original, which says, "a soft heart is always the abode of compassion," the

The same fond wife as when compelled to part,
 Her love was mine, I still possess her heart;
 Her well known faith this confidence affords,
 Nor vain conceit suggests unmeaning words; 612
 No boaster I! and time shall quickly teach,
 With observation joined, how just my speech.
 O'er her left limbs shall glad pulsations play,
 And signs auspicious indicate thy way; 616

जानेसखास्तवमयिमनस्तुभृतस्तेहमस्मा
 दिदृक्षुःतुभूतंममविरेहेतामहन्तर्कयामि ॥
 वाचालम्मानखलुशुभगम्भान्यभावःकरोति
 प्रत्यक्षन्तेनिखिलमचिरञ्ज्ञातस्तुभूतमायत् ॥ ६३ ॥
 रुक्मापाङ्गप्रसरमलकैरङ्गनस्तेहमूढ
 मृत्यादेशदपिचमधुनोविस्मृतभूविवासम् ॥

Annotations.

tenor however is given in the translation, and may be the meaning of TIBULUS, when he expresses himself thus:

Illic, non tua sunt duro precordia ferro,

Vincta, nec in tenera stat tibi corde silax,

————— Sure thou wilt weep;

For well I know nor flint nor ruthless steel,

Can arm the breast of such a gentle maid. GRAYNGER

VERSE 615 *O'er her left limbs shall glad pulsation play*] Palpitations in the left limbs, and a throbbing in the left eye, are here described as auspicious omens, when occurring in the female. in the male the right side is the auspicious side, corresponding with the ideas of the Greeks, thus described by POETL.

And like the lotus trembling on the lily,
 While its deep root the sportive fish divide,
 So tremulous throbs the eye's enchanting ball,
 Loose o'er whose lid neglected tresses fall. 620

Soothed by expected bliss should gentle sleep,
 O'er her soft limbs and frame exhausted creep,
 Delay thy tidings, and suspend thy flight,
 And watch in silent patience through the night; 621
 Withhold thy thunder, lest the awful sound,
 Her slumber banish, and her dreams confound,

त्वय्यसन्नेनयनमुर्धरिस्पन्दिशङ्केमृगाङ्ग्याः
 मीनक्षोभाकुलकुवलयश्रीतुलामेघतीति ॥ ६४ ॥
 वामश्चास्याःकररूपदेर्मुच्यमानोमदीयै
 मुक्ताजालश्चिरविरचितन्यजितोदैवगत्या ॥
 सम्भोगान्तेमममुचितोहस्तसम्बाहनानां
 वास्ययूरःकनककटलीस्तम्भगौरश्चलत्वम् ॥ ६५ ॥

Annotations.

"The third sort of internal omens were the *Παλμοί* or *Παλμιαί ολοντεμενία* so called *απο τῆ παλλειν* from *Palpitating*, such were the palpitations of the heart, the eye, or any of the muscles, called in *Latin*, *saltationes*, and *Βεπτω* or a ringing in the ears, which in the right-ear was a lucky omen; so also was the palpitation of the right-eye as *Theocritus* telleth us.

Ἀλλεῖται ὀφθαλμὸς μοι ὁ δεξιός
 My right eye-twinkles "

Where her fond arms, like winding shrubs she flings,
Around my neck, and to my bosom cling. 628

Behold her rising with the early morn,
Fair as the flower that opening buds adorn;
And strive to animate her drooping mind,
With cooling rain drops, and refreshing wind; 632
Restrain thy lightning, as her timid gaze,
Shrinks from the bright intolerable blaze;
And murmuring softly, gentle sounds prepare,
With words like these to raise her from despair. 636

तस्मिन्काले जलद्वयदिमालश्च निद्रासुखाख्या
जत्रासीनः स्तनितविमुखो याममात्रं वहेथाः ॥
माभूदस्याः प्रणयिनि मयि स्तब्ध लब्धे कथञ्चि
त्सुः शरत्कृतं जल तायन्मिग ढोपगूढम् ॥ ६३ ॥
तामुत्थ प्यस्वजलक शैकाशी तलेनानिलेन
प्रत्याश्वस्तं सममभिनयैर्जील कैर्मा लीनाम् ॥
विलुक्त्वा ग्पस्तिमितनयनान्त्वसनाथे गवाक्षे
वक्तुधीर स्तनितवचनैर्मनिनीम्प्रकमेथाः ॥ ६७ ॥

Annotations.

VERSE 627. *Like winding shrubs*]

So cloth the woodbine the sweet honey suckle,

Gently entwist, the female ivy so,

Embrugs the bony fingers of the elm. *Midsummer Night's Dream.*

VERSE 630. *Fair as the flower that opening buds adorn.*] The Commentators have

- ‘ Oh wife adored! whose lord still lives for thee;
 ‘ Behold his friend, and messenger in me;
 ‘ Who now approach thy beauteous presence fraught,
 ‘ With many a tender, and consoling thought; 610
 ‘ Such tasks are mine: where absent lovers stray,
 ‘ I speed the wanderer lightly on his way;
 ‘ And with my thunders teach his lagging mind,
 ‘ New hopes the braid of absence to unbind,’ 611
-

भर्तुर्मित्रमियमविधवेविद्धिमामम्बुवाहू
 न्वत्सन्देशान्मनसिनिहितादागतन्वत्समीपम् ॥
 येवृन्दानित्वरयतिपथिश्राग्यताम्योधिताना
 मम्रास्त्रिधैर्ध्वनिभिरबलावैशिमेक्षेत्सुकानि ॥ ६१५ ॥

Annotations.

taken great pains to explain this allusion to the flower, or in the original the *Mala* a kind of Jasmim; their labor is however very idle, as the comparison has always been familiar to Poetry, thus CATULLUS calls a lady,

Alba parthenice velut,

Luteumque papaver,

Take the white Parthenice, or yellow poppy.

And CHAUCER has,

That *Ymhe* that flyer was to scene,

Than is the hy upon his stalk green.

VERSE 611. *Such tasks are mine.*] This allusion has been explained in the Note on Verse

VERSE 614. *The braid of absence* is the *VĒNI*, see Note on Verse 591.

As beauteous MAIT'HLI with glad surprize,
 Bent on the Son of air her opening eyes;
 So my fair partner's pleased uplifted gaze,
 Thy friendly presence with delight surveys; 613
 She smiles, she speaks, her misery foregoes,
 And deep attention on thy words bestows;
 For such dear tidings happiness impart,
 Scarce less than mutual meeting to the heart. 652

इत्युक्त्वा ते पवनतनयम्भौ धिलो बोन्वा रधीसा
 त्वामुत्करणेच्छुः सितहृदयावीक्ष्य सम्भाष्य चैवम् ॥
 श्रोत्युक्त्वा त्वरमवहितसौम्यसीमन्तिनीनाम्
 कान्तोदन्तः सुहृदुपगतस्तुङ्गमालिञ्चिदूनः ॥ १०९ ॥

Annotations.

VERSE 615. MAIT'HLI is a name of SITA, derived from *Mit'hla*, the place of her nativity, and the modern *Tuhut*: the allusion relates to the discovery of her in *Lanka*, by RAMA's envoy HANUMAN, the monkey chief, said to be the son of the wind.

VERSE 151. Scarce less than mutual meeting to the heart.] They have a proverb similar to this in the *Hindoostanee* language, "a letter is half a meeting," the expression is common in the Poetry of the *Rakhtu*, and occurs thus in a *Ghuzul* by JIRAT.

کہنے ہیں کہ مکروب بھی ہی نصف ملاقات

It also exists in the *Arabic* language, and is thus given in one of the exercises of Capt. LOCKHART'S translation of the *Mecut Amil*, and the *Sherch Mecut Amil*, or an *Arabic Grammar*, and Commentary.

المُرَاسَلَاتُ كَمَا مِلَ نِصْفُ الْمَلَأَاتِ

"Correspondence they say is half an interview."

Being, of years protracted, aid thy friend,
 And with my words thine own suggestions blend;
 Say thus; ' Thy lord o'er RĀMA's mountain strays,
 ' Nor cares but those of absence blight his days; 656
 ' His only wish by me his friend to know,
 ' If he is blest with health, that thou art so;
 ' For still this fear especially must wait,
 ' On every creature of our passing state. 660

' What though to distance driven by wrath divine
 ' Imagination joins his form with thine;
 ' Such as I view is his emaciate frame,
 ' Such his regrets, his scorching pangs the same; 661

नामायुष्मन्ममचवचनादात्मनश्चेपकर्तु
 श्रूयास्वतवसहचरेशमगित्य्यमस्यः ॥
 अद्यापन्नःकुशलमवलेपुच्छित्त्वावियुक्ता
 भूतानंहिक्षयिषुतरशेषाद्दामाश्चाश्रमेतत् । १०० ॥
 अङ्गेनाङ्गं सुतनुतनुतागाठतप्तेनतप्तं
 साश्रेणाश्रुद्रुतमविरतोत्क्राणमुत्क्राणितेन ॥

Annotations.

VERSE 659. *For still this fear especially must wait*] It is to be recollected here that even these heavenly beings are of a perishable nature, and subject to the influences of existence: the whole are swept away at each *Maha pralaya* or destruction of the universe,
 Which like the baseless fabric of a vision,
 Leaves not a wreck behind.

' To every sigh of thine, his sigh replies,
 ' And tears responsive trickle from his eyes.
 ' By thee unheard, by those bright eyes unseen,
 ' Since fate resists, and regions intervene, 668
 ' To me the message of his love consigned,
 ' Pourtrays the sufferings of his constant mind ;
 ' Oh, were he present, fondly would he seek,
 ' In secret whiser that inviting check ; 672
 ' Woo thee in close approach his words to hear,
 ' And breathe these tender accents in thine ear.'
 " Goddess beloved, how vainly I explore,
 " The world to trace the semblance I adore ; 676
 " Thy graceful form the flexile tendril shews ;
 " And like thy locks the peacock's plumage glows ;

दीर्घाच्छ संसमधिकतरोच्छासिनादूरवर्ती
 सङ्कल्पैस्तेविशतिविधिनावैरिणारुद्धमार्गः ॥ १०१ ॥
 शृङ्गाख्येयं यदपि किल ते यः सखीनाम्पु रस्ता
 त्वर्णीलोलः कथयितुमभूदाननस्पर्शलोभात् ॥
 सोऽतिजान्तः श्रवणविषयलोचनाभ्यामदृश्य
 स्तुल्लमुत्कण्ठाविरचितपदं सम्मुखेनेदमाह ॥ १०२ ॥
 श्यामास्वङ्गसुकितहरिणीप्रेक्षितेदृष्टिपाता
 न्नाशब्दच्छयं शशिनिशिखिनाम्बर्हभारेषुकेशान् ॥

“ Even in these wilds our unrelenting fate,

“ Proscribes the union, love and art create ;

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त्वामोचित्यप्रणयकुपितान्धातुरगैश्शिलाया
मात्मानन्तेचरणपतितंयावदिच्छामिकर्तुम् ॥

Annotations.

VIRGIL. In the 7th Eclogue of the latter Poet, these comparisons occur.

Nunc Galatea, thymo mihi dulcior Ilybia,

Candulior cyenis, hederâ formosior alba,

Oh *Galatea* nymph, than swans more bright,

More sweet than thyme, more fair than ivy white. WARTON.

This is an imitation of THEOCRITUS in his 11th *Idyll*.

Λευκώτερά παλῆς ποτιδεῖν, ἀπαλῶτερά δ' ἄρνός,

Μόσχα γαυροτέρῃ, Φαρῶτερά δὲ Φανός ὤμῃς

Softer than Lambs you seem, than ewes more white,

Warton as calves before the uddered kine,

Bright as the unripe fruitage of the vine. FAWKES.

OWEN also has imitated and amplified this same passage.

Candulior meæ folio Galatææ ligustræ,

Floridior pratibus, longo procerior alno,

Splendulior vitæ, tenero lascivior hederæ,

Lacubræ assidue detritæ æquore conclus,

Solibus hybernæ, æstivâ gratior umbrâ,

Nobilior pomis, platano conspectior altâ,

Lucidior glaciæ, maturâ dulcior uvæ,

Mollis et cygni plumis, et lacte concto,

Et si non fugius riguo formosior horto. METASTASIS: B. 13.

DAYDEN has translated, and much improved this passage :

Oh lovely *Galatea*, whiter far,

'Than falling snows, and rising lilies are,

More flowery than the meads, as crystal bright,

Ereect as alders, and of equal height ;

“ When with the colors that the rock supplies,
 “ O’er the rude stone thy pictured beauties rise,
 “ Fain would I think, once more we fondly meet,
 “ And seek to fall in homage at thy feet; 688
 “ In vain; for envious tears my purpose blight,
 “ And veil the lovely image from my sight.

अश्रैस्तावन्मुद्रुपचितैर्दृष्टिरालुप्यते मे
 कूरस्तस्मिन्नपि न सहते सङ्गमज्ञोक्तान्तः ॥ १०४ ॥

Annotations.

More wanton than a kid; more sleek thy skin,
 Than orient shells that on the shore are seen;
 Than apples surer when the boughs they lade;
 Pleasing as winter sun, or summer shade;
 More grateful to the sight than goodly plains,
 And softer to the touch than down of swans,
 Or curds new turned; and sweeter to the taste,
 Than swelling grapes that to the vintage haste,
 More clean than ice, or running stream is that stony,
 Through garden plots, but Ah! more swift than they.

OVID's description is very much in the style of *Persian Poetry*, and is infinitely less appropriate, less simple and less delicate than the passage above. We may add another specimen of perhaps superior merit, from one of that school which can never be too highly rated; the Lover in one of PORD's dramas thus describes his mistress.

View well her face, and in that little round,
 You may observe a world of variety.
 For coral lips; for sweet perfume, her breath;
 For jewels, eyes; for threads of purest gold,
 Hair; for delicious choice of flowers, cheeks;
 Wonder in every portion of that form.

VERSE 685. *When with the colors that the rock supplies.* “ Having painted you with mineral colors,” (चालुरंगैः) that is, according to the Commentators with red chalk, &c.

“ Why should the God who wields the five-fold dart,
“ Direct his shafts at this afflicted heart ;

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धारसिक्तस्थलसुरभिण्णखन्नुखस्याख्यवले
दूरीभूतम्यननुमपिमाम्पञ्चवाणक्षिणोति ॥

Annotations.

Our very limited acquaintance with the high land which is the scene of the *Taeshu's* exile, prevents our specifying the mineral substances which he may be supposed to have employed: the expression in the text however is one of many circumstances that render it probable, that the mountains which run across the northern-most part of the *Peninsula*, are rich in the objects of mineralogical enquiry we know that copper mines have been discovered in the eastern extremity of them, the Ore of which is very productive: The *Salagram* stones or *Ammonites* are found in the *Narmada*, and the several kinds of *Alusthus*, a class of ores not yet investigated, are usually called नदीज and तप्रीज or *River-born*, and *Tapti-born*, in reference to their being found in the course of the *Tapti* river.

Verses 691. *Why should the God who wields the five-fold dart.*] CA'MADE'VA, the *Hindu* *Cupid*, is represented, as the *Eros* of the *Greeks*, armed with a Bow and arrows; These weapons are of peculiar construction and most poetically formed; the bow is of sugar cane, the bow string consists of a line of bees, and the arrows are tipped each with a separate flower; the weapons and application of the allegory, will be best explained by a verse in Sir Wm. Jones's, hymn to this Deity.

He bends the luscious cane, and twists the string,
With bees how sweet, but ah! how keen their sting:
He with *six* flowers tips the ruthless darts,
Which through *five* senses pierce enraptured hearts:
Strong *Chumpa*, rich in odorous gold,
Warm *Ara* nursed in heavenly mould;
Dry *Nagesar* in silver smiling;
Hot *Kritavm* our sense beguiling,
Aid lent to kindle fierce the scorching flame,
Love shaft, which Gods bright *Bla* name.

In the *Romannt of the Rose*, there is something of a similar allegory: *Cupid* is armed with “ten broad arrows,” of which, “five were shaven well and dight,” and of a nature to produce virtuous attachment; while the other five, “also black as fiend in hell,” were *Pride*, *Villainy*, &c. and of pernicious properties.

" Nor spare to agonize an aching heart,
 " By sultry suns, and banishment oppressed;
 " Oh! that these heavy hours would swiftly fly,
 " And lead a happier fate, and milder sky. 696

" Believe me Dearest that my doom severe,
 " Obtains from heavenly eyes the frequent tear;
 " And where the spirits of these groves attend,
 " The pitying drops in pearly showers descend; 700

घग्नीन्तेऽस्मिन्विगणाय कश्चामशृणि वल्लेयु
 दिक्कंसतप्रविततघनव्यस्तसूय्यातपानि ॥ १०५ ॥
 मामकाशप्रणिहितभुजहिदेवास्तेयदेवो
 र्ध्वायारहेकथमपिमयास्वप्नसन्दर्शनेषु ॥

Annotations.

VERSE 699. *And where the spirits of these groves attend.*] *Schuli Dévatas* are literally the *Deities of the soil*; so completely has *Hindu* like *Grecian* fust, peopled inanimate nature; our poetical creed is addicted to a similar practice, as in the beautiful modern imitation of the ancient Drama, *Tennyson's Honey moon*, where *Zamora* exclaims,

And if ye some believe,
 There is a spirit in the waving woods;
 Life in the leaping torrent; in the rocks,
 And seated hills, a contemplative soul,
 Bending on all things round them;
 Here, to all nature, I repeat my Vow,
 Never to love but you.

" As oft in sleep they mark my outstretch'd arms,
 " That clasp in blissful dreams thy fancied charms,
 " Play through the air, and fold in fond embrace,
 " Impassive matter, and ethereal space. 70

" Soft and delightful to my senses blows,
 " The breeze that south-ward wafts *Himāla*'s snows,
 " And rich impregnated with gums divine,
 " Exuding fragrant from the shattered pine, 70

परलनी नानास्वन्वत्तु शेनस्य नो देवताना
 गृन्तास्यु नी स्तुस्किश खयेष्वश्रुलेशः पतन्ति ॥ १०६ ॥
 भित्वासद्यः किश खयपुटान् देवदारुद्रुमाणा
 गेतासी रशुतिसुरभयो दक्षिणेन प्रवृत्ताः ॥

Annotations.

- VERSE 702. *That clasp in blissful dreams thy fancied charms.]*
Da nel sonno ahmen' tal'ora,
Vien' colui che m' innamora,
I comincio a consolar. METASTASIO. *Cantata.*
 (She whom I love in sleep appears,
 And so othes my grief, and calms my fears.
 VERSE 703. *Play through the air, &c.]* So poor *Olympia* in *Ariosto*,
Di qua l'un braccio, e di là l'altro gira,
And here one arm, and there the other tost,
 And with as much success as *Almas*,
Ter comulus ibi collo duc brachia circum,
Ter frustra compensa manus effugit imago,
Terico round her neck my eager arms I threw,
Thrice from my empty arms the Phantom flew. PITT.

" Let then my firmness save thee from despair,
 " Who trust myself, nor sink beneath my care;

नन्वात्मानम्बुविगम्यन्वात्मनानावलम्ब्ये
 तत्कल्याणत्वमपिस्तु तस्मात्मागमःकातरत्वम् ॥

Annotations.

VERSE 717. *Let then my firmness save thee from despair*] We are scarcely prepared for this sudden fortitude of the *Jacsha*, but it is not by any means unnatural: the task of consoling partners in affliction, necessarily diverts the mind from its own distress; the lofty reliance upon one's self here recommended, is analogous to the advice given by the dream which JUPITER sends to ADAMANTUS. HOLLER'S *Iliad*, B. 2d.

σὺ δὲ σὺν ἑξῆ φρεσὶ

Do you rely upon your own mind.

Or it is something in the manner of a passage in the elegant poem of CATULLUS addressed to *Himself*.

*Quin te animo affirmas, teque istinc reducis,
 Et Dīs uultis, desine esse miser,
 Trust to thy self, on strength of soul rely,
 And hostile Gods, and wretchedness, defy.*

GOLD SMITH'S *Traveller* winds up with morality of this description when he remarks.

*Still to ourselves in every place consigned,
 Our own felicity we make or find.*

MILTON'S strain however in *Satan's* sublime apostrophe to Hell, is still more elevated.

*Hail horrors hail and thou profoundest Hell,
 Receive thy new possessor: one who brings,
 A mind not to be changed by place or time;
 The Mind is its own place, and in itself,
 Can make a Heaven of Hell, a hell of Heaven.*

Reference to this noble principle is very frequent in the writings of the *Indus*. The *Atmāna Bōdha* or *Knowledge of Spirit*, a small treatise which contains the ethical part of the Vedānta philosophy, and which has been lately translated and published by Dr. TAYLOR,

“ Trust to futurity, for still we view ;
 “ The always wretched, always blest are few ; 720
 “ Life like a wheel’s revolving orb turns round ;
 “ Now whirled in air, now dragged along the ground.

कस्याद्यन्तं सुखमुपगतन्दुःखमेकान्ततोवा
 नीचैर्गच्छत्युपरिचदशाचकनेमिक्कमेण ॥ १०७ ॥

Annotations.

concludes with this stanza.

दिग्देशकालाद्यनपेक्ष्य सर्वशीतादि तृप्तिगुणैर्निर्ञ्जनम् ।
 स्वात्मतीर्थमतने विनिष्क्रिया सरर्ध्वैव ह्येगो गतो भवेत् ॥

“ He who has made the pilgrimage of his own spirit, a pilgrimage in which there is no concern respecting situation, place, or time, which is every where ; in which neither cold nor heat are experienced, which bestows perpetual happiness and freedom from sorrow ; he is without action, knows all things, pervades all things, and obtains eternal beatitude.” A fine passage inculcating the same feeling occurs in *MANU*, where the legislator exhorts a witness to speak the truth.

आत्मैव द्वात्मनः साक्षी गतिरभातयात्मनः ।

मावमंस्थाः स्वमात्मानन्द्यासाक्षिणमुत्तमम् । ५ ॥ ५४ ॥

“ The soul itself its own witness, the soul itself is its own refuge ; offend not thy conscious soul, the supreme internal witness of men.” Sir WM. JONES’S *Translation*.

VERSE 720. *The always wretched always blest are few.*] We have here a fine tone of morality, in which the writings of the *Hindus* are generally very abundant : the vicissitudes of fortune have been commented on much in the same strain by a great variety of poets, amongst whom the *Sanskrit* bard is entitled to a pre-eminent station. Several passages, and indeed whole poems, *De Fortuna* are given in *Burmannus* ; as thus in Epigram 113. By *Ausonius*.

*Fortuna nunquam sistit in eodem statu,
 Semper moratur, variat et mutat vices,
 Et summa in imum mergit, ac mersa erigit.
 Fortune in one position never stays,
 But still unceasing and unwearied strays,*

- “ When from his serpent couch that swims the deep,
 “ *Sarangi* rises from celestial sleep; 724
 “ When four more months unmarked have run their course;
 “ To us all gloom; the curse has lost its force:
 “ The grief from separation born expires,
 “ And Autumn’s nights reward our chaste desires. 728

शापान्तोमेभुजगशयनादुत्थितेशार्ङ्गपाणौ
 मासान्तेतान्ममयच्चतुरेलेचनेमीलयित्वा ॥
 पञ्चादावाविरहगुणितन्तन्तमात्माभिलाष
 निर्वेक्ष्यावःपरिणतशरच्चन्द्रिकासुक्षपासु ॥ ११० ॥

Annotations.

And still diversifies each human state,
 Exalts the lowly, or subverts the great.
 Again in the same collection we meet with fortune’s wheel.
Tuta me in solido rerum Fortuna favore est,
Cum minime credas, impulit illa rotam.
 No trust in fortune’s favor should’st thou feel,
 When least expected, lo! she whirls her *Wheel*.

Tibullus consoles himself with a similar reflection,
Vixitur celeri fors levis orbe rotæ,
 Fate round the world is driven on whirling wheel.

VERSE 724. The serpent couch is the great snake *ANANTA*, upon which *VISHNŪ*, or as he is here called the holder of the bow *Saranga*, (the horn bow) reclines, during four months, from the 11th of *Āshvīna* to the 11th of *Chaitra* or as it has occurred in this year (1813) from the 23d June to the 26th of October. the sleep of *VISHNŪ*, during the four months of the periodical rains in *Hindustan*, seems to bear an emblematical relation to that season; it has been compared to the *Ægyptian* Hieroglyphical account of the sleep of *Horus*, typical of the annual overflow of the *Nile*, by the late Mr. PARRISON in his ingenious essay on the origin of the *Hindu* religion, *Asiatic Researches* Vol. 8.

" Once more I view thee as mine eye, unclo'd,
 " Laid by my side, and lulled by soft repose;
 " And now I mark thee startle from thy sleep,
 " Loose thy enfolding arms, and wake to weep; 732
 " My anxious love long vainly seeks reply;
 " Till, as the smile resumes that lucid eye,
 " Thy arch avowal owns, that jealous fear,
 " Affrighted slumber, and aroused the tear. 736
 " While thus, Oh Goddess with the dark black eyes,
 " My fond assurance confidence supplies;
 " Let not the tales that idle tattlers bear,
 " Subvert thy faith, nor teach thee to despair: 740

भूयश्चापित्वमसि शयने कण्ठलक्ष्मीपुराणे
 निद्राङ्गत्वाकिमपि रुदती सत्वरं विप्रबुद्धा ॥
 भ्रान्तर्हसङ्कथितमसक्तपृच्छतश्च त्वयामे
 दृष्टस्त्वस्ते कितवरमयन्कामपित्वममयेति ॥ १११ ॥
 एतस्मान्माङ्गुलिनिमभिज्ञानदानाद्विदित्वा
 माकौलीनादसितनयनेमय्यविश्वासिनीभूः ॥

Annotations.

VENUS 739 This passage may either be explained, "do not lose your trust in me," or "do not break your faith with me." we may indeed conceive the two sentiments to be involved in each other, as they are in this passage,

Langua mendace,

*Forsè a te m' accusa, ma Irene ha tante
Prove della mia fede,*

" True love no time nor distance can destroy,
 " And independant of all present joy,
 " It grows in absence, as renewed delight,
 " Some dear memorials, some loved lines excite." 741

Such, vast Dispenser of the dew's of heaven,
 Such is my suit, and such thy promise given;
 Fearless upon thy friendship I rely,
 Nor ask that promise, nor expect reply: 748

स्नेहानाज्जिनिमपिविरहव्यापदस्नेहभोग्या
 दृष्टेवस्तुन्युपचितरसाःप्रेमरशीभवन्ति ॥ ११२ ॥
 कच्चित्शौम्यव्यवसितमिदम्बन्धुक्त्यन्वयामे
 श्रव्यादेशान्नखलुभवतोधीरतान्तर्कयामि ॥

Annotations.

Non mi conosce e Irene il crede ;
Ah no ! METASTASIO, *Canata.*
 Do slanderous tongues my truth impeach,
 And can they gain IRLAND's ear,
 Do not a thousand trials teach,
 How fit a my faith ; then vain their speech,
 She knows my heart, and vainer still my fear.

V. 748. *Nor ask that promise nor expect reply.* We cannot help pausing here to remark the ingenuity of the Poet in the conduct of his work. He sets out with excusing the apparent absurdity of the *Yashu's* addressing himself to a Cloud as to a rational being, by introducing a pleasing and natural sentiment, see Verse 32. The Cloud has now received his charge and something is expected by way of reply, expressive either of refusal or assent. To have given the Cloud any thing like the faculty of speech, would have been

To thee the thirsty *Chalcas* complain;
 Thy only answer is the falling rain;
 And still such answer from the Good proceeds,
 Who grant our wishes, not in words, but deeds. 752

Thy task performed, consoled the mourner's mind;
 Haste thy return these solitudes to find;
 Soar from the mountain, whose exalted brow,
 The horns of SIVA's bull majestic plough, 756
 And hither speeding, to my sorrowing heart,
 Shrunk like the bud at dawn, relief impart.

निश्शब्देऽपिप्रदिग्गसि जलंयाचितश्चातकेभ्यः
 प्रत्युक्तं ह प्रणविद्युसतामीप्सितार्थकियैव ॥ ११३ ॥
 आश्वास्येनाम्रथमविरहादयशोकांसखीम्नो
 शैलादस्माच्चिणयनवृषोन्त्यातकूटान्नितः ॥
 साभिमानप्रहितकुशलैस्तद्वचोभिर्ममापि
 प्रातःकुन्दप्रसवर्णयिजङ्गीवितन्धारयेथाः ॥ ११४ ॥

Annotations.

straining probably over-much, and we see in the above lines with what neutrality
 CARYAKA has extricated himself from the dilemma.

VERSE 757. Thus OVID in his *Tristia*.

Prospera sit vobis muneat Fortuna nec unquam,

Contacti simili sorte rogatis opem.

So may on thee propitious fortune wait,

Nor may'st thou need such aid, nor mourn so sad a fate.

With welcome news my woes tumultuous still,
And all my wishes tenderly fulfil. 760

Then to whatever scenes invite thy way,
Waft thy rich stores, and grateful glooms convey ;
And ne'er may destiny like mine divide,
Thy brilliant spouse, the lightning, from thy side. 761

This said he ceased : the messenger of air,
Conveyed to Alaca his wild despair ;
The God of wealth relenting learnt his state,
And swift curtailed the limit of his fate ; 768
Removed the curse, restored him to his wife,
And blest with ceaseless joy their everlasting life.

एतत्कृत्वा प्रियसमुचितं प्रार्थनञ्चेत्तसो मे
सौहार्दाद्वा विधुर इति वा मय्यनुकोशं बुद्ध्या ॥
इष्टान्देशान्विचरजलदप्रावृष्या सम्भृतश्री
र्माभूदेवं क्वचिदपि न ते विद्युता विप्रयोगः ॥ ११५ ॥
शुक्लावर्तज्जलदकथितान्ताम्रनेशोऽपि सद्यः
शापस्यान्ते सदयहृदयस्त्रिविधायास्तुकोपः ॥
संयोज्येतौ विगलितशुचौ दम्पती हृष्टचितौ
भोगानिष्ठानविरतसुखभोजयामासुः शश्वत् ॥ ११६ ॥
इति श्रीकालीदासविरचिते मध्वेयदूताभिध
महाकाव्ये सम्पूर्णमिति ॥ श्रीशुभमस्तु ॥

THE IR IR M T M.

Page	B.	Note For	γαλανθόσπονδα	read	γαλανθόσπονδα
60.	L. 515	—	smiling	—	smiling
64.	Note	—	full	—	fuel
79.	Note	—	held	—	held
86.	Note	—	Ουνε'Αα's	—	Ουνε'Αα's
—	Note	—	he	—	he
90.	Note	—	Chucku,ce &c.	—	Chukuce &c.
102.	Note	—	Versc.	—	Verse, 20.
105.	L. 672	—	whisor	—	whisper
109.	Note	—	veise	—	veise
—	Note	—	also	—	al so

अथमेवदूतमूलस्यगुह्यगुह्यपञ्चम्.

पञ्च	श्लोका	अंगुल	गुह्य
७८	६	बन्धु	बन्धु
९०	१५	श्यामखण्ड	श्यामं पु
९४	२०	परधर्म	परधर्म
९६	२१	बन्ध	बन्ध
१०१	३४	बन्धु	बन्धु
१०२	३७	बन्धित	बन्धित
१०८	५२	बन्ध	बन्ध
१०९	५४	बिग्नप्रन	बिग्नयन
११६	५७	अद्धधानाः	अद्धधानाः
१०५	१०२	त्वर्णा	त्वर्णा
१०८	१०४	सङ्गमो	सङ्गमो

ERRATA.

अथमेघदूतटीकायाः शुद्धपत्रम्

पेज		अशुद्ध	शुद्ध
३		इदमिष्टं रश्मिभिः	इदमभिः रश्मिभिः
८		देमानसं	देभीनसं
२७		दन्तिः	दन्ति
५७		मशस्त	मशस्तं
५७		कानखल	कानखलं
६३	श्लोक २२	दाहानुपशस्य	दाहानुपशस्य
	श्लोक २२	श्रीन	श्रीया
	श्लोक २३	कुसुमं तुर्न	• कुसुमं तुर्गम्
	श्लोक २४	धनिति रवि	धनति वृद्धि
	श्लोक २६	हुमाना	हुमाणा
	• श्लोक २६	धूत	धूतः
७१		रूप	रूप
११४		सुत्तम्	सुत्तम्

FINIS.

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